A CRITICAL RE-EVALUATION OF THE IMPACT OF ENGLAND'S *CREATIVE PARTNERSHIPS* PROGRAMME (2002-11): EVIDENCE, INTERPRETATION AND CLARIFICATION

DAVID E. WOOD

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Abstract

This thesis offers the first and most comprehensive re-evaluation of the UK government's *Creative Partnerships* education policy (2002-11) by drawing together my seven contemporaneous evaluation reports about Creative Partnerships and applying a retrospective and reflexive commentary to them.

The term of reference explicitly named or implied in all seven evaluation briefs was to measure the 'impact,' of the policy. The principal contribution to new understanding in the thesis is the deconstruction and conceptual analysis of impact in the context of Creative Partnerships, drawing on hermeneutics, critical linguistics and policy analysis (Ozga, 2000; Fairclough, 1989). This clarifies and illustrates the ways in which impact was interpreted by those enacting Creative Partnerships, and proposes a fuller understanding of the term. I identify two contrasting approaches to impact adopted by Creative Partnerships' national leadership: the politically motivated *public relations* approach and the *substantive* approach. I argue that the former approach was driven by the zeitgeist of its time: the political party in power (Ward, 2010; Buckingham and Jones, 2001), the recession after 2010 and the contemporary preference for evidence-based practice (Hargreaves, 2007). Research into 'logical frameworks' (Harley, 2005; Rosenthal, 2000) reveals them to be an essential corollary to the latter, substantive approach and shows how the lack of a full logical framework for planning and evaluating Creative Partnerships, impoverished the extent to which its impact was recognised and monitored by those enacting the policy.

The thesis shows how the imperatives of the political cycle demanded evidence of the policy's impact well before more valid and reliable longitudinal impact studies could, in principle, be completed. As a possible solution to this conundrum, the thesis argues that my 'predictive impact model' offered plausible predictions about the legacy of Creative Partnerships (Wood and Whitehead, 2012). I suggest that this could be further investigated and applied to similar education policies.
David E. Wood submitted for the degree of Ph. D., September 2014.

I declare that the work in this thesis was carried out in accordance with the regulations of the University of Gloucestershire and is original except where indicated by specific reference in the text. No part of the thesis has been submitted as part of any other academic award. The thesis has not been presented to any other education institution in the United Kingdom or overseas. I declare that the text of the thesis is all my own work. The research for my original Arts Council reports upon which this Ph.D. by publication is based was conducted by teams of academics which I led. Appendix 1 contains their written confirmation that I was the author of those reports. Any views expressed in the thesis are those of the author and in no way represent those of the University.

Signed .... Date ....

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Contents

Preface: Structure and layout of the thesis.

This thesis, submitted for the award of **PhD by publication**, draws on my seven evaluation reports, commissioned and published by Arts Council England/Creative Partnerships (Wood, 2005, 2007, 2009, 2010; Wood and Whitehead, 2010, 2011, 2012). Over a period of several years I secured seven Arts Council-funded contracts to evaluate a UK government policy programme in English state schools, *Creative Partnerships* (2002-11). As principal investigator, I led evaluation teams of academics and wrote the published reports. Appendix one contains permission from the Chief Executive of Creative Partnerships to reproduce the reports in this thesis. It also contains written confirmations, from all members of the evaluation teams I led, of my authorship of the reports and their role in the evaluations.

On publication, the reports were disseminated widely to stakeholders and schools involved in Creative Partnerships and all but the last report were published on the Creative Partnerships web site (see bibliography).

The reports themselves made, at the time, an original contribution to knowledge about this national education policy. Nevertheless, an analytical commentary on the seven reports, focusing on the impact of Creative Partnerships, forms a contemporary original contribution to knowledge in this thesis. Together, the commentary and the seven reports provide a retrospective overview of how the reports collected information on Creative Partnerships' impact, as well as the extent to which impact itself was interpreted and unravelled by those who enacted the policy across the country's schools. The original contribution to knowledge made both in the reports and in this retrospective commentary is summarised at the end of each chapter.

As a Ph.D. by publication, the thesis is not structured traditionally, principally because the seven reports were in the public domain before my Ph.D. registration. Broadly, the structure is as follows:

- the first chapter provides a traditional introduction to the scope of the thesis and the core questions which it sets out to answer;

- the second chapter outlines Creative Partnerships' origins and purpose, putting this national policy in its educational and political context;

- each of the following seven chapters is devoted, in chronological order, to one of the seven evaluation reports. First, each chapter outlines the brief specified in the contract tender. Secondly, each describes the methods employed to conduct the evaluation, before summarising the main findings in the resulting report. Thirdly and more importantly, the text provides two perspectives, a retrospective analysis and a reflexive analysis, on the broader issues which emerged:

A Retrospective Analysis

The first perspective offers a *retrospective* view of Creative Partnerships. Looking back at the reports and lifespan of the policy affords me new insights and a more informed understanding of Creative Partnerships. Now, for example, the policy can be seen in its context as a New Labour government project (see thesis Chapter 10). This retrospective insight into the impact of Creative Partnerships complements the issues which I articulated at the time of my original reports. So two understandings about Creative Partnerships are juxtaposed: the contemporaneous understanding I articulated in each report and the retrospective understanding, which I describe with the twin benefits of hindsight and history.

A Reflexive Analysis

The second perspective takes a *reflexive* approach (Grace, 1998; Lingard, 2009) which interrogates my own positioning and objectivity as a contracted evaluator of Creative Partnerships, acknowledging that my professional and life experiences influenced my responses to the evaluation material and the respondents I encountered.

The commentary which accompanies the reports, therefore, offers a bifurcated discussion of Creative Partnerships, centred on illuminating the impact of the policy, from two complementary perspectives.

Each report drew on literature relevant to the key issues, which emerged from the evaluation. In addition, the retrospective and reflexive sections refer to literature germane to each discussion. So, there is no distinct literature survey chapter and, instead, relevant literature is referred to and discussed throughout the thesis.

The thesis layout is designed to distinguish clearly between the account of the evaluation reports, and the retrospective and the reflexive perspectives which complement them. They are formatted in the text as follows:

The summative sections which outline the major issues described in each report, and those which outline Creative Partnerships' policy are formatted in plain text, as in the following short example:

> In 1998 the UK government commissioned a National Advisory Committee on Creative and Cultural Education (NACCCE) to report on creativity in education. The resulting document *All our Futures: Creativity Culture and Education* (1999) recommended that the Department for Culture, Media and Sport (DCMS) and the Department for Education and Employment (DfEE) should establish: '...funding programmes for the development of the creative industries to support partnerships and joint projects with education' (1999, p.177). (Extract from the thesis p.6)

The Retrospective analysis is shaded, as in the following short example:

Retrospective: creativity and the 'contained discourse.'
At the first meeting about this evaluation, my overriding perception was that the Creative Partnerships Learning Team repeatedly emphasised that the Creative Partnerships

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initiative was not about the arts, and that our evaluation team should not focus on the arts. I became more intrigued by the pre-eminence these senior staff gave to this notion once I had read the Creative Partnerships Policy and Delivery agreement (DCMS, 2004). (Extract from the thesis p.37)

The Reflexive analysis appears in italics, as in the following short example:

A reflexive interlude: creative baggage and a professional life.
In writing the reports on Creative Partnerships which form the published core of this thesis, it is necessary to acknowledge that I carried my own professional and creative biography throughout my work, giving me a 'lived familiarity' with the subject of the evaluations (Merton, 1972 cited in Mercer, 2007). *The assumptions and prejudices formed by a life in the arts and education inevitably influenced what was eventually presented as a dispassionate, objective perspective on the evaluation briefs I undertook.* (Extract from the thesis p.24)

Facsimiles of each of the original reports are inserted into the thesis on blue paper, paginated as originally published. Each report appears before the thesis commentary about it. The thesis itself is paginated sequentially, so the insertion of each original report interrupts the pagination, and the next page of the thesis follows the end of the facsimile. In the text each report is identified by its year of publication, as in the contents pages; for example, 'the 2007 Report'. Each is also referenced in the normal Harvard style.

In order to provide background information on how the Creative Partnerships initiative was managed, it is necessary to use the specialised terms and their acronyms which became part of the *lingua franca* for stakeholders and staff of the programme; terms such as 'Creative Agents' (CAs) and 'Creative Self Evaluation Forms' (C-SEFs). Each of these terms is explained as it is introduced. The terms are formatted in boxes, as in the example below:

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> **C-SEFs**: Creative Partnerships devised this self-evaluation form to mirror the SEF which the DfES required schools to complete annually. The C-SEF was designed to help schools analyse how they ensured that creativity was at the heart of learning, teaching and school organisation.

A glossary of all the acronyms follows at the end of this preface. In addition, in each chapter, any specialised term appears in full, the first time it is referred to.

Glossary of acronyms

ACE – Arts Council England, which distributed funding for CP on behalf of the DCMS and DfEE

ADO – Area Delivery Organisation, independent organisations administering Creative Partnerships' funding locally from 2008

CA -   Creative Agent, an external adviser assigned to broker, facilitate and evaluate the Creative Partnerships programme in each school

CCE - Creativity, Culture and Education, the organisation which administered and managed Creative Partnerships for ACE from 2008

CP -   Creative Partnerships, the UK government's creativity programme for education 2002-11

CP co-ordinator – the staff member in each CP school responsible for managing CP in the school; usually a senior staff member

CPD – continuing professional development

CSDF – Creative School Development Framework, a self-evaluation instrument which CP Change Schools had to complete annually as a condition of funding

C-SEFs – Creative Self-evaluation Forms

DCMS – UK government Department for Culture Media and Sport

DfES/DfEE/DfE - UK government Department for Education.

Chapter 1. Introduction to the thesis and to Creative Partnerships

1.1   Introduction

In 1998 the UK government commissioned a National Advisory Committee on Creative and Cultural Education (NACCCE) to report on creativity in education. The resulting document *All Our Futures: Creativity Culture and Education* (1999) recommended that the Department for Culture, Media and Sport (DCMS) and the Department for Education and Employment (DfEE) should establish: '...funding programmes for the development of the creative industries to support partnerships and joint projects with education' (1999, p.177). As a response, the UK government's green paper *Culture and Creativity: The Next Ten Years* (DCMS, 2001) announced what it termed a, 'radical new initiative… joining together schools and cultural institutions to give children in deprived areas the opportunity to develop their creativity' (p.8). This initiative was Creative Partnerships (CP), which, between its establishment in 2002 and its closure in 2011, received over £300 million in government funding, worked with over one million children and over 90,000 teachers in more than 8000 projects in about 5000 English schools[1].

Creative Partnerships was initially designed and funded as a pilot programme (Phase 1) from April 2002 to 31st March 2004. This phase had a budget of £40 million. UK government ministers selected sixteen pilot areas, from a list of the most economically and socially challenged neighbourhoods in England, in which to fund and promote the programme. In the July 2002 Comprehensive Spending Round, the government awarded Arts Council England (ACE) funding for CP to continue beyond the original pilot programme. The DCMS committed £70 million to support the existing 16 CP areas and to develop 20 new CP areas in 2004-2006. Throughout CPs' existence the lion's share of funding came from DCMS, though a small amount came from the DfEE.

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[1] Source: the residual Creative Partnerships site, http://www.creativitycultureeducation.org/creative-partnerships accessed 28.2.2013.

CP was designed to broker hundreds of partnerships between the creative and cultural industries and English schools, in order to promote creative learning and teaching and arts education. In the green paper the New Labour government of the time (1997-2010) gave a, 'cultural pledge so that, in time, every pupil will be able to enjoy and participate in the best of artistic activity no matter where they live or what their parents' income may be' (*ibid* p.14).

CPs' funding and activity were initially directed at areas of socio-economic deprivation, and also at areas of rural isolation where access to arts organisations was more difficult (*ibid* p.19). A second tranche of funding between 2004-6 financed the development of 20 new CP areas in England. In 2008 further funding facilitated the introduction of three nationwide CP schemes: the Schools of Creativity, Change Schools and Enquiry Schools Programmes. By this time any school in the 36 areas of England, rather than just schools in areas of deprivation, could apply to join these programmes. CP came to an end in 2011, by which time a deep recession prompted the UK's new coalition government to make wide ranging cuts to public services.

Culture and Creativity: The Next Ten Years also stipulated that a CP evaluation strategy should be established which would provide, 'rigorous evidence of the *impact* [my italics] of this work, as well as practical lessons which can be applied for future development and wider dissemination' (*ibid* p.19). Subsequently, the DCMS Policy and Delivery Agreement (2004), which established the CP infrastructure, set out its requirements for a CP evaluation strategy which would provide: 'longitudinal studies to track the impact of Creative Partnerships,' and evaluation which would be: 'sufficiently robust to form the basis of future policy development and potential spending round bids' (DCMS, 2004, p.23).

So, as a major publicly funded programme, CP was obliged to commission a range of independent evaluations of its impact, value for money and potential legacy. This thesis is principally concerned with how my seven independent evaluations analysed CPs' impact and how they contribute to clarifying the concept of impact in CPs' public policy context.

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In 2005, while Academic Director for Consultancy at Oxford Brookes University, I was successful in a bid to ACE to undertake one such national evaluation, leading a team at the University. Between 2005 and 2012 I was commissioned to conduct a total of seven national evaluations of aspects of CP, leading evaluation teams of academics and writing reports on the basis of our analyses. ACE then disseminated the reports to CP staff and stakeholders around the country and posted them on the CP website pages of research evidence.

Arts Council England (ACE) is the UK government organisation which develops and invests in artistic and cultural experiences which enrich people's lives in England. Government funding is provided for ACE by the DCMS which sets out its requirements in periodical funding agreements with ACE. ACE disbursed and administered DCMS funding for CP throughout CPs' existence. Between 2002 and 2008 CP was managed from within ACE and the CP leadership team was based in ACE offices in London. After 2008 CP operated at arms' length from ACE which, from that year, disbursed funding to 36 independent organisations which managed CP regionally, and to Creativity Culture and Education, an independent charity which managed CP at a national level.

The original evidence upon which the seven reports were based is extensive: the largely qualitative material comprises school accounts of approximately 1000 CP projects. My colleagues and I also analysed dozens of independent reports about CP in particular regions of England and aggregated the self-assessment grades by which 80 schools assessed their progress through the CP Change Schools Programme over three years. My role was to design the evaluation methods, deploy and co-ordinate the evaluation teams and write the reports derived from an analysis of the material collected around the country.

The research methods employed in the original evaluations differed from those used for my commentary on them in this thesis. The original evaluations were qualitative in nature, drawing on methods appropriate to applied 'real world' research (Robson,

2002). So the evaluation teams I led interviewed CP staff, teachers and other stakeholders using semi structured interview templates which I had designed. I devised similar templates to apply to the team's analyses of written textual evaluations of CP projects around the country. Clearly the central coding categories I applied to the evaluations related both to each individual brief we received from CPs' Research Team and to CPs' objectives (listed in Chapter 2.5 of the thesis), which centred around opportunities for young people to work with the creative sector and developing the creative skills of teachers, creative practitioners and young people. The evaluation teams also developed open coding (Robson, 2002, p.194) to accommodate unexpected issues which emerged during the evaluations. In the three evaluations of the Change Schools programme (Wood and Whitehead, 2010; 2011; 2012) I complemented the qualitative approach by using the statistical analysis of self-grades which sample CP Change Schools gave themselves to reflect their progress. I believed that this mixed method approach (Robson, 2002, p.43) would add credibility and triangulation to the largely qualitative material collected in CP project reports and interview testimonies.

The methods employed in the analytical commentary which forms the new material in this thesis contrasts with the original reports. Although they also draw on specific disciplines and ideas within a qualitative paradigm, the principal research method for the commentary involves a hermeneutic analysis - *dialogic* in nature (*ibid*, p.197) - of my CP reports, as well as contemporaneous written sources and literature about CP in its political context. This hermeneutic enquiry draws on critical linguistics (Fairclough, 1989) to analyse the language applied to CP. It also applies critical policy analysis (Ozga, 2000) to CPs' profile as a prominent education policy in the 'contested terrain' of party politics.

By probing a range of documents, the research provides a distilled analytic account of how CPs' impact was interpreted, evidenced and recorded across the country and the extent to which this related to the Programme's ultimate aim and objectives. This account leads me to an *ex post facto* perspective (Cohen, Manion and Morrison, 2000, p.206) on the *nature* of impact as conceived in the CP programme, and its contribution

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to public accountability. This thesis provides an original contribution to knowledge by offering the first comprehensive evaluation-informed overview of CPs' impact, as well as clarification of the concept of impact as it is appropriated in the discourse of a national education policy. My interest in and analysis of the central concept of impact is influenced by conceptual analysis (Hirst and Peters,1970) and my background in the philosophy of education.

Now CP has come to an end it is possible to offer this retrospective commentary about these seven reports; one which clarifies and analyses CPs' impact. Evaluating impact was a term of reference central to the evaluations I conducted; one with all its connotations of cause and effect, lasting change and legacy in schools across England. Whilst several studies have analysed CPs' impact in particular groups of schools (Ward, 2010; Comerford-Boyes, 2009; Raw, 2009; Owen, 2008), this thesis is the first comprehensive review of material about CPs' impact nationally and the first to apply a retrospective and reflexive analysis to the policy.

Impact has become a commonly used term of reference when government departments and agencies, such as ACE, commission objective evaluations of public policies (Bell and Stevenson, 2006). It is a term which *Culture and Creativity: The Next Ten Years* emphasised when establishing CP. The core of this thesis provides a summary analysis of how each of my seven reports clarified one or more aspects of what CPs' impact might mean in practice. This review of the reports reveals how the groups and individuals who enacted CP interpreted its impact, what they recognised as evidence of impact, the extent to which they collected such evidence and finally how the policy's legacy might be identified in schools, now that CP has ended. Once the reports were published and disseminated I hoped that a better understanding of impact among those who managed and enacted CP across the country would contribute to CP practice.

However, from a retrospective position, this thesis reveals a more sophisticated understanding of the notion of impact in the CP context. I show how the term was marshalled for political reasons, and how it formed part of a 'contained discourse'

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(Fairclough, 1989) about creative learning and teaching. Moreover, I explain how those managing and enacting CP failed sufficiently to clarify what was to be understood by CPs' impact. This has implications for understanding the connotations of the term in everyday public policy discourse, and I show how a 'logical framework' (Rosenthal, 2000) might have assisted in planning and evaluating CP. The retrospective analysis will also point out the, 'silences,' (Bell and Stevenson, 2006) in CPs' stated policy; in other words, what was not openly articulated in its policy and guidance documents.

The clarification of impact, which I provided in the reports during CPs' lifetime contrasts with a more general understanding of the term in its context now that CP has ended. This comprehensive and longitudinal retrospective analysis of CP over its lifespan may suggest further insights into the concept of impact. A literature search has uncovered little scholarly discussion of the concept of impact in its policy context (an exception is Rosenthal, 2000) so this thesis offers original insights into a frequently used term in public policy discourse.

1.2   Definitions of creativity and creative learning

This thesis is not concerned with addressing, in any detail, general literature proposing or discussing definitions of creativity or creative education. There is a long and extensive scholarly tradition concerning the concept of creativity, and contemporary texts which cover the ground comprehensively (Pope, 2005; Cropley, 2001; Plucker and Renzulli, 1999; Sternberg, 1999). Indeed, the CP Research Team commissioned a literature survey outlining nine discursive traditions or 'rhetorics' of creativity (Banaji, Burn and Buckingham, 2006) to illustrate the eclectic traditions of the concept. Neither does this thesis outline the key intrinsic or extrinsic justifications for creative learning and teaching, except insofar as politicians and policy executives articulated these issues whilst explaining and promoting CP.

However creativity, creative learning and teaching and creative skills were central to CPs' objectives. So, in order to reflect on the policy's impact, it is imperative that

creativity is discussed in the CP context. Therefore the thesis examines what those articulating CP policy and enacting it in schools appeared to understand by the term. In particular, it will analyse, on the one hand, how policy pronouncements assumed a very broad understanding of creativity as a set of attributes and behaviours which could be applied to virtually every element of the school curriculum and every human activity, whilst, on the other, the majority of sample CP Schools in my 2005, and 2010 reports appeared to associate creativity with the arts.

CP guidance and policy documents do not offer any context-specific definitions of creativity. Instead documents draw on definitions articulated elsewhere, notably in *All Our Futures*: 'Imaginative activity fashioned so as to produce outcomes that are both original and of value' (1999, p.29). The UK government produced guidance for schools in *Creativity: Find it Promote it* (Qualifications and Curriculum Authority, 2004). This adopted the democratic definition of creativity first articulated in *All our Futures* (1999, p.28). So 'originality,' in the above definition, means any idea new to each individual pupil. 'Value,' is interpreted as ideas which are fit for purpose and, 'imaginative activity,' is only so defined if it is purposeful and has an objective. I later argue that democratic understandings of creativity led to a lack of focus in many CP projects in schools.

However, CP did identify a distinctive list of creative learning and teaching 'themes;' activities necessary to creative learning and teaching. These were listed in its guidance on evaluation:

1. Problem finding and solving
2. The development and communication of new skills, ideas, knowledge and understanding
3. Taking risks
4. Co-construction of learning
5. Reflecting on learning
6. Developing Social and emotional well-being
7. Engagement, enjoyment and motivation
8. Attainment and standards

9. Wider achievement

(Creative Partnerships, 2008a).

CPs' National Office designed a project evaluation structure which required a reflection on these themes as the basis for the 'deep conversations,' which were at the core of the CP project evaluation framework. CPs' four policy objectives (see Chapter 2 of the thesis) centred on developing creative skills in teachers, pupils and creative practitioners. So the deep conversations were the potential means by which these groups could abstract an understanding of creative learning and teaching and so develop the required skills, strategies and pedagogy, which CP was designed to achieve. It prompted the evaluation teams which I led to try to identify creative skills development for teachers and pupils in CP project accounts, although very few clear accounts of this sort emerged from the evaluation material. One notable exception is the identification of the teaching strategies common to the most successful projects in CP Bradford (Raw, 2009). Raw's creative strategies were a rare contribution to the understanding of creative learning and teaching within CP. This is discussed in the thesis Chapter 7.2. Because the evaluation teams found few explicit contributions to understanding creative learning and teaching in the evaluation material we scrutinised, I believed that an important function of my reports was to contribute to understanding creative learning and teaching and to clarify what might count as the influence or impact which CP was making, given that my reports were disseminated to those who enacted the policy in schools and regions around the country.

The reports also analysed how the impact of CP was construed by many implementing it. For example teachers in CP schools often made claims about CPs' impact without drawing on corroborative evidence. The thesis explains these errors both by highlighting it in the reports and through a retrospective lens. Applying this retrospective lens is important to the thesis' original contribution, since it reveals new understandings of CPs' intended impact with the benefit of hindsight. For example, it reveals CPs' unstated (Gasper, 2000) purpose as an oppositional policy within the 'third way' of the New Labour government (Jones and Thomson, 2008).

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1.3 The Concept of *Impact*

In the seven years during which I led evaluation teams and wrote reports about CP the principal element of the evaluation briefs and the main concept I had to interpret and understand in the context of CP was the notion of *impact.* So, for example, *Culture and Creativity: The Next Ten Years* called for evaluations to look for, 'rigorous evidence of the impact [of CP]' (*2001,* p.19). In 2005, the first CP evaluation team I led was tasked with assessing the, 'quality and impact,' of opportunities for continuing professional development, developed and delivered by CP. As CP drew to a close in 2011, CP research staff emphasised their interest in learning more about the impact of the CP Change Schools Programme I was evaluating and how this was likely to unfold as CPs' legacy. The word was liberally used in CP guidance and process documents (Creativity Culture and Education, 2008) and, since CP staff did not develop a detailed interpretation of what forms of impact were its objective, the evaluation team developed a table of the forms of evidence which could corroborate CPs' impact in schools (Wood and Whitehead, 2010).

This thesis is centrally concerned with the meaning, context and implications of the term for CP as I encountered it in the seven evaluations and its significance from a retrospective perspective, now that CP has finished. The principal contribution to knowledge which the thesis is concerned to advance is:

- How was impact articulated, interpreted and evidenced by staff in CP schools and other CP stakeholders?
- In the light of this analysis, how clearly was CPs' impact understood by those who enacted the policy?
- Looking back at the history of CP, and particularly at the evaluation reports I wrote, what new insights and understandings of CPs' impact can be uncovered?
- In terms of critical policy analysis (Ozga, 2000; Fairclough, 1989), how was the term recruited in the micropolitics of CP?

The analysis of how impact was conceived from within CP prompts wider questions about the use of the term outside the CP context. Impact is a term widely used to describe aspects of policy enactment. Rosenthal (2000) points out that an impact analysis of policy is often, 'expensive, risky, and usually requires long-term study' (p.9). For Rosenthal such an analysis should rigorously uncover what actually happened rather than simply describing outputs. As such, impact analyses are controversial since they can be used for funding allocation purposes. So, he points out that perceived policy impacts are often used, 'for displaying "success stories" for purposes of public relations' (pp.10-11). Through an examination of CPs' lifecycle, the thesis shows that the term was appropriated in this way. It also makes a contribution to our understanding of impact as a policy discourse by showing how it was a key tool in the political rhetoric of CP.

My task as principal investigator leading the seven CP evaluations logically involved assessing how effective it was; its impact or influence as a policy on the target beneficiaries – schools, teachers, pupils and creative practitioners. Whilst I took it as my responsibility to convey my understanding of the term through my evaluation reports, the term was not extensively critiqued by the CP leadership which commissioned the evaluations, or the government's Office for Standards in Education (OfSTED) which compiled two reports on CPs' impact. The thesis demonstrates that the principal actors in CP did not abstract the term, particularly from the political and persuasive contexts within which it was used. However, it shows how impact was:

- appropriated within CP for micropolitical reasons;
- overestimated by many respondents who falsely identified clear cause/effect relationships in CP schools, without providing evidence to corroborate claimed impacts.

So two sorts of understanding of CPs' impact are central to the development of this thesis. First, the understanding I contributed at the time in the findings from the evaluations. These were attempts to clarify and fulfil my contractual and moral

obligations to both CP as client and to the taxpayer, by interpreting the terms of reference I was given.

The subsequent reflective understanding, whilst perhaps less systematic and more provisional, seeks to interrogate impact in the context of CP as it was interpreted by those enacting the policy, acknowledging, for example, that CP had, 'real objectives which may remain unstated,' (Gasper, 2000), a 'zone of informal practices' (Harley, 2005) and a political dimension (Jones and Thomson, 2008), de-politicised in the bland statement of aims, objectives or outcomes. Deriving the evidence from the history of CP, the thesis offers a perspective on impact as a policy tactic or strategy and as part of a performative culture in public education policy, especially after the worldwide recession since 2008. This perspective will focus particularly on the education strategy of the New Labour government which introduced CP and presided over it for most of its lifespan as a national education policy.

This chapter has mapped out the scope of the thesis. Bell and Stevenson (2006) list, 'origin, intentions and operation,' as the concerns of policy analysis in particular cases. So, in the next chapter, I describe the origins and changing intentions articulated by politicians and stakeholders in CP, showing how its somewhat opaque purpose obscured a clear understanding of how to recognise its intended impact and how this might have impaired its operation.

Also, the reflexive perspective, in Chapter 2.6, provides a full account of how my professional life-story affected my response to CP, and how I went about evaluating it. This reflexive section outlines the possible origins of my researcher position in evaluating CP.

Chapter 2   The origins and purpose of Creative Partnerships; the educational and political context

Table 1 - A history of Creative Partnerships

1998	UK government commissioned a National Advisory Committee on Creative and Cultural Education (NACCCE) to report on creativity in education.
1999	NACCCE report, *All Our Futures: Creativity Culture and Education* (1999) recommended that the UK government should establish funding programmes to develop creative industries' partnerships with education.
2001	UK government's green paper *Culture and Creativity: The Next Ten Years* (DCMS, 2001) announces establishment of Creative Partnerships (CP).
2002	CP introduced in16 pilot areas from a list of the most economically and socially challenged neighbourhoods in England. Budget of £40 million. CP administered by Arts Council England (ACE).
2004	Government funding for CP extended beyond the original pilot programme and developed in 20 new areas of England.
2008	Introduction of three nationwide CP programmes: Schools of Creativity, Change Schools and Enquiry Schools.
2008	Creativity, Culture and Education (CCE), an independent charity, established to run CP on behalf of ACE.
2008	36 Area Delivery Organisations (ADOs) established to administer CP in the English regions at arm's length from ACE. Some were new Community Interest Companies, some established companies like the Royal Opera House.
April 2011	The Schools Team at CCE disseminated a new system of quality standards and guidance for evaluating CP projects. Face to face training for Creative Agents (CAs) in schools followed in May.
Sept 2011	New UK Conservative / Liberal Democrat coalition government closes CP.

2.1 Creativity and the curriculum

CPs' original conception was to offer, 'cultural and creative opportunities,' to young people. Initially, part of this policy directive seems to have been designed to counterbalance the curriculum emphasis away from literacy, numeracy, science and technology and towards the arts. Tessa Jowell, the UK government Culture Secretary, expressed this intention when talking to a University of London public policy seminar in 2002. She summarised CPs' original conception:

> We have been overwhelmed by the reception to Creative Partnerships from the teaching profession, from the creative industries and from arts organisations across the country. But it's not enough just to give young people a chance to try something new and then do nothing to follow it up. I want to create clear pathways for developing talent and encouraging excellence in the arts (Jowell, 2002b).

Another government minister, Estelle Morris, echoed this interpretation of CP when writing about its launch in a newspaper article the following year.

> It is often said that arts and creative work in schools have been squeezed out. Yet visiting schools shows that the standard of achievement in this area is higher than ever. There is a need to build on that and to recognise the place of arts and culture in our curriculum. The Creative Partnerships programme is key to the government's overall aim of giving everyone the chance to play an active part in the society we create, checked only by the limits of their talent and ambition. We need to value creativity - we know it can transform young people's aspirations (Morris, 2003).

2.2 Artists in Schools

The U.K. government's decision to introduce and substantially fund CP in England was one among several policy interventions in Western countries designed to encourage and fund artists and other creative practitioners to contribute to education. In 2001 the French Minister for Education announced an ambitious five year plan across France for the widespread intervention of artists and cultural professionals in the classroom,

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through 20,000 artistic class projects, (Lang, 2001). In the United States Horowitz (2004) surveyed and reported on six state-wide artist/school partnership initiatives. In Britain, *All Our Futures* (NACCCE, 1999) advocated the widespread use of artists in schools and the development of partnerships with the creative and cultural sector. This directly influenced government to advocate, through CP, school partnerships with, 'professional cultural organisations (such as regional theatre companies, broadcasters, museums, universities, musical ensembles and orchestras)' signaling this in *Culture and Creativity: The Next Ten Years* (DCMS, 2001, p.22). So, one of CPs' intended impacts was that creative practitioners and the creative sector would become more skilled and ready to work with schools and that teachers would learn pedagogical strategies from the creative sector. This intended impact was reflected in CPs' objectives (see thesis Chapter 2.5 below).

2.3 Creativity and social justice

But although this green paper advocated such partnerships, it also introduced another interpretation of its vision for CP: '…a radical new initiative…joining together schools and cultural institutions to give children in deprived areas the opportunity to develop their creativity,' (*ibid* p.8). This different emphasis on challenging deprivation can also be seen in Tessa Jowell's speech at the Tate Modern art gallery in London when she launched Creative Partnerships: 'Engaging [young people] in sport or the arts gives them all the tools they need to make a success of their lives and keep them off crime' (Jowell, 2002a).

The green paper's statement that CP would address deprivation was initially enacted in the government's decision to direct CPs' pilot phase at 16 areas of socio-economic disadvantage in England. But a couple of years later the same government department's Policy and Delivery Agreement for CP (DCMS, 2004) lists a different principal objective: 'opportunities for young people to work with the widest possible range of cultural and creative professionals to develop skills, knowledge, and critical appreciation of the arts, culture, and creativity' (DCMS, 2004, p.8). After 2008 any

school could apply for CP funding, although CPs' prospectus for its three programmes after that date (Creative Partnerships, 2008b) continued to refer to CP as targeted at areas of socio economic challenge. So there was some ambiguity about whether CP was intended to stimulate the arts curriculum in areas of deprivation or across all schools and whether its curriculum focus was the arts or more widely concerned with creative skills.

2.4   Creative skills and the economy

By 2006 the Secretaries of State at the Department for Culture, Media and Sport (DCMS) and the Department for Education and Skills (DfES) clearly associated these creative skills with employability:

> We know that if Britain is to retain its competitive advantage in the future, then it will need a creative workforce. That is as true of science and engineering as it is of broadcasting and design. So we need to ensure that our education system continues to do all it can to give children and young people the creative skills they need (DCMS/DfES, 2006).

The link between CP and the arts, which was articulated in early policy indications, appeared to be wholly severed by 2008, when the CP Change Schools Prospectus (Creative Partnerships, 2008b) also emphasised that the Programme was concerned with employability skills:

> …creativity is not a skill bound within the arts, but a wider ability to question, make connections and take an innovative and imaginative approach to problem solving. These are skills that are demanded by today's employers (p.4).

Whilst CPs' focus now appeared to be these generic thinking skills, the document also claimed that CP had other benefits, for example the, 'focus on emotional well-being that characterises many programmes,' (*ibid* p.8). In practice, CP was commonly used to

promote both family learning and the environment (Wood and Whitehead, 2010), neither of which were mentioned among its stated purposes.

The evaluation reports discussed in succeeding chapters illustrate how, during the life of CP, those who initiated, led and enacted the policy interpreted its purpose in different ways, associating it variously with the arts curriculum, partnerships with creative practitioners and the cultural industries, social justice and deprivation, and, after 2008, with skills, school standards and employability. Lack of clarity about its principal purpose during its lifespan rendered it more difficult for those who ran CP - centrally, regionally and in each school - to be clear about what it was trying to achieve and what would constitute its impact, a point made by Ward (2010). In evaluating CP my responsibility was to analyse it in relation to its formally stated purpose. The purpose which was articulated in CPs' objectives throughout CPs' existence centred on the last of the emphases above; creative skills and the economy. This purpose is described in the next section.

2.5 Creative Partnerships' declared purpose

The Policy and Delivery Agreement for Creative Partnerships (2004-6) had the authority of the UK Secretary of State at the DCMS, the Secretary of State at the DfES and the Chair of ACE. This document summarised the instructions to those running the CP programme. It was logical for me to return to this agreement wherever the tender documents left ambiguities in the terms of reference for the CP evaluations I led.

The Agreement contained CPs' single aim to:

> ...foster effective, sustainable partnerships between schools and the widest possible range of cultural and creative professionals, in order to deliver high quality cultural and creative opportunities for young people to develop their learning, both across and beyond the formal curriculum' (Section 2.1, p.7).

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The principal objectives in section 2.2 were:

- to deliver enhanced and enriched opportunities for young people to work with the widest possible range of cultural and creative professionals to develop skills, knowledge, and critical appreciation of the arts, culture, and creativity;
- to build the capacity of schools and teachers to work effectively with the cultural and creative sectors, and provide opportunities for teachers to enhance their creative teaching skills, cultural knowledge and critical appreciation through working with cultural and creative professionals;
- to build the capacity of the cultural and creative sectors to work effectively with schools, and provide opportunities for cultural and creative professionals to enhance the skills they need to work effectively in educational settings (*ibid* p.7).

These paramount statements about CP quite clearly emphasise its intended focus on the arts, culture and creativity, and the objective of nurturing the skills and knowledge of three groups of stakeholders: pupils, school staff and creative practitioners. For this reason a major focus of my evaluations was to establish whether and how these three groups were acquiring skills in creative learning and teaching.

Section 6 of the Agreement contains a clear distinction between target *outputs* such as the number of people expected to be involved in CP and (6.2) *outcomes*, which are almost exclusively expressed in terms of impacts. For example:

For young people
- Impact on enjoyment of and engagement with school
- Impact on behaviour
- Impact on communication skills

For teachers and other educators

- Impact on understanding of importance of culture and creativity in education and how engagement with cultural and creative professionals can be integrated across and beyond the curriculum to raise standards
- Impact on teachers' creative teaching skills

For schools, other education providers and LEAs

- Impact on attendance
- Take up and attainment of relevant initiatives such as Artsmark, specialist school status, young people's arts award and other similar schemes
- OfSTED recognition

For cultural and creative professionals

- Impact on level of commitment to educational activity
- Impact on quality of opportunities creative and cultural professionals are able to offer schools (*ibid* 2004-6, pp.14-15).

The Policy and Delivery Agreement, therefore, clearly articulated CPs' expected forms of impact on, for example, attendance, behaviour and attainment. Evidence for these forms of impact later proved to be limited (see thesis Chapter 7.3). The above list is an early example of how documents about CP ambitiously implied that creative education could provide a range of solutions for shortcomings in the education system, such as lack of motivation or poor behaviour; 'a universal panacea' (Ward, 2010, p.55).

It was straightforward to identify the sorts of evidence which might support such claims of impact. Section 6.4 of the Agreement (p.16) stated that ACE, as the body managing CP, should continue to track its impact through its evaluation work and longitudinal research. Delineating impact, and the forms of evidence to demonstate it, subsequently became a major focus for my CP evaluation reports. As I conducted research into impact I noted in evaluation reports (Wood & Whitehead, 2011; Wood, 2008) that schools and CP staff produced only limited evidence to corroborate impact.

Grace (1998, p.206) claims that 'critical social theory must be grounded in the self-understandings of the actors.' Undertaking this critical and retrospective analysis of the narrative of CP now prompts me to adopt a reflexive stance, self-scrutinising the positions and possible prejudices I held while I led the evaluations and wrote the reports, and analysing the influence they had on my task of objectively evaluating CP. This reflexive perspective has the effect of questioning the accuracy of my own conception of CP and its impact. The first of these sections follows:

2.6 Myself as the reports' author: a reflexive perspective on my creative and professional life

In writing the reports on CP which form the published core of this thesis, it is necessary to acknowledge that I carried my own professional and creative biography throughout my work, giving me a 'lived familiarity' with the subject of the evaluations (Merton, 1972 cited in Mercer, 2007). *The assumptions and prejudices formed by a life in the arts and education inevitably influenced what was eventually presented as a dispassionate, objective perspective on the evaluation briefs I undertook. This objectivity was necessarily 'filtered through [my] particular ideology,'* (Scott, 2000). *Contract evaluation of this sort is also necessarily circumscribed by the requirements of the commissioning body, in this case, ACE. This section outlines some scenes from my creative biography, which, I strongly suspect, influenced this purportedly neutral undertaking, before putting my 'insider' perspective on CP in its scholarly context.*

Scene 1: The art room – creativity as arresting, unusual, ingenious:
I don't remember reflecting on the arts and creativity at all until secondary school. There was a painting by a sixth former on the ceiling of the art room. It depicted all of Joseph's brothers, from the bible story of Joseph and the many-coloured coat. The brothers' faces formed a tight little circle around a sandy hole and stared down triumphantly, malevolently at everyone in the art room. I gazed up at it every lesson and did some rudimentary art appreciation. What an ingenious idea, I thought. I, the viewer, am Joseph, a victim, thrown into this hole by my brothers for having delusions of

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grandeur. Art forms do more than just depict. Perspective is not only a concept of visual depiction; it's a human response too.

Scene 2 – The school theatre – a creative con-text:
At 13 I began to unravel the mystifying, archaic language of Shakespeare when my English teacher cast me as Bottom, one of the 'rude mechanicals' in 'A Midsummer Night's Dream.' Then he put me on a motor scooter and gave me a crash helmet and turned these characters into a group of modern mods and rockers. I remember this production as a joyous revelation, which demonstrated that you could play with a play; you could re-create as a form of recreation. It was permissible and re-creative to re-interpret an existing creative text and give it a radical con-text (Pope, 2005). *It prompted a feverish decade of acting, directing, and rather clichéd writing which led me to qualify as a drama teacher at 25, with a brand new school drama studio to play with. I felt fortunate to be in a profession in which I could be creative, work with other creative people and earn money by doing so.*

Scene 3 – The school drama studio – creativity and the metaphysical:
In a decade of secondary teaching most of my creative experiences took place in the perpetual darkness of that studio. Among these memories I particularly remember reflecting on creativity at the end of a lesson with a group of 13 year-olds. This little group were keen to perform an improvised scene about Superman. It began predictably. A group of crooks robbed a bank, then the caped crusader in a blue cloak selected from my costume basket, fought them enthusiastically and tied them up. Just as I was regretting another clichéd response to the stimulus I had set the pupils, a stage-prop telephone rang and Superman strode to the front to pick it up. He said something like:

> *Gotham City, Superman here? Oh hello Mum…what have I been doing? Well I saved the world a couple of times today but I'm on my way home now. OK, I can*

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do that, just let me get a pen out. What do you want then? Bread, O.K. and eggs,
yes, baked beans, got it….

The surprise ending got the biggest laugh of the day, but I reflected over lunch about
the inspired creative juxtaposition of super-heroism and the kitchen sink domestics of
running shopping errands for mum. I recall drawing a parallel with the metaphysical
poets I had studied during my English degree. This group of poets, described as
'metaphysical' first disparagingly by Dr Johnson and then admiringly by T.S.Eliot, were
connected by their ingenious metaphors, comparisons and 'conceits.' John Donne's
famous flights of fancy included 'The Flea,' *in which he compares the insect's bite to*
sexual conquest. Similarly, 'The Primrose,' *is an elaborate conceit or metaphor on*
women and the number five, being the number of petals in primroses. These inventive
poems – like the Superman scene – demonstrated for me their creative credentials by
connecting the seemingly unconnected, using intertextuality, crossing genres. So I
consolidated my conception of the distinctively creative product as being extra-ordinary,
novel and innovative. My concept of creativity was later to be challenged by the
multitude of meanings attached to it in CP projects.

Scene 4 – Out of school, the creative society and its enemies:
As a secondary teacher I first encountered and positioned myself against the
oppositional discourses about creative arts in educational policy. I had formed a strong
impression that what has been described as the 'soft' subjects of the arts curriculum
received much less funding, support and esteem than 'hard' (Abbs, 1994) *subjects with*
more utilitarian associations like science and technology. I directed plays for
Bedfordshire Youth Theatre and saw how little local authority money was available for
drama compared with subjects such as science and technology. As a statutory National
Curriculum for England and Wales unfolded in the late 1980s the prominent profile of
science, technology, and computing was further consolidated in education policy.

At school subject option evenings I listened to parents who wanted reassurance that
opting for drama or theatre arts courses would be useful; parents who felt that a drama

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course would give their youngster light relief from more important 'useful' subjects. I interpreted their comments as indicating that they saw the arts and creative endeavour as merely recreational; plays as merely playful. Yet for me, making and appreciating creative products is a central human need. In those very drama courses I was making sure that pupils understood how drama and other art forms not only represent life and society, but also offer a critical commentary on it, influencing decision and debate, politics, society and personal behaviour throughout the ages – from 'Lysistrata' *to* 'Oh What a Lovely War' *and beyond.*

Scene 5 – County Hall, capturing creativity:
Occasionally there were satisfying moments when parents said to me, 'since my son/daughter has been involved with drama they have really blossomed/gained confidence/decided what to do with their life/got happier/taken more responsibility.' This feedback demonstrated to me that creative endeavours such as drama have corollaries; pupils develop life skills alongside learning about lighting. So I consolidated my understanding about the benefits and by-products of arts education. Later I saw CP identifying and promoting creative skills such as communication, enterprise and risk taking which I recognised as similar in nature to the life skills my own students had practised through drama at an earlier point in my career. Then I chose a career path sharing this with other teachers. For several years, I worked as an arts advisory teacher in two local authorities.

There was an irony in this since, at both county halls, my post was funded by the Manpower Services Commission's Technical and Vocational Education Initiative (TVEI, 1983-97)*, which was intended to modernise the curriculum and make it more business facing, capturing the latest in technology. As an arts adviser for TVEI, I was an infiltrator, representing a constituency of interloper arts and humanities educators within a policy project promoting science and technology and contributing, no doubt, to the 'contained discourse'* (Fairclough, 1989) *critiqued in Chapter 3.2 of this thesis.*

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However, whilst I was Curriculum Co-ordinator for the arts in Northamptonshire, the TVEI Director asked me to do something which I had not contemplated before: I was directed to design and carry out an evaluation of the influence a week's arts residential had on a group of 17 and 18 year-old students. As I undertook this project I belatedly realised that I had been too busy being creative with my students to try systematically to capture what those parents had told me about the benefits of creative activity. My impression that arts subjects were less valued in the curriculum was compounded by a feeling that we arts educators were too busy doing the arts and rarely took opportunities to capture the advantages of young people's involvement in the arts. The short report, published by Northamptonshire County Council, which resulted from this research demonstrated to me that large volumes of material could be assembled which would provide detailed insights into the benefits of arts education, a far more powerful weapon than even the most eloquent apologias for the arts, such as Robinson's 'The Arts in Schools' (1989)*. Casting around to see if my insights applied elsewhere I noted that arts research was being conducted by educational psychologists in universities* (Hargreaves, 1989)*, but not widely undertaken or disseminated by teachers. So, I reflected, without a body of plausible evidence how could we convince the education establishment to confer parity of esteem and parity of funding on these 'soft' areas of the curriculum? Around the same time, a comprehensive survey of research findings about the relationship between learning in the arts and academic achievement* (Winner and Cooper, 2000)*, concluded that there was, as yet, no evidence that arts-rich educational environments lead to improved academic achievement. This gave impetus to any large-scale work such as CP, which might contribute any new relevant evidence. So when I read about CP in 2002 and realised that it promised to be a rare national public policy initiative promoting creative education it seemed to me to endorse my commitment to the value of the arts in education.*

By 2002 I had been working in arts education for 25 years. My creative life up to that point led me to welcome what seemed to me to be a once in a generation opportunity to promote creativity – which I took at the time to be at least partially synonymous with the arts. CP promised to be the only opportunity during my professional life for these

subjects to be profiled and valued. I believed it was imperative to capture and exploit any evidence of creative education's benefits. I worked in higher education at the time and hoped to have opportunities to be involved in CP, particularly in evaluating it.

During my time evaluating CP between 2005 and 2012 I regularly discussed these evaluations with CP staff, with teachers in schools, school governors, and creative practitioners – artists, actors, musicians and related professionals running arts projects in schools. I always tried to maintain two potentially conflicting researcher positions: not only as an advocate of the arts because of my background as an arts educator, but also contractually and ethically bound, as an independent evaluator of CP, to report the evidence objectively. In this way I was positioned both as an 'insider' and an 'outsider' in evaluating CP. Banks (2010)*, in the context of cross-cultural research, proposes a typology which has some relevance to my positioning. Within his typology I thought of myself as an 'indigenous outsider,' enculturated, since my early years, into a community of those who value the arts and arts education but assimilated into an outsider community of contract evaluators with the responsibility to take this outsider perspective.*

Mercer (2007) *surveyed the scholarly literature on the advantages and disadvantages of these polarized researcher positions and described the insider researcher's,* 'heightened familiarity,' (p.6) and, 'credibility and rapport,' (*ibid* p.7) *with the research context, as beneficial. This research context was, in my case, schools and arts education.* Banks (2010), *on the other hand, points out that this rapport could induce insider* 'myopia' *and an assumption that the researcher's own perspective is wider than the evidence in the material* (p.7). *She concludes that the insider outsider conception is too dichotomous: it is more accurately a continuum and insider-ness is a double-edged sword, conveying both benefits and disadvantages to the researcher.*

This reflexive perspective suggests that – as an insider enculturated to arts education and creative production over many years - I should be cautious about the principal conclusions I reached about CP in my reports. My overriding impression –

strengthened over time and through my discussions with my colleagues in the evaluation teams – was that school staff were collecting too little convincing and robust evidence of the impact on pupils and teachers of the creative projects they had initiated. As an advocate of the arts, CP seemed to me to be foregoing the first and possibly only opportunity in my career to account for the value of the arts, during a period when the UK government spent an unprecedented £330 million approximately on CP. So the disillusionment of an arts insider might have been a factor in the negative aspects of my CP reports.

This chapter has shown that, whilst my own professional career led me to have high expectations of its impact, CPs' purpose was not entirely clear and consistent during the policy's lifespan. This obscured its intended impact. The first evaluation I led for CP required me to clarify its impact on teachers. This is the subject of the next chapter. A facsimile of the original published report precedes the chapter which discusses it. This format is replicated for each of the seven reports discussed in succeeding chapters.

Creative Partnerships National Evaluation –

Continuing Professional Development

Project Director – David Wood

Westminster Institute of Education Oxford Brookes University

August 2005

Commissioned by Arts Council England

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1 Executive summary

1.1 Introduction

The Arts Council commissioned Oxford Brookes University to carry out an evaluation and scoping exercise of the continuing professional development (CPD) opportunities developed and delivered for the education and cultural and creative sectors by Creative Partnerships (CP).

The aim of the evaluation project was to develop the capacity to define, quantify and evaluate the effects of CPD opportunities for the education and cultural and creative sectors, developed and delivered by Creative Partnerships, at local & national levels.

The evaluation team was asked to assess:
- learning opportunities
- quality
- impact
- connection to wider policy developments in CPD within the education and creative and cultural sectors.

1.2 Background

Creative Partnerships required us to propose and articulate a 'typology' or framework, both to define effective CPD in the Creative Partnerships context, and for Creative Partnerships to discuss and refine in relation to their CPD work. To do this we drew on recent policy and research, particularly the stated aim and objectives of Creative Partnerships. The summary of that typology is that CPD in the Creative Partnerships context should:
- encourage effective and sustainable partnerships between schools and the creative and cultural sector, enhancing the capacity of teachers and creative practitioners to work together;
- **provide opportunities for teachers to enhance their creative teaching skills, cultural knowledge and critical appreciation;**
- provide opportunities for cultural and creative professionals to enhance the skills, knowledge and understanding they need to work effectively in educational settings.

The recent development of CPD policy and the findings of research – principally but not exclusively in the UK - suggest that effective CPD in Creative Partnerships will involve:
- longer-term CPD opportunities, especially if peer support and mentoring is provided;
- intellectually challenging opportunities for teachers and creative practitioners to conduct research and reflect on practice, choosing their own focus;
- the active support of school *leadership* teams;
- creative practitioners understanding and engaging with the *diversity of roles* they can play in schools;

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- creative practitioners gaining experience and knowledge of schools;
- creative practitioners learning how to *sustain* the inspiration they offer;
- high quality provision with dissemination and feedback arrangements designed to effect *sustained* change;
- provision to *embed* the changed practice, particularly in schools;
- the planning of outcomes which contribute to the *capacity* of the creative, cultural and education sectors to promote creative learning and teaching;
- the measurement or recording of forms of *impact*.

1.3 Methodology

The evaluation team:
- made visits to and conducted interviews with eleven Phase One Creative Partnerships and with key personnel with a national responsibility for Creative Partnerships;
- developed and distributed a questionnaire for 96 individuals; a principal group of Creative Directors as well as Programmers and Arts Council Education and Learning Officers;
- conducted a survey of a sample of 24 existing evaluations, documents, reports, and publications;
- consulted with key personnel at national policy organisations, representative bodies, and subject associations to assess the extent to which CPD programmes within Creative Partnerships are connected to wider CPD developments in the education, creative and cultural sectors;
- undertook desk-research on CPD and national policy in order to develop the CPD typology;
- made 'phone calls to another 11 Creative Partnerships and surveyed Creative Partnerships' web pages in order to gather further information not captured in the sample.

1.4 Key findings

- There is a systematically monitored and rapidly growing volume and diversity of CPD activity in Creative Partnerships.
- There is a vigorous, energetic and inspiring climate of CPD activity throughout Creative Partnerships.
- The level, breadth, innovative nature and diversity of CPD may not be matched in other major national policy initiatives the evaluation team have encountered, for example within Excellence in Cities work in schools.
- CPD is increasingly well-matched to the aim and objectives of Creative Partnerships as their work becomes more established.
- Some aspects of CPD practice in Creative Partnerships offer lessons for aspects of CPD policy more generally, for example in the development of advanced skills among business experts, youth workers, and creative practitioners who regularly visit schools.

- The Creative Partnerships Learning Team in the National Office initiate projects designed to have impact and profile, and regularly gather data on CPD activities in the Creative Partnership areas.
- The practice of the Creative Partnerships Learning Team, working in concert with other national organisations, makes good strategic sense.
- There is a wealth of positive responses from teachers about the Creative Partnerships CPD on offer. Creative practitioners tend to be more measured in their responses to CPD.
- There is a widespread perception that fewer CPD opportunities are offered to creative practitioners. This is not unequivocally borne out by the evidence.
- In the sample of written reports we scrutinised it was often difficult to find clearly identifiable accounts of CPD activity with predicted outcomes and the means to measure forms of impact. There is scope to record and profile CPD activity more clearly, recording planned outcomes and subsequent impact. This will help Creative Partnerships to account for its CPD more comprehensively and positively.
- CPD is offered to many sectors of the creative, cultural and educational workforce in and beyond Creative Partnership areas. We encountered a limited profile of CPD targeted at school leaders and at special educational needs.
- CPD activity in Creative Partnerships has yielded a great deal of materials and resources. In the sample we saw, materials employed high production values and some of it was of very high quality.
- The evidence we saw in the sample confirmed that teachers and creative practitioners are engaging increasingly in an intellectually stretching debate about the key relevant concepts, such as 'what is creativity?' or 'what is it to learn creatively?' However, there is scope to disseminate frameworks, definitions, processes and manifestos in the key conceptual areas of creativity, creative learning and teaching and culture.
- Some common and emerging CPD practice favoured by Creative Partnerships aligns well with the factors associated, by major research projects, with sustained change in schools, positive benefits for teachers and other forms of impact (Cordingley, 2003).
- There is a welcome trend to develop longer-term CPD activities and those which are designed to build sustained capacity.
- There is a trend for most CPs to encourage projects which involve an element of classroom enquiry and research, based on initial hypotheses. Teachers report that this is a worthwhile approach but that they need the support of expert researchers.

1.5 Recommendations

We recommend that Creative Partnerships should:

I. Routinely and systematically record and evaluate CPD as a separate activity in Creative Partnerships, adopting an approach developed from the typology proposed in this report.

II. *Develop, disseminate and trial models for recording and, where appropriate, measuring the impact of CPD, principally on pupils themselves, but also on schools, the creative and cultural sector, creative practitioners and teachers.*

III. *Disseminate models of the most convenient and effective arrangements for providing CPD.*

IV. *Build on the emergent popularity and success of action research and enquiry as a form of CPD, with expert research support.*

V. *Develop the optimum balance in CPD provision, locally and nationally, for all professional groups involved in Creative Partnerships including school leaders and schools outside Creative Partnership areas.*

VI. Collect and disseminate for discussion, refinement and response, materials which propose further frameworks, definitions, processes and manifestos in the key conceptual areas of creativity, creative learning and teaching and culture.

VII. *Develop opportunities, at a regional and area level, to engage with other LEAs, funded CPD consortia and other local organisations providing and shaping CPD (eg Excellence Clusters) to add value to the work of Creative Partnerships.*

VIII. Direct an element of strategy, through the work of the Creative Partnerships Learning Team, at CPD targeted for school leaders.

2 Introduction

In April 2005 The Arts Council commissioned Oxford Brookes University to carry out an evaluation and scoping exercise of the continuing professional development (CPD) opportunities developed and delivered for the education and cultural and creative sectors by Creative Partnerships (CP).

Creative Partnerships aims to:

foster effective sustainable partnerships between school and the widest possible range of cultural and creative professionals in order to deliver high quality cultural and creative opportunities for young people to develop their learning both across and beyond the formal curriculum (Department for Culture, Media and Sport (DCMS), 2004: 8).

Creative Partnerships was initially designed and funded as a pilot programme (Phase 1) from April 2002 to 31 March 2004. This phase had a budget of £40 million. Sixteen pilot areas were selected by Ministers from a list of the most economically and socially challenged neighbourhoods in England. In the July 2002 Comprehensive Spending Round, Arts Council England was awarded funding for Creative Partnerships to continue beyond the original pilot programme. DCMS has committed £70 million to continue to support the existing 16 Creative Partnerships and to develop 20 new Partnerships in 2004-2006. At the time of writing there are 36 Creative Partnerships working with over 1000 schools.

The aim of the evaluation was to develop the capacity to define, quantify and evaluate the effects of CPD opportunities for the education and cultural and creative sectors, developed and delivered by Creative Partnerships, at local and national levels.

The specific purpose was to:
- establish evidence to influence policy & practice within and beyond Creative Partnerships;
- inform development in Creative Partnerships 2005-8;
- test assumptions and articulate value.

The evaluation team was asked to assess the learning opportunities, quality and impact of CPD activities and their connection to wider policy developments in CPD within the education and creative and cultural sectors.

The evaluation brief specified that the evaluation team should develop a *typology* or set of precepts through which CPD in the Creative Partnership context could be analysed (see below). The evaluation team was also required to run a *scoping* seminar for invited key personnel at national policy organisations, representative bodies, and subject associations. This exercise was designed to assess the extent to which CPD programmes within Creative Partnerships are connected to wider CPD developments in the education and cultural sectors.

3　The CPD policy context

In recent years UK government policy has emphasised the importance of professional development for teachers and enhanced provision for it. In 2001 the Department for Education and Employment published a radical and optimistic CPD Strategy (DfEE, 2001). Funded initiatives have supported teacher induction, early professional development, Best Practice Research Scholarships and sabbaticals for teachers in their 4th and 5th year in the profession.

CPD policy is by no means coherent and integrated across the country. For example, The General Teaching Council for England (GTCE), The Department for Education and Skills (DfES), and the National College for School Leadership (NCSL) have each independently introduced complex frameworks for recognising professional development at various levels. Moreover Scotland introduced the Chartered Teacher Scheme, with a similar purpose, in September 2003. In his final speech as Chair of the Teacher Training Agency, Sir David Puttnam called for the key institutions involved in CPD for teachers to work more in concert, a call currently echoed by the Universities Council for the Education of Teachers and the International Professional Development Association. So to align CPD in Creative Partnerships with national policy is necessarily a matter of identifying recurrent themes.

Since the publication of the CPD Strategy the key criterion of effective CPD, as articulated in national policy, has been the nature of its *impact* on schools, pupils and teachers. In 2002, OFSTED published a survey of their findings in 112 schools. This noted that a wider and more comprehensive conception of CPD was emerging; something which is evident in Creative Partnerships CPD activity. The survey pointed out, however, that few schools had developed success criteria (para 35) and that:

> Overall the measurement of the impact of teachers' professional development was too often only impressionistic and anecdotal (para 38).

Work on defining forms of impact has been pioneered, among others, by Frost et al (2000). Frost developed a conceptual framework which provides an overview of the forms impact can take – on schools, teachers, pupils and even beyond the school into the professional communities with which the teacher comes into contact. In the specific arts-education interface, Harland et al (2005) examined the outcomes of arts-based interventions on pupils, teachers, artists and arts organisations in two Education Action Zones (EAZs). The similar socio-economic profile of EAZs to Creative Partnership areas, and the focus of this report on artists and arts organisations suggest that it will be of particular use in Creative Partnership CPD development.

Soulsby & Swain (2003) drew on an extensive evidence base to evaluate the impact of funded CPD on schools. They concluded that impact is most productive when:

> The headteacher takes a personal interest and takes account of the training in performance management;
> a significant number of staff are involved in longer-term CPD and outcomes are evaluated and disseminated;
> the provision is both intellectually stretching and focused on practice (2003:12).

The Centre for the Use of Research and Evidence in Education (CUREE) published two comprehensive international research surveys (Cordingley, 2003, 2005) which have attempted to answer questions about what factors lead to effective CPD and have an impact on teaching and learning. The 2003 survey report is widely acknowledged to have influenced national CPD policy, and resulted in enhanced and sustained funding for award-bearing CPD. The surveys identify several effective practices, linked to positive outcomes and therefore constituting impact:

- teachers using external expertise, together with follow up peer support;
- enabling staff to be reflective;
- embedding learning into classroom practice over a period of time;
- enabling participants to identify their own focus (2003:4).

The four factors above are present (see below) in many of the activities we encountered during the course of the evaluation.

CPD policy is placing emphasis on local networks, partnerships and hubs – ie training schools, specialist schools, city academies, primary learning networks - as the principal locus for CPD. The evaluation team found many examples of Creative Partnerships reflecting this development through collaborative CPD processes.

At the individual teacher level there is a far greater policy emphasis on systematically accounting for CPD and its impact on pupils and schools. So a teacher must account for his or her CPD activity at the point of meeting the induction standards, during annual performance management, and in applying for threshold payments. The new pay and conditions framework for the workforce places greater priority on CPD activity as a criterion for progression than ever before. This influences our recommendation that Creative Partnerships should routinely undertake more systematic recording of CPD projects. At the level of the individual leader, one of the most interesting developments emerging from these policy changes and from school improvement reforms is the perception of a need for so-called 'creative leadership' in a complex and fast-changing educational environment. A facet of some of the CP work identified in the evaluation addresses this issue.

The Creative Partnerships programme and this evaluation take place in the broader context of a number of key policy initiatives aimed at improving social and educational equity and the

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quality of educational and cultural opportunities for young people. Such policies have included the major school improvement programme of Excellence in Cities, which, in its 'gifted and talented' strand, has a focus on developing the creative and sporting talents of young people in areas of social and economic disadvantage. The more recent 'Five Year Strategy' highlighted the government's intention to increase the number of specialist schools and academies, some of which will focus on the performing arts and many of which already are taking a lead in the areas of the creative curriculum.

The so called 'personalisation' of learning implies the identification of individual pupil strengths and interests and a more flexible approach to curriculum opportunities which may well involve extending creative opportunities for pupils. The Primary Strategy, embodied in 'Excellence and Enjoyment' has, as a major tenet, the development of a creative primary curriculum and access by all pupils to creative learning opportunities. The advent of 'extended service' schools will, no doubt, take up this challenge and provide further opportunities for the involvement of practitioners from beyond the immediate school workforce. Already we are seeing the involvement of professionals other than teachers in childrens' education, through, for example, the use of learning mentors to support pupils who may be experiencing barriers to learning or because they have a particular need for more individualised support. There are many examples of interesting work with such learners in the CP projects we encountered. Moreover, we recommend below that Creative Partnership projects seek more often to infiltrate and align with groups taking forward these associated initiatives, such as the Primary Strategy.

Creative Partnerships is premised partly on the proposition that learning and teaching can improve as a result of a creative pedagogy. Pope (2005: 20) summarises how, since the 1950s, academics, businesses and policy makers have placed increasing value on creativity as a response to the challenge of accelerating technological and social change. There is a widespread claim that nurturing creativity will result in a more capable and adaptable workforce. In education we thus need to document the process of promoting creativity among those working with young people and its impact on them.

On the other hand, in a comprehensive survey of research findings on the relationship between learning in the arts and academic achievement (Winner et al: 2000), the authors conclude that there is, as yet, no evidence that arts-rich educational environments lead to improved academic achievement.

In the light of both claims, it is important to capture any information on the impact of the hundreds of Creative Partnerships CPD projects, an embryonic framework for which is already contained in the Creative Partnership's 'First Findings' report. The evaluation team, therefore, emphasise impact as a key element of the typology we propose (see below).

During the last three decades the artists in schools movement, particularly in the Western world, has gathered momentum. So, the work of Harvard Project Zero, through its influence on the National Advisory Commission on Creative and Cultural Education (NACCCE, 1999) , and the Chicago Arts Partnerships in Education (CAPE) profoundly influenced the inception of Creative

Partnerships. Both foundations have established a wealth of data which provides insight into the role of artists in creative and cultural education. In 2001 the French Minister for Education announced an ambitious 5-year plan for the 'increasingly widespread intervention of artists and cultural professionals in the classroom through 20,000 'artistic class projects,' (Lang, 2001). In Britain, the NACCCE advocated the widespread use of artists in schools and the development of partnerships with the creative and cultural sector (1999: 120). This directly influenced government to establish the Creative Partnerships initiative.

The Office for Standards in Education (OFSTED) lent weight and legitimacy to artists' work in schools in their review of 1998. In the review, Oddie and Allen (1998) suggest that a professional artist enhances the curriculum in seven ways:
- as maker or presenter of art;
- as teacher/facilitator;
- as teaching resource;
- as motivator;
- as role model;
- as outsider;
- as broker.

In many projects which bring creative practitioners into schools their work often involves a combination of these roles. In order to undertake this often-complex transaction between a creative practitioner's work and learning and teaching in schools, systematic professional development for creative practitioners became a priority for Creative Partnerships.

What is it to nurture a cadre of what Demos (2005) has referred to as professional artist-educators?

> Learning the skills by which to communicate their creativity to children in an inspirational and educational way is an essential skill for artist-educators to learn. (2005: 30).

So, according to Demos, CPD for creative practitioners should focus on sustainability, innovation and growth. Their report goes on to outline a three-layered model of CPD for artists working in schools. The model specifies experience and knowledge of schools but also emphasises the need for creative practitioners to learn how to *sustain* the inspiration they offer to schools. Sustainability is also an important element in conceptions of effective CPD for schools (see below).

This is not to deny that the essential transaction between art making and education requires mediation by teachers who are knowledgeable and sensitive to the creative process. Therefore, mutually respectful partnerships - preferably involving elements of coaching and mentoring - are crucial.

4 Methodology

4.1 The data analysis and evaluation was carried out between April and August 2005. We have anonymised all references to individual Creative Partnerships, their schools and their creative partners.

In summary the evaluation team:

- made visits to and conducted interviews with eleven Phase One Creative Partnerships and with key personnel with a national responsibility for Creative Partnerships;
- developed and distributed a questionnaire for 96 Creative Directors, Programmers and Arts Council Education and Learning Officers;
- scrutinised a sample of 24 existing evaluations, documents, reports, and publications;
- consulted with key personnel at national policy organisations, representative bodies, and subject associations to assess the extent to which CPD programmes within Creative Partnerships are connected to wider CPD developments in the education and cultural sectors;
- undertook desk-research on CPD and national policy in order to develop the CPD typology;
- made 'phone calls to 11 further Creative Partnerships and surveyed Creative Partnerships' web pages in order to gather further information not captured in the sample.

4.2 Visits

We selected a sample of Phase One Creative Partnerships to visit. The sample was selected on the basis of a cross-section of the country, and a range of population densities, including rural, semi-rural, metropolitan and city Creative Partnerships. We selected two Creative Partnerships on the basis of the cultural and ethnic diversity of their populations. We also conducted an interview with staff at the Creative Partnerships National Office, and with CAPE UK. We conducted semi-structured interviews with Creative Partnership Directors, Creative Programmers and other staff during the visits. We sometimes had the opportunity to talk with head teachers, deputy heads and creative practitioners in Creative Partnerships.

4.3 Questionnaire

We developed a questionnaire (see Appendix 3) with a qualitative focus, containing questions aligned to the published aim and objectives of Creative Partnerships. From the 96 questionnaires distributed there were 31 returns. From the 81 questionnaires distributed to regional Creative Partnership staff 28 were returned, representing a 33% return. This is within the stated Arts Council England tolerances (25-30%) for questionnaire returns. Nonetheless this is a small sample for a questionnaire, so no secure conclusions can be drawn from the questionnaire returns alone.

4.4 Document survey and scrutiny

The Creative Partnerships National Office supplied us with a sample of 24 existing documents, including 17 from the regional Creative Partnerships themselves. In order to apply a consistent

scrutiny to these documents every member of the evaluation team used a template which we devised (Appendix 2). This was based on the system developed by CUREE (Cordingley, 2003) and allowed us consistently to determine, for example, whether the CPD cited:

- was directed at teachers, creative practitioners or both;
- had a stated outcome;
- reflected the aims and objectives of CP;
- and whether the data was valid and reliable.

The reports had either a local or national focus. We scrutinised a variety of national reports, including one by independent evaluators, some surveys conducted by the Creative Partnerships Learning Team in London, and a report produced for national dissemination.

4.5 Consultation

We held discussions about the evaluation with representatives from OFSTED, the Training and Development Agency for Schools, the DfES, and the Universities Council for the Education of Teachers. The evaluation team led a Scoping Seminar on July 12th in London attended by 29 representatives of these organisations, Creative Partnership staff, officers of subject associations and bodies representing creative practitioners. At the seminar we presented the provisional findings of the evaluation and discussed their implications for Creative Partnerships and for wider continuing professional development policy and practice, using the prompt of a set of 'creative tensions', which we had identified. We received some written submissions from colleagues attending the event, and subsequently by email.

4.6 Typology

Creative Partnerships required us to propose and articulate a 'typology' or framework to define effective CPD in the Creative Partnerships context. To do this we drew particularly on the stated aim and objectives of Creative Partnerships, as well as a range of national policy documents, and Robinson and Sebba's (2004) review of CPD for the Teacher Training Agency. We concluded that CPD in the Creative Partnerships context should:

- encourage effective and sustainable partnerships between schools and the creative and cultural sector, enhancing the capacity of teachers and creative practitioners to work together;
- provide opportunities for teachers to enhance their creative teaching skills, cultural knowledge and critical appreciation;
- provide opportunities for cultural and creative professionals to enhance the skills, knowledge and understanding they need to work effectively in educational settings.

We believe that the words *sustainable* and *capacity* are important. Since Creative Partnerships is a funded major national initiative with challenging and complex objectives it should be expected to seek to effect sustained change, and transform the capacity of both the education and the creative and cultural sectors. So, for the purposes of the evaluation, we agreed that an effective CPD programme will have *sustained* impact on both;

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- individuals (ie teachers, subject co-ordinators, Creative Partnerships co-ordinators, support staff, creative practitioners, learning mentors); and
- institutions (ie schools, dance companies etc.) – ideally contributing positively to change and development in institutional policy, practice or structure.

We believe such a programme will involve the development of *capacity.* We adopt a broad definition of this term, within four main areas:
- enabling effective liaison between those working in schools and those in the creative and cultural sector;
- developing new and existing skills for individuals to use in their work;
- enhancing the level of knowledge of school staff, especially in terms of creativity and of creative practitioners, especially in terms of working within education; and
- prompting the development and articulation of values and positive attitudes to creativity and the arts and cultural sector.

Capacity raising CPD in the Creative Partnerships context will include some of the following outcomes:
1. influencing and enriching creative teaching and learning methods;
2. inspiring individuals' enjoyment of the arts and education;
3. enriching opportunity;
4. raising aspirations;
5. raising achievement;
6. contributing to the aims of social inclusion and social justice;
7. making provision for the dissemination of its methods and outcomes;
8. affecting the work of individuals and institutions;
9. securing the support of senior leaders;
10. promoting practice, evidence and research-led change.

Our main emphasis is on activities planned to enhance professional development, while acknowledging that important aspects of professional development come as an unforeseen by-product of other activities. However, we believe this type of unplanned outcome should be separately identified. We acknowledge that training activities for parents and governing bodies may have advanced the aims of Creative Partnerships. However, these groups are stakeholders but not professionals in Creative Partnerships areas. We have therefore excluded work with them from our typology.

We distinguish CPD from the term INSET. This latter term usually denotes short courses which are only one type of CPD provision. Indeed, under the influence of recent research (see above, Soulsby & Swain, 2003, Cordingley, 2003) INSET, both as a term and as a concept, has less currency in professional development. 'INSET' is seen to denote short training courses, often with a practical outcome (eg competence with a new piece of technical equipment) whilst 'CPD' denotes more sustained, challenging and transformative processes for the school workforce. In this respect we advocate longer and more sustained CPD projects in Creative Partnerships (see below).

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The scale of the current evaluation and the resources assigned to it were sufficient to allow the evaluation team to access what we believe to be a modest sample of Creative Partnerships CPD activity. It should be particularly noted, however, that this large national initiative reported 6,800 projects in the period of our evaluation. The scope of data in the current report is, therefore, not sufficient fully to reflect the volume and diversity of work taking place in Creative Partnerships. So it should be acknowledged that our findings and recommendations are indicative only and we recognise that we may not have seen every aspect of good CPD practice in Creative Partnerships. Our brief allowed us to make a single day visit to some CPs, for example, and in this time several CP staff told us that the projects we had access to were not necessarily typical of the spectrum of their work. This evaluation therefore distils rather than systematically reviews the wide range of CPD activity in Creative Partnerships.

5 Findings & analysis

5.1 Evidence from the Creative Partnerships National Office

Staff at the Creative Partnerships National Office undertake systematic monitoring of CPD activity across the country. There are quarterly monitoring reports, which are distributed to all Creative Partnerships. This compiles quantitative data as well as periodic reviews from Creative Partnerships round the country. During our evaluation period, the April and July quarterly reports were published. Data from the July report demonstrates the significant growth of CPD opportunities over the last 15 months:

Total number of INSET opportunities	Jul '05	Apr '05	Jan '05	Oct '04	Jul '04	Apr '04
Total number of INSET opportunities	6,344	5,422	4,517	4,160	3,608	3,086
Total number of teachers receiving CPD	17,389	13,394	11,265	9,010	7,704	6,687

This information is also disaggregated to show activity in each Creative Partnership area. The quarterly report summarises national CPD developments and contains reports from each Creative Partnership. Each Partnership is required to report under several headings including some relevant to CPD such as curriculum impact, dissemination and strategic relationships.

5.2 The findings from document scrutiny

We looked at an early draft of a major national longitudinal evaluation of Creative Partnerships (to be published), which began in 2002. Questionnaires revealed that 80% of Creative Partnerships school co-ordinators surveyed (n251) believed that their staff had participated in training and development activities designed to extend their own creativity. Indeed, between

surveys conducted in 2003 and 2004, more Creative Partnerships Co-ordinators reported that CPD was having an impact on the Creative Partnerships initiative. The post-involvement questionnaire (n251) showed that:

> A majority of coordinators agreed that Creative Partnerships had helped staff in all respects: to develop their own cultural awareness (58%); to express their own creativity (82%); to identify and develop each young person's talents (82%); and to believe that developing young people's creativity is important (90%) (2005: 9).

These statistics are persuasive evidence that staff development, aligned closely to the objectives of Creative Partnerships, is taking place across the country, although there is understandably no evidence about how much of this perception was formed as a result of either planned or unplanned CPD.

In the same survey 41% of Creative Partnerships schools (2005: 13) reported that they had provided CPD in 2003/4 for schools outside CP. This is a significant indicator that the Creative Partnerships initiative is contributing to the *capacity* of the sector to achieve its objectives.

However, the 2004 survey of creative practitioners (n168) revealed that over 80% wanted more training and development activities, this despite the fact that nearly 60% recorded that they had experienced some training (2005: 94). Creative practitioners perceived (2005:178) that, whilst a great deal of CPD had been provided for teachers, little had been provided for them. It is clear from their responses that this meant that they want to be more involved and more knowledgeable about education (2005: 95).

The same national evaluation conducted eleven case studies of Creative Partnerships schools and reported (2005: 208) that professional development for teachers was built into most projects as staff worked alongside creative practitioners. In eight of the schools separate CPD sessions were identified. The summary of the eleven case studies concludes that over half the schools had CPD as one of their main Creative Partnership aspirations. However, only a small number of creative practitioners involved in the case study schools said that Creative Partnerships had enhanced their understanding of education (2005b: 87). Nevertheless, the widespread perception by creative practitioners and Creative Partnership staff that insufficient CPD is provided for the creative and cultural sector is not altogether supported by the data and evidence. For example, questionnaire data suggested that CPD is provided for creative practitioners and teachers in broadly equal measure (see below).

5.3 National CPD programmes

The National Office initiates well-targeted projects, often in a collaborative venture with other national initiatives and organisations such as the National College for School Leadership and the Specialist Schools Trust. These include:
- the Creativity Action Research Awards in partnership with CAPE UK;

- an extended pilot of the teacher-mentoring programme working in partnership with the Specialist Schools Trust and ACE East Midlands to strengthen and develop the quality of partnerships between East Midlands schools and creative and cultural organisations;
- the Creative Learning Lead Practitioners programme. Run by the Specialist Schools Trust, this programme aims to deepen teachers' understanding of creativity in the classroom;
- the 'How Special are Subjects?' conference in partnership with the Royal Society of Arts;
- Creative Science Teaching labs, in partnerships with Performing Arts Labs and the National Endowment for Science, Technology and the Arts. The final event focussed on innovative approaches to dissemination, working with a cohort of 10 new teachers.

The July quarterly report points out that Creative Partnerships staff are currently being consulted on a proposed CPD programme for them which identifies nine themes or areas of exploration relevant to Creative Partnerships. The intention is to offer a series of opportunities for Creative Partnership staff to come together to discuss these issues and their relevance to Creative Partnerships (p20). Creative Partnerships has also decided to devolve significant funding to the nine Arts Council England regional offices, particularly so that Creative Partnerships work can permeate beyond Creative Partnership areas. This strategic move is designed to contribute to the sustainability of the work.

5.4 Target groups for CPD

Most projects cited teachers as the target group for CPD. One project was directed entirely at advanced skills teachers (ASTs) and another established a CPD programme involving ASTs and what they called 'advanced skills creatives.' This group of creative practitioners acted as development facilitators investigating needs and supporting projects.

Case Study – Advanced Skills Creatives

A Creative Partnership looked at the government model for advanced skills teachers and identified the need to develop 'advanced skills creatives' whose skills would be based on what schools told the Creative Partnership:

The experience gained…over the last three years has established that the schools want professional interactions with creative practitioners to enhance the curriculum, to make it more engaging, more exciting and more creative. However, they expect creative practitioners to:
- understand the curriculum they are trying to enhance;
- understand school culture, in the classroom, the staff room and the playground;
- understand modern learning and teaching approaches;
- be able to work collaboratively with other creatives, teachers and pupils;
- be professional, police cleared and insured.

These needs and expectations were the stimulation for the development of an 'advanced skills creatives programme.'

A second advanced skills creatives programme commenced in May 2005. The Creative Partnership took the learning from the initial pilot programme, to build a coherent and needs-led course. The course takes place over 6 days and includes an action learning module in addition to the following:
- an introduction to Creative Partnerships and the big picture;
- an introduction to learning and creativity;
- an exploration of personalised learning;
- the national curriculum and working in school;
- theoretical approaches to creativity;
- roles and responsibilities.

Though we saw good case studies of secondary practice, five of the eleven Creative Partnerships we visited claimed that CPD activity had been easier to facilitate in the primary phase. This was usually attributed to systemic factors - for example the more flexible primary timetable, two week secondary timetables and the demands of examination syllabi. Two were addressing a perceived difficulty in permeating secondary practice by staging projects to identify models of successful secondary partnerships. For example, a school with high attainment in arts subjects set up a menu of creative activities, run by its arts staff for teachers of other subjects. The aim was to prompt creative teaching through nurturing teachers' own creativity.

One CPD project involved a wide range of staff, including catering and administrative assistants, in an audit of 16 schools and, crucially, both teachers and creative practitioners in a planning-focused CPD project. Another project involved regular 'creative gatherings' of 85 creative practitioners. It was reported that:

> Although the creative gatherings were initially conceived as a strand of professional development for practitioners, on the whole artists did not report that this was where they had sourced professional development. The main source of professional development was "on-the-job" …
> …for me nearly all the project has been a kind of professional development… (creative practitioner)
> … almost all my contact with [CP]staff develops my understanding … (creative practitioner).

Whilst creative practitioners in the gatherings felt that Creative Partnerships had not itself offered them professional development, it had offered the time and the opportunity for them to source it themselves (p.79). We encountered four other Creative Partnerships which were staging semi-formal regular seminars and meetings – sometimes with a speaker - to bring together as many creative practitioners and teachers as possible. Attendees welcomed the informal networking opportunities offered by this sort of event. It was only found to be practical, however, in dense urban and city locations where teachers did not have to travel far.

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Case Study – Learning Mentors

Learning mentors complement the role of teachers working with the most challenging young people. They can design individualised programmes which enhance learning but may have more flexibility than can sometimes be provided within the constraints of a traditional teaching situation. After a survey in Excellence Clusters and Excellence in Cities areas, Creative Partnerships commissioned a programme giving learning mentors a solid grounding in all aspects of the creativity agenda in schools, alongside the development of small-scale, collaborative projects with creative partners. A six-day programme, covering such issues as 'what is creativity,' has been devised for 50 learning mentors, and Creative Partnerships fund their schools to stage a partnership project with creative practitioners. The learning mentors programme includes a dissemination conference targeted at 200 other learning mentors. The project has clear CPD implications for a similar group in the school workforce, namely teaching assistants.

Only a small proportion of the CPD projects we sampled specifically targeted school leaders. Where they did, the sample of reports and the interviews confirmed findings (Brown, Edmonds et al, 2001) that the commitment of school leaders is a critical factor in effective CPD activity and likely to be a pivotal force for sustaining creative learning and teaching in schools. There was strong evidence of this phenomenon at work where school leaders were involved in Creative Partnerships projects. For example;

- [the head spoke of] reformulating his vision for the school…placing creativity at the heart of teaching and learning (project evaluation);
- the annual heads' conference in a Creative Partnership put creative developments on their agenda and asked the local Creative Partnerships team to lead the agenda discussion and workshop (Creative Partnership staff interview);
- a Creative Partnership devised a programme on creative leadership for primary deputy heads (Creative Partnership staff interview).

Case Study – CPD for Leadership

A one day session on 'Creating the Conditions for Creativity', brokered and managed by a Creative Partnership, was commissioned by a large commercial training company for an LEA's Primary Deputy Headteachers. The focus was on the theme of leadership, emphasising three key areas:
- creative leadership;
- proactive leadership;
- partnership and leadership.

The day explored creativity as a tool and the nature and principles of a creative leadership approach. It was highly rated (through a creative evaluation technique!) and participants clearly

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took away ideas and inspiration to follow up in their own schools and in their own leadership roles.

> Creative Partnerships [area] has utterly changed our perception and understanding of how children learn. So we've taken on several initiatives that we have as a whole school now. We have developed an understanding of the learning styles of individual pupils and the environment and the cycle that allows us to develop and respond to each child. Having understood that and developed a vision for it, as a senior management team we're really now beginning to look at the curriculum and how it's arranged, how it's played, and we're beginning to make changes. We are using learning for creativity and multiple intelligences to enhance children's understanding. So it's changed our curriculum, it's changed our teaching and learning styles, it has brought in people who are experts but not teachers and it's raised our delivery of those subjects. Creative artists, musicians, dance, it's really raised our attainment and our delivery across the curriculum (head teacher).

Moreover, in one Creative Partnership, the Director's strategy was to target head teachers from the outset and to establish creative initiatives as an integral part of school improvement plans. The Creative Partnerships Learning Team works with the National College for School Leadership on the Partners in Leadership programme to pair leaders in creative and cultural organisations with head teachers.

Two of the Creative Partnerships in our sample chose particularly to profile CPD projects in special educational needs (SEN) and inclusion. In much of the data in our sample SEN and inclusion were profiled in a smaller than expected proportion of projects. Again, there were notable exceptions:

Case Study Special Educational Needs

This special school for 11-16 year olds with complex learning needs focused on developing a creative approach to teaching and learning, initiated by a workshop at a staff residential, exploring the idea of personalised learning styles and revisited at different stages subsequently. The head teacher, in an article, writes about the desire to create a richer range of teaching styles and learning opportunities, changing long-term how the school operates right across the curriculum and including all staff. The initial creative partner involvement was through PSHE with an arts practitioner with a good understanding of teaching and learning, a factor he stresses as important for how artists deliver to audiences of learners in and outside schools. The head also stressed that the maximum impact from this kind of partnership comes through joint planning and working on topics that are school-led, integrating and embedding arts approaches into the curriculum. The head spoke of the impetus of the Creative Partnership project and a related visit to the USA leading to his, 'reformulating my vision for the school …placing creativity at the heart of teaching and learning.'

This suggests that it may be useful for other Creative Partnerships to find means of recording and reporting on CPD which impacts on SEN and inclusion, particularly where creative practitioners gain new insights into SEN and inclusion.

5.5 Materials and resources for CPD

Many high quality resources for CPD have been developed through Creative Partnerships:

Case Study –CPD Materials

In June 2004 it was decided to develop materials for Advanced Skills Teachers to use around England, 'in assisting colleagues to understand and facilitate learning for creativity.' The booklet and CD materials contain 28 activities, 27 research reports, an additional 9 from a particular Creative Partnership and 8 film clips. A national conference about the materials attended by 96 delegates was held at Warwick in March 2005. These resources are of a high production value. There is a range of stimulating materials, such as how a school can sustain creative projects, and a maths, dance and arts project exploring space, shape and volume on video. They are based on the principle of enabling teachers to discover and describe creative learning and teaching through their own experience, reflection, discussion and debate with colleagues. They do not provide a ready-made 'solution' to creativity.

'People have got to engage with it and experience it in some way; reflect on that process themselves and then draw out of it what that could mean for how children learn and how I teach? A number of times on earlier drafts we had what teachers should and shouldn't do and we deliberately took them out. People have to wrestle and engage with their own creativity otherwise it's meaningless. We really tried to get away from the cascade model of CPD. The feedback we got from ASTs is that it changed their thinking.'

Subsequently there was widespread dissemination of the materials within and beyond Creative Partnership areas through a conference and distribution of the materials to ASTs, all LEAs, initial teacher training providers in England, OFSTED, the DfES, DCMS, the National Union of Teachers and other unions.

A few projects introduced teachers to existing materials and approaches which could be adapted to the aims of Creative Partnerships – for example an established research tool from a University, an approach to World Music, based on Sierra Leone and an approach to Early Years practice from Reggio Emilia in Italy. One teacher reported that the programme is now beginning to make sense to her, so that she believes that the practice:

> …a truly holistic creative learning experience for children, is gaining momentum throughout the country, a move which will be the best thing to happen in my teaching career.

The teachers had a varied programme over a sustained period of time which included the opportunity to visit schools in Italy, and they now intend to take their research forward in the form of a book, which suggests ongoing commitment and an impact on them and on readers of their book. Similarly the project with Sierra Leone has an identifiable outcome, a 'high quality interactive DVD' with which teachers will continue their curriculum development.

Case Study – Creative Science Teaching Labs

These are intensive residential experiences for teachers, led by Performing Arts Labs (PAL), designed to encourage creativity in science learning and teaching. 21 science teachers from Creative Partnership areas across the country attended the Labs in 2003 and 2004, living and working for seven days with a group of practising artists and scientists, selected for their talent and commitment to such projects. Each Lab introduces refinements designed to achieve a more effective CPD programme for the participants. Feedback from the first two Labs suggested that teachers appreciated longer, more sustained and deeper CPD experiences than those provided by one day courses, for example. The Labs are complemented by follow up activities for teachers such as an e-group and an evaluation weekend to share practical applications of creative science teaching that they have been developing in schools. As part of the CST III Lab in 2005, supported by Creative Parnerships and NESTA, teachers were offered an opportunity to explore and test new models of creative science teaching and innovative practice. The evaluation brief for the Labs poses useful questions in the development of CPD such as how is learning - acquired at the Labs - sustained over time, what is the legacy for teachers after the end of the follow up weekend, and what effect does the Lab have on participants' colleagues and their schools? On-line resources, and a 'mini Lab' for higher education participants are among the CPD resources now being developed.

The evidence we saw in the sample confirmed that teachers and creative practitioners are engaging in an intellectually stretching debate about the key relevant concepts, such as 'what is creativity?', or 'what is it to learn creatively?' However, very little of what we saw in the sample of materials captured this in a way could be of use in further dissemination. The authors of some materials wrote that they had deliberately not offered any definitions or descriptions of creative processes for fear of stifling creative responses from people using the materials. For the purposes of wider debate and discussion it would be useful to propose further frameworks, definitions, processes and manifestos in the key conceptual areas of creativity, creative learning and teaching and culture. The 'matrix and cycle model we found to be widely in use in one Creative Partnership is a good example of such work.

Case Study –The Apprenticeship matrix and cycle model.
One Creative Partnership, in collaboration with a higher education Institution, used an apprenticeship model of creative learning to develop its programme. CPD was planned to be at the heart of the creative learning process as stated in the aims and objectives of Creative Partnerships.

The Apprenticeship Matrix and Cycle model was used as a tool for identifying the type of learning which takes place when creative practitioners, teachers and pupils plan and work alongside each other. It included a cycle of shared development which moves the learner from the position of observer through to independent creator, and a matrix demonstrating how all participants learn by working together. This approach created an appropriate learning framework for professional development to take place and for it to be sustained within schools and CP clusters.

This form of CPD has had a positive impact on teachers' self-confidence and has influenced the development of creative ideas in teaching and learning alongside growth in reflective practice. An observable relationship exists between the programme of activities facilitated by the Creative Partnership and professional developments articulated by teachers, creative practitioners and head teachers. There has been an expansion into embedded practice throughout the CP in terms of teacher development, curriculum development and the way in which schools are used for creative learning.

5.6 Regional CPD projects

The majority of project reports related the CPD to the aims and objectives of Creative Partnerships. One Creative Partnership developed a typology similar to the one we articulate above, based on a conception of CPD and the creative and cultural sector with a key focus on the positive impact of creativity and culture on learning and a further interest in risk taking and overcoming barriers to learning.

Case Study – Aims and Objectives

This Creative Partnership placed a particular emphasis on CPD from its inception and related CPD closely to the aims and objectives of Creative Partnerships. Projects are planned through the establishment of a research-based approach and initiated from an initial research question or hypothesis. A wide range of CPD opportunities have been available to both teachers and creative practitioners and the Creative Partnership has carefully monitored the impact of creative projects on a range of participants.

A research review has identified positive impacts on teachers through CPD. Teachers reported an increase in self-confidence and using a wider range of creative ideas in their teaching & learning. They also indicated that they would use aspects learned from their creative experiences in future teaching. The interviews reveal that teachers and senior school managers have an enhanced understanding of creative learning. 216 creative practitioners have participated in CPD, developing understanding of the creative curriculum, the work of Creative Partnerships, encouraging reflective practice and the 'learning to learn' agenda that has featured as part of the training for teachers.

Another interesting model for possible wider dissemination includes an organisational creativity assessment tool. Dissemination of the outcomes from projects includes discussion papers, presentations at teacher network meetings, seminars and conferences.

The target outcomes of projects were often phrased in general terms. Several reports described outcomes like 'broadening learning styles,' 'encouraging creativity,' 'building cross curricular links,' 'improved motivation and confidence' and 'risk taking in teaching.' without indicating the means which might be used to measure the impact of these outcomes. One Creative Partnerships report claims the following developments had taken place:

> Real change in the ethos and cultures of the schools..raising the profile of the arts and creativity, enhancing schools' competences and capacities in terms of pedagogy, collaborative working arrangements and the expanding of schools' cultural repertoires.

However, there is little evidence in this report about how these developments have been observed. Although the measurement of impact is not an exact science, tangible evidence such as schools applying for and achieving Artsmark was rarely highlighted. There was also far more emphasis in the reports on expected benefits rather than actual or even emergent benefits. So reports suggested that in the near future CPD activity would prompt, 'trying out new approaches,' 'increased confidence,' 'motivation,' 'confidence skills and knowledge,' 'new teaching ideas and materials,' 'moving towards a Can Do culture.'

One or two projects addressed the longer-term sustainability of lessons learnt from CPD in Creative Partnerships. A well-expressed 'matrix and cycle' model (see above), developed in one Creative Partnership, was used as the vehicle for rolling out to schools over time. Another had carefully considered issues of sustainability beyond 2006 and identified areas for improvement, for example refining evaluation data from schools and paying further attention to the impact of Creative Partnerships on the creative and cultural sector generally. One report proposes careful thought about ideal 'growing conditions':

> ..to ensure the sustainability of the gains…it is necessary to think of the conditions which would best facilitate [the] development in professional identities – and in particular those of the teachers – so that their commitment to creativity is not dependent on the contributions of external 'creative' contributors but is embedded in their professional philosophies and practices.

Another Creative Partnership had devised and adopted a single line of enquiry for its project work called, 'singular visions' since it wanted to avoid a 'scattergun' approach to planning and to ensure schools embedded Creative Partnership work in their school improvement plans:

> As a result INSET has developed more focus. It's as much about time for development and reflection and teachers are now realising that is a valuable form of CPD: giving yourself time for effective reflection on learning.

Planning events and steering groups were a common form of CPD activity. One Creative Partnership developed a cycle diagram about how the learner develops towards independence. Most teachers reported that this was both enjoyable and valuable, though a small significant group found it too theoretical. Many teachers nonetheless commented on the high level of professional development achieved as a result.

Nearly all interviewees reported that they found the most effective form of CPD to be when teachers and creative practitioners engaged in reflective practice, action research, and classroom enquiry. However, a majority of interviewees reported that teachers in particular did not feel confident using traditional forms of academic research without support. This suggests that support from higher education, research training and mentoring will all add value to this form of CPD.

Case Study – Action Research

The Creative Action Research Awards (CARA) are small grants to enable teachers and creative practitioners to conduct action research into an aspect of a creative project. CARA is a substantial Creative Partnership CPD initiative promoting and developing research. In the first round there were 120 awards involving 104 projects, 145 schools, 52 mentors, approximately 300 adults and around 4500 children. Each successful partnership is allocated a mentor who has experience of research methods and who then supports and advises on the research. A useful element of each project is a study of the impact on pupil learning of the approach used. An analysis of the first round projects concluded that roughly a third were designed to have an impact on language and literacy, a quarter on thinking skills and 20% on citizenship.

The interim evaluation report (Boyes & Reid, 2005) records that nearly all research mentors have secured the commitment of the projects to data capture and research. This emphasis is indispensable in securing reliable evidence of CPD activity and its impact on learning. The interim evaluation also summarises the key points of feedback from project participants:

'It provided a 'stonger…more inclusive' model than cascaded inset as it could be tailored to the needs of the different practitioners. It was 'more relevant,' 'more empowering,' had a 'greater and longer term impact' and was, 'better value for money.' (2005: 13)

'The ones that have seen action research at the *centre* of it – they've worked better… [teachers or creative practitioners ask] this is our question, let's see where this gets us…The impact is evident six months down the road.' (CARA Project Director)

Although in one Creative Partnership 20 teachers had enrolled on post graduate programmes in drama, dance and creativity, only three or four of the documents referred to teachers enrolling on university, college or other award-bearing courses related to Creative Partnerships. Questionnaire evidence suggested a trend towards more teachers taking award-bearing courses. Recent surveys (Soulsby & Swain, Cordingley, 2003) suggest that greater impact results from longer, more sustained CPD rather than shorter courses. Creative Partnership staff we spoke to, particularly in Phase 1 and the Creative Partnerships Learning Team, tended to predict that there would be a trend towards projects advocating award-bearing CPD in the future.

Apprenticeship models, coaching and mentoring were occasionally cited as CPD activity in the regional reports, and were profiled in the activity of the Creative Partnerships Learning Team. However, it is likely that many more projects involved this activity, practised informally or more formally. Current CPD policy places particular emphasis on coaching and mentoring as effective CPD and this again is likely to be more explicitly acknowledged and evaluated in future Creative Partnerships CPD.

Case Study – Mentoring

Two Creative Partnerships joined forces to commission a mentoring programme designed to support 47 Creative Partnership co-ordinators in schools. 35 creative and cultural organisations provided the mentoring support for the co-ordinators, each of whom was asked to identify a task from a list which they wanted mentoring support in undertaking. 28 one-to-one mentoring partnerships were developed and proved to be effective. At their first meeting the partners were tasked to complete a planning grid which outlined the aims, objectives and measures of success of their project. The unanimous view of both mentors and mentees was that this is a model worth repeating. 93% of mentors and 91% of mentees reported that participation in the programme had contributed to their skills, knowledge, understanding (particularly of each other's sector) and confidence.

During visits the semi-structured interviews were based around the typology, which was itself based on the aim and objectives of Creative Partnerships. Two issues arose outside of the framework of the semi-structured questions we asked during visits. One was that CPD work was easier to facilitate in primary rather than in secondary schools (see above). The second was that in half of the visits the Creative Partnership staff reported that there was rarely satisfactory alignment with other education policy initiatives or organisations such as EAZs. This view is supported by the questionnaire returns (see below). This was reported to be because of pressure of work, or the fact that other local agencies such as LEAs and EAZs had different objectives and different ways of working. However, at the National Office, most projects work productively in concert with other educational and creative and cultural agencies.

5.7 The questionnaire

31 forms were returned which provided a good deal of useful information. A small proportion contained just a few comments, and two returns stated that their Partnership had not been in existence for sufficiently long for them to answer. All of the numbers offered below should be taken to indicate overall trends as some of the information was written in understandably general terms. Additionally, of course, some comments covered large numbers of people and institutions where others were much more specific and individual.

activities cited were broken down into events of 1 day or less, a series of workshops, longer term programmes and accredited courses. So far as we could tell from the information provided, about 1/3 of activities referred to were 1 day or less, 1/3 longer programmes, about

1/6 were a series of workshops and 1/6 were accredited courses. Again, there appeared to be a trend towards Creative Partnerships moving towards longer CPD opportunities and more emphasis on accreditation as the Creative Partnerships became more established.

We analysed the target groups for the CPD courses and related activity cited. Around 35% of CPD was designed for creative practitioners. About 40% appeared to be directed at teachers generally and a further 18% at whole schools. Meanwhile heads, newly qualified teachers and teaching assistants specifically accounted for about another 7%. Within the larger percentages some CPD was offered for both teachers and creative practitioners together.

We attempted to examine the focus of the CPD, initially looking at specific themes and subject areas; creativity and risk taking, art, poetry, architecture, ICT and new technology, for example. The specific subject foci mentioned covered a wide spectrum. There were multiple mentions of the arts (including movement and dance, music, visual arts, theatre and drama) amounting to about 20% of the total. About 10% seemed to be in the area of science and technology. Around 20% of the CPD cited was to do with risk taking and creativity. The other major areas commented on were ICT and new media (plus animation and film) in about 10% of responses, while cross-curricular work was specified in about 20% of the comments. Modern foreign languages, architecture, museums and libraries etc. and citizenship also came in for specific mention. Three returns refer to their CPD being run in conjunction with LEAs and/or other agencies. Apart from these there was little indication of Creative Partnerships having, initially, tried to link with or build on existing initiatives such as Excellence in Cities and EAZs. There was some evidence that the importance of this had been recognised in the more established Creative Partnerships.

It was often difficult to establish in which phase the activities were taking place, although such comment as there was suggested a considerably greater emphasis on primary than secondary schools, with a good number of additional mentions of early years and nursery education. Cross-phase and partnership-based CPD were highlighted in several returns. Special educational needs and specialist school status arose only twice each. There were clearly activities taking place both in and out of school, but the relative proportions are not possible to tease out.

We attempted to identify what had happened to school staff, creative practitioners and whole institutions as a consequence of the CPD provided. For creative practitioners the comments were generally about increased comprehension of education: understanding and use of educational language, key issues, learning processes, planning, monitoring and evaluation, and understanding of schools, so that they had better insight into:
- preparation;
- practical considerations;
- behaviour management;
- pressures;
- constraints in education; and

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- potential long term needs.

From this it was claimed that true partnerships are being developed, and that creative practitioners are more realistic about schools' needs, with more and clearer discussion and liaison with schools, recognition of the differences between schools, and more flexibility and confidence.

For school staff every response talked very positively, from the general, such as: 'increased risk taking', 'enthusiasm and engagement', 'higher motivation', 'greater confidence', 'helped out of comfort zone', 'more proactive', 'increased understanding', 'questioning assumptions', 'deepening of responses', 'wide range of approaches', 'ownership of curriculum', 'curriculum development', 'improved liaison', 'co-operative planning and teaching', 'opportunities for reflection'; to the slightly more specific, 'arts integration into curriculum', 'culture and creativity more highly prized', 'developed personalised learning skills', 'better informed about creative industries', 'recognition of wider outlook and language brought by creative practitioners'. However, not all of the of the responses offered specific evidence on how teaching had become more creative.

Although the questionnaire contained a set of questions about the specific impact on schools and other institutions in the creative and cultural sector, not all of the respondents included comments about the effect of creative partnerships on institutions. When references were made to schools they reflected what has been said above about teachers. Remarks referred to:
- areas of improved planning and liaison;
- changes in whole school focus which can be articulated with confidence;
- the increased status of pupil voice, creative practitioners, arts, culture, and creativity; and
- in one case, greater leadership capacity.

As in the reports, there was little evidence of CPD which aimed specifically to engage heads and senior managers directly, though several responses recognised that successful outcomes in terms of institutional change depended on the commitment of these staff.

Research and classroom enquiry is overtly mentioned in some returns. References to this include recognising:
- that it informs practice;
- that action research has been undertaken;
- that researchers are attached to every project in a Creative Partnership; and
- the use of visiting researchers.

One or two Creative Partnerships profiled research particularly strongly, attaching a detailed report of both process and findings to their questionnaire. There is very occasional reference to the use of research tools such as journals and learning logs.

While the emphasis of most responses was on the CPD opportunities for teachers, several Partnerships mentioned opportunities for creative practitioners to develop their skills, for instance by shadowing or mentoring, and by teachers and creative practitioners being enabled to plan and evaluate together.

Three Creative Partnerships stated that they have awarded bursaries to individuals. Regular Seminars focussing on shared outcomes are a feature in some Creative Partnerships. One CP emphasised capacity building through people being taught to pass on skills and experience to others.

5.8 The consultation

The emphasis in the submissions from organisations and government agencies we received was the need rigorously to monitor the quality of CPD; since teachers have limited time out of the classroom it was felt to be essential that they experienced high quality CPD. Two submissions called attention to the need for Creative Partnerships to seek links with other national initiatives such as the Primary and Secondary Strategies.

One submission endorsed the practice of the Creative Partnerships National Office in jointly funding initiatives: the Teacher Artist Programme is an experimental CPD programme which seeks to demonstrate that jointly training artists and teachers is an effective model for developing arts educators. It is funded by the DfES, charitable foundations, Arts Council England and Creative Partnerships. An element of the programme is school-based research.
A response from a senior government organisation staff member suggested that one function of Creative Partnerships staff should be:

> …to help the partners spell out the impact of the professional development they hope to achieve at the outset of the work, whilst accepting the unforeseen aspects which have an impact. I would suggest there needs to be an expectation of the impact..that is specifically as a result of professional development undertaken, rather than the whole involvement in the project.

6 Conclusions

The evaluation team is tasked principally to report on the **learning opportunities, quality and impact** of CPD activities.

The eclectic and imaginative range of CPD learning opportunities in Creative Partnerships impresses the evaluation team. Much of the data evidenced a vigorous, energetic and inspiring climate of CPD activity throughout Creative Partnerships. The level, innovative nature and diversity of CPD may not be matched in other major national policy initiatives the evaluation team have encountered. This mirrors the broader contemporary conception of CPD evident in current policy.

Within the available resource the evaluation team concluded that we were able only to sample a small proportion of the CPD activity catalysed by Creative Partnerships. Indeed the statistics show that the numbers of teachers and creative practitioners receiving CPD has more than doubled in the last year. This provides strong evidence of a rich variety of CPD activity taking place throughout Creative Partnerships. It was often observed by interviewees that creative projects speak for themselves. However, in the sample of 24 existing reports we scrutinised, the evaluation team found it difficult to identify clear accounts of CPD. The narrative emerged much more clearly when we made visits to the sample of 11 Creative Partnership areas. These accounts contained evidence of innovative projects building in objectives, outcomes, capacity building, sustainability and impact. The opacity of the written sample of accounts suggests that more systematic and rigorous capture of data, especially at the regional level will help to provide more robust means of accountability and lasting records of what has happened to assist in the development of appropriate CPD models.

The Creative Partnerships Learning Team in the National Office initiate projects designed to have impact and profile, and systematically gather data on CPD activities in the Creative Partnership areas. Their practice of working in concert with other national organisations makes good strategic sense. Given the importance of leadership advocacy in meeting the aim and objectives of Creative Partnerships the National Office may find it profitable to consider more work which targets school leaders.

In most Phase 1 Creative Partnerships an evolutionary process of offering broad and liberal opportunities was being replaced by a more tightly prescribed and systematic circumscription of CPD activities, since this is perceived to yield more successful outcomes. There were frequent examples of Creative Partnerships thinking strategically about CPD. For example one area clustered all its CPD around 5 themes such as multiple intelligences, ICT and creativity.

It was difficult to evaluate **quality** through the methodology, since many of the reports we had access to do not include objective or external analyses of quality. It was difficult to permeate the ¼ to ½ a million words we scrutinised and identify clearly profiled and methodical narratives about CPD activity and the principles underlying it. Some evaluative material would have benefited from more rigour. For example, a CPD provider also evaluated the effectiveness of their provision; another report on findings had no named author and no reference to the evidence. This suggests that more widespread, systematic and rigorous capture of CPD data would provide valuable evidence of good practice and aid accountability in the future.

Nonetheless the data on responses, particularly by teachers, to their CPD is overwhelmingly positive. In order to reflect the aspirations, in national policy, for high quality CPD a rigorous and objective evaluation regime is likely, therefore, to provide confirmation that much CPD activity in Creative Partnerships is of good quality. A programme of professional development for Creative Directors, focusing on peer review and evaluation is a welcome national development. The aim is to increase the participation of Creative Directors in commissioning research and to sharpen Creative Partnership practice in project/programme evaluation.

The diverse practice we encountered suggested that lessons learnt through Creative Partnership work could be applied to CPD policy and practice more generally, particularly as models of what might be termed, 'creative CPD.'
For example the advanced skills creatives model (see above) could be applied to other professional groups working in schools, such as people from business and enterprise, religious or community groups.

Most Creative Partnership areas advocate an eclectic range of CPD activity, giving some projects the licence for CPD outcomes to emerge. A minority claim that CPD is impossible to disaggregate from their work because it is in everything they do. This approach aligns well with the innovative ethos of Creative Partnerships. It also reflects the fact that all Creative Partnerships projects can stimulate professional development as a by-product. Does the systematic articulation of outcomes, intended impacts and performance measurement contradict the process-driven, creative ethos of projects?
On the other hand it is more difficult to provide a systematic account of the impact of CPD if outcomes, success criteria and rigorous and systematic evaluation for CPD are not planned into all activity. Would specifying particular models of CPD and measures of success be a more cohesive and effective approach, ensuring that Creative Partnership projects more consistently conceive of, stimulate and evaluate CPD activities? On the other hand would this stifle creativity? This is a creative tension in the sample of CPD activity we had access to.

Are lessons learnt and models of successful CPD emerging from the substantial volume of CPD activity in Creative Partnerships replicable in national CPD strategy more broadly? For example, the evidence about successful and less successful forms of CPD from interviewees suggested a reluctance to engage with some forms of ICT, particularly virtual and distance learning through virtual discussion groups.

Interviewees also frequently reported a difficulty in getting teachers to travel longer distances to events, not least because of the difficulty of getting cover during the school day. A majority of interviewees reported the enthusiasm of teachers and creative practitioners for relatively informal local networks. All Creative Partnerships provided conferences and study visits which attracted teachers and creative practitioners but some reported that their ultimate aim was to secure a more sustained commitment to CPD.

Most CPD activity is targeted at teachers. Clearly teachers provide the principal impetus to creative learning and teaching development. Not surprisingly, therefore, the evaluation team found that the majority of CPD activity in its survey sample was provided for teachers. Although CPD for creative practitioners has grown significantly, in interviews and in reports there is a widespread perception expressed that fewer CPD opportunities are offered to creative practitioners. Whilst the creative constituency is numerically smaller, there is evidence to suggest that CPD opportunities for creative practitioners is reaching a broadly similar proportion as that offered to the teaching workforce. There is also a similar growth in the numbers of individuals participating from each sector. So, the widely expressed perception that there is an imbalance may be wide of the mark.

Some common and emerging CPD practice favoured by Creative Partnerships aligns well with the factors linked to positive outcomes and therefore **impact** (see above) (Cordingley 2003, 2005). In particular most projects we looked at employed *external expertise*, together with follow up *peer support*. Most Creative Partnerships we visited were creating conditions which enabled teachers and creative practitioners to engage in *reflective practice*. Most mentioned the concept of *embedding* CPD activity into processes. This involves, for example, consistently planning CPD outcomes into all projects or negotiating with schools to ensure CPD in the Creative Partnership schools is in all School Improvement Plans. A common principle employed was to enable participants to *identify their own focus*.

Most Creative Partnerships pay attention to *capacity* building and *sustainable* working practice which will exert a lasting legacy on creative learning and teaching. At a national level, Phase 4 of the trajectory conceived for each Creative Partnership involves an exit strategy through which a Creative Partnership makes arrangements for sustaining its work at the end of the funding period. This includes arrangements for CPD (July 2005 Monitoring Report, p15).

From 2006 all providers of award-bearing CPD in the country will be expected to prepare an impact evaluation of their work. It is perhaps, therefore, an ideal time to capture information on impact more systematically and comprehensively. A tighter process of planning and articulating outcomes and offering measures of impact will refine all CPD activity and reflect the above major policy development in CPD nationally. Accounts of projects and the Quarterly Report sections on impact are, in many cases, not specific and measurable by, for example, highlighting the proportion of CPD targeting school leaders, or reporting impact more systematically at school, teacher, creative practitioner and pupil level. This suggests that Creative Partnership staff might usefully engage with our typology in order to capture more robust and precise evidence on impact. In four of the interviews Creative Partnership staff told us that the discussion about impact, outcomes and sustainability would help their CPD planning in the future.

Perhaps the only significant factor found in most effective CPD which we did not find extensively in the sample of documents we scrutinised concerns certain processes to *encourage, extend and structure professional dialogue (Cordingley, 2003:4)*. Though there was frequent reference to CPD which addressed concepts such as creativity or culture, we did not

encounter substantial written material which stimulated professional discussion of questions such as:
What do we mean by creativity?
What is creative learning?
What is creative teaching?
What stages take place in a typical creative process?
What is the Creative Partnership working definition of culture?

So, for example, during interviews, it became clear that Creative Partnerships were operating with differing conceptions of the concept of culture. Eagleton's claim (Eagleton, 2000) that culture is one of the two or three most difficult words in the language in contemporary Britain provides good reason for Creative Partnerships to stimulate a debate about the concept and how it is animated through their work.

During visits we asked whether Creative Partnerships were proposing and debating definitions of the above key concepts and processes. The common response was that CPD providers did not wish to prescribe creative processes or concepts, favouring an experiential approach. However, there may be a constituency – for example school leaders and Creative Partnership Co-ordinators - who might find engaging more fully with these questions useful. It is a particularly productive time to stimulate debate about these concepts using the wealth of contemporary literature on both creativity and culture (see, for example, Craft, 2001).

Nevertheless, a resource with the potential to address this issue is in the planning stage. We noted that Creative Partnerships intends to commission a series of research handbooks exploring the key issues in a range of current literature. Each monograph will be written by an expert in their field and will summarise the latest developments in each subject. This work will contribute to an informed debate about how best to develop creativity in education. Suggestions for the first tranche of commissions include creative learning and the rhetoric of creativity.
Creative Partnerships CPD is influenced positively by international practice. Several Creative Partnerships had organised an international study dimension in their CPD eg visits to Harvard Project Zero and Reggio Emilia. The reported impact on teachers is profound; in particular teachers claimed that they had become much more inclined to reflection and classroom enquiry as a result of their experience. The most sustained impact was felt in projects which ensured a follow up to the visit, for example a mentor attached to the group of teachers who made a visit to Reggio Emilia, for a year following the visit.

Case Study – Project Zero

In July 2004 a group of 48 teachers and creative practitioners went on an intensive week-long residential based at Harvard School of Education. As a follow-up to the residential course a sharing day, planned with the teachers and creative practitioners themselves, took place in February 2005. At this event participants were invited to lead sessions for their peers. A dissemination event in March 2006 is now in the planning stage. This will give teachers a chance to lead practical workshops demonstrating the way in which they have applied learning from Project Zero in schools. This approach to *structuring* CPD is well placed to ensure that the impact of the residential week on the participants and on schools is monitored and disseminated over time. It seeks to sustain the effect of the CPD on the participants in the medium term and to cascade the lessons and approaches learnt more widely.

A range of CPD activity emerged from the sample, including short courses, networking events, international study visits, award-bearing courses and action research. The majority of interviewees in our visits to Creative Partnerships cited reflective enquiry as the most effective form of CPD. Most were building research projects into their plans. However, a majority of interviewees made reference to teachers feeling ill-equipped to undertake research and therefore needing to develop confidence through mentoring from experienced researchers. Creative Partnerships is now planning to address this need through the development of a Reflective Practice Toolkit. The toolkit currently contains handouts with activities, tools to aid reflection and guidance and support to both teachers and creative practitioners.

The traditional medium for reporting research is text-based, but Creative Partnerships is in a good position to pioneer alternative recording and reporting media, for example the use of visual ethnography.

7 Recommendations

As a result of considering the sample of evidence, the evaluation team distilled our conclusions into eight recommendations. We believe that this number, or a smaller number, if not all are accepted, will be digestible within the complex strategic planning activity of this major national initiative. The July Quarterly report suggests that addressing some of these recommendations is already under way. Underneath each recommendation we describe, in italics, the relationship between the recommendation and national developments in CPD policy.

We recommend that Creative Partnerships should:

I. Routinely and systematically record and evaluate CPD as a separate activity in Creative Partnerships, adopting an approach based on the typology proposed in this report. *The national policy steer is to record the anticipated outcomes and subsequent impact of planned CPD (as distinct from other activities such as meetings which may stimulate*

professional development as a by-product) and then to evaluate the effect on schools, teachers, creative practitioners, management processes and institutions objectively.

II. Develop, disseminate and trial models for recording and, where appropriate, measuring the impact of CPD, principally on pupils themselves, but also on schools, the creative and cultural sector, creative practitioners and teachers. *All providers of TDA funded CPD will have to conduct an annual impact study from 2005-6. These studies will begin to articulate valid and reliable forms of impact. CP could make its contribution to this development.*

III. Disseminate models of the most convenient and effective arrangements for providing CPD. *The research and policy debate in CPD is about what forms of CPD have the greatest impact. The pre-eminent current view is that sustained long-term CPD has more impact.*

IV. Build on the emergent popularity and success of action research and enquiry as a form of CPD, with expert research support. *There is a great deal of evidence, including within this report, showing that teachers value this form of CPD and that the model of Best Practice Research Scholarships was successful in matching teachers with experienced researchers.*

V. Develop the optimum balance in CPD provision, locally and nationally, for all professional groups involved in Creative Partnerships including school leaders and schools outside Creative Partnership areas. *Taking its cue from the NCSL, the DfES National Strategies emphasise that change and development is principally dependent on the support of school leaders. So, for example, targeting this group is likely to have more effect on development than targeting other groups.*

VI. Collect and disseminate for discussion, refinement and response, materials which propose further frameworks, definitions, processes and manifestos in the key conceptual areas of creativity, creative learning and teaching and culture. *Most Creative Partnerships we visited did not offer and disseminate suggested definitions of key concepts or processes around creativity, as a basis for debate and experimentation. There is a wealth of contemporary debate about creativity (Craft, 2001; Pope, 2005). It is suggested that, like other major initiatives, Creative Partnerships more confidently begins to propose frameworks and definitions as discussion prompts and as the guiding principles for projects.*

VII. Develop opportunities, at a regional and area level, to engage with other LEAs, funded CPD consortia and other local organisations providing and shaping CPD (eg Excellence Clusters) to add value to the work of Creative Partnerships. *The value of networking and interagency partnership is advocated in national policy developments such as Networked Learning Communities, and Primary Learning Networks. It is suggested that this approach will benefit Creative Partnerships.*

VIII. Direct an element of strategy, through the work of the Creative Partnerships Learning Team, at CPD targeted for school leaders. *The work of the National College for School Leadership and research on leadership is predicated on the pivotal effect of leadership in change.*

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9 Appendices

9.1 Appendix 1 – The Oxford Brookes University Evaluation Team

David Wood – Project Director
Dr Tony Eaude
Hilary Lowe
Rachel Payne
Phil Whitehead
Mandy Winters
Cathie Jones – Research Assistant

Contact: David Wood – 01865 488585 dwood@brookes.ac.uk
Westminster Institute of Education, Oxford Brookes University, Harcourt Hill, Oxford OX2 9AT

9.2 Appendix 2 – Document evaluation template

Reading Evaluative reports.				
Which Creative Partnerships area (regional/local/national/not specified?)				
Can you identify the main emphasis or type of CPD?				
Inset	Planning event	Observing and Shadowing	Coaching and mentoring	Apprenticeship (ie teacher being co-artist)
Other				
Comments?				
Over what period of time did the CPD take place? (duration in days/weeks/terms)				
Who were the participants? (was it directed at teachers/creatives/CP staff/support staff eg learning mentors				
How many participated?				
Number:	Not specified:	How many schools:	Not specified:	
What phase were the participants from? (Primary/secondary/special/creatives/mixed)				
Any other ways in which the group trained is distinctive? (eg joint creative and teacher group)				
How were the participants selected?				
Self selected	Selected/chosen by certain criteria	other		
How was the provider selected?				
Was the CPD linked to the aims and objectives of Creative Partnerships?				
Was the CPD provision predicated on any particular conception of CPD and the arts?	Yes	No		
If so what was it?	Details?			
Was the target outcome stated?	Yes	No		
If so what was target outcome? (eg upskilling/broadening learning styles/policy & planning)				
Which elements of the CPD seemed related to the target outcomes?				

Is there any reference to models of best practice?
How was evaluative data collected about the CPD? (eg focus groups, questionnaire, 1 to 1 interviews, observation?)
Did the evaluation involve returning to ask participants about the impact of their CPD at a later stage?
Is there any reference to drawing on the diversity of cultural capital typically but not exclusively to be found in urban areas?
Did the method for capturing the data match the stated aims of the (CPD element of the) evaluation?
What methods were used to interrogate the data? eg prose analysis?
Does the evaluation address the reliability of the data? (eg. Triangulation, using more than one researcher?)
Does the evaluation address the validity of the data? (eg checking on findings with the participants?)
Does the evaluation address how generalisable the conclusions are? (or is a simple assertion made?)
Is the evaluation exclusively about CPD or is it a dedicated section of a report or is only passing reference made to CPD? (self contained/dedicated section/passing references)
How are the findings to be disseminated and acted upon?
What, in summary, do you think the findings are? (here please use a short prose summary but by all means offer a bulleted strengths and weaknesses section)
Is there any element of the report you have read which constitutes effective practice in your view? If so please write a vignette of no more than 200 words about it below, for possible inclusion in the report.

9.3 Appendix 3 - Questionnaire

As you may know, Oxford Brookes University has been awarded the contract for evaluating Continuing Professional Development (CPD) in Creative Partnerships (CPs). As part of the brief we have been asked to circulate a questionnaire to CP Directors and programmers as well as ACE regional development and learning officers – all key influences on CPD policy and practice in CPs. We should be very grateful if you would complete the following questionnaire, expressing your opinions and giving specific examples where possible. Please feel free to add any further examples on separate sheets where there is not enough space on the questionnaire.

We suggest that you allow up to 45 minutes to complete the questionnaire, uninterrupted. This may sound a lot, but we are convinced that spending time on the questionnaire will help us to advise on and inform future strategy for CPD in Creative Partnerships, so the benefits of providing considered information will, we hope, bounce back to you!

You may find it useful to complete the questionnaire at a time and place where you have easy access to your records of work in CP. This is because the questions ask you to reflect on the detail of projects and activities. Because we recognise it might take longer to answer such questions, they have been broken down into component parts.

For the purposes of this evaluation we have adopted the following definition of CPD
CPD in the CP context should:
- encourage effective and sustainable partnerships between schools and the creative and cultural sector, enhancing the capacity of teachers and creative practitioners to work together;
- provide opportunities for teachers to enhance their creative teaching skills, cultural knowledge and critical appreciation;
- provide opportunities for cultural and creative professionals to enhance the skills, knowledge and understanding they need to work effectively in educational settings.

This project has been cleared by the University Research Ethics Committee (UREC) at Oxford Brookes University. If you have any concerns about its conduct please contact the chair of the UREC: ethics@brookes.ac.uk. If you have other queries about the questionnaire please contact Dr Sarah Maidlow on 01865 488372

Name	
Role	
Date of appointment to current role	
Previous role if involved with CP	
Creative Partnership area	
Contact details	

Please return form in addressed envelope by **[10th June 2005]**

A Intentions

At the start of discussions about the CP, were specific CPD outcomes planned or anticipated (e.g. that individuals would gain qualifications or other formal recognition; or that more schools should prepare to make applications for Artsmark)? Please give a range of your own examples.

i. for School Staff

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During the development of the CP, were specific CPD objectives or outcomes articulated to participants (e.g. qualifications, generation of professional learning networks)? Were individuals asked or encouraged to apply for such opportunities? Please give a range of your own examples.

i. for School Staff

ii. for Creative Practitioners

Please attach any sections of your documentation relevant to planned CPD.

B Activities

Please give 3 or 4 particularly strong examples of CPD activities designed to develop a professional's skills, knowledge and understanding or positive attitudes to the kind of cultural and creative activities which took place, some involving whole school / organisation, and others aimed at individual learning:

i. for School Staff

ii. for Creative Practitioners

C. Outcomes for school staff

At the time of the CP activities, what relatively immediate effects were visible in terms of extending school staff's capacity for creativity and engagement with culture, in relation to:

—

1. creativity in teaching

2. cultural knowledge and understanding

3. the place of creativity and culture in school life

4. liaison with creative and cultural professionals

(please consider both at a whole school and individual level)

Subsequent to the CP activities, what long-term effects (e.g. 6 months later) were visible in terms of extending school staff's capacity for creativity and engagement with culture, in relation to:

—

1. creativity in teaching and learning

2. cultural knowledge and understanding

3. the place of creativity and culture in school life

4. liaison with creative and cultural professionals

—

(please consider both the whole school and individuals)

D Outcomes for Creative Practitioners

At the time of the CP activities, what relatively immediate effects were visible in terms of extending creative practitioners' capacity to enhance the skills, knowledge and understanding they need to work effectively in educational settings:

1. skills

2. knowledge and understanding

3. liaison with schools

(please consider both the whole school and individuals)

Subsequent to the CP activities, what long-term effects (e.g. at least 6 months later) were visible in terms of extending creative practitioners' capacity for engagement with the needs of schools and their communities, in relation to:

1. skills

2. knowledge and understanding

3. liaison with schools

(please consider both the whole school and individuals)

E Future CPD

Finally, briefly describe what CPD activity you are planning for:

*   the immediate future:

*   longer term:

Thank you very much for your time

 Please return this form in the addressed envelope by **[10th June 2005] to Susan Allmond Westminster Institute of Education, Oxford Brookes University, Harcourt Hill, Oxford OX2 9AT**

Chapter 3 The 2005 Report: Creative Partnerships National Evaluation – Continuing Professional Development (CPD)

3.1 The CPD Evaluation

As stated earlier, in 2005, whilst I was at Oxford Brookes University, I made a successful bid to Arts Council England (ACE) to evaluate the continuing professional development (CPD) initiated and funded by Creative Partnerships (CP). My principal point of contact was with two members of the CP Learning Team, both of whom were part of CPs' senior management, based at the ACE offices in London.

I led a team of University colleagues in conducting the evaluation[2]. The evaluation brief was:

> To develop the capacity to define, quantify and evaluate the effects of CPD opportunities for the education and cultural and creative sectors, developed and delivered by Creative Partnerships, at local and national levels.

This written tender required the evaluation team to assess the 'quality' and 'impact' of CP-funded CPD and, in the resulting report, (Wood, 2005) I recommended the recording and measurement of forms of impact. The tender implied that the CP Learning Team at ACE had not yet considered what constituted impact since, in addition, the terms of reference required us to propose and articulate a 'typology' or framework, to define effective CPD in the CP context. So, from this first evaluation, the evaluation team began to think about the nature of impact in CP. The notion of a typology also implied that the evaluation team should arrive at some sort of taxonomy, which could be used to apply a consistent scrutiny to reports of CPD in CP projects and area offices all around England. This set a tone for the seven evaluations which tended towards the technocratic and formulaic and, on behalf of the team, I found what seemed to be an ideal model to inform the required typology in The Centre for the Use of

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[2] In the subsequent text 'I' refers to me as the author of each of the evaluation reports discussed. 'We' refers to the evaluation teams which supported me in data gathering etc.

Research and Evidence in Education (CUREE's) work (Cordingley, Bell, Rundell and Evans, 2003). I had contributed to the data extraction for the CUREE report myself and the experience I gained assisted us as a CP evaluation team to design a template consistently to record, for example, whether the CPD cited:

a) was directed at teachers, creative practitioners or both;

b) had a stated outcome which could be evaluated against any criteria of impact;

c) reflected CPs' purpose and objectives.

Evaluation team members used the template as a framework for all semi-structured interviews of CP staff and a different one for evaluating written reports on CPD (Wood, 2005, p.27). The data analysis and evaluation was carried out between April and August 2005. The team selected a representative sample of 11 (of 16) Phase One CP area offices to visit on the basis of a cross-section of the country, and a range of population densities, including rural, semi-rural, metropolitan and city CP areas. We selected two CP areas on the basis of their cultural and ethnic diversity.

The **Creative Partnerships Area Offices** at that time were wholly managed and funded by ACE. Each was staffed by a regional director, responsible for strategy, supported by one or more creative programmers who worked directly with schools and creative practitioners. Programmers considered schools' applications to be involved in CP and monitored their work, deploying what became known as creative agents (CAs) in each school to facilitate and co-ordinate CP projects. Area offices also employed administrative and finance staff, making these offices a substantial element of the CP infrastructure. As such, each began to develop its distinctive culture and priorities for CP by reflecting its regional distinctiveness, initiating its particular processes and commissioning its own studies and evaluations.

During the visits the evaluation team held semi-structured interviews with area office CP directors and creative programmers, head teachers, and representative

creative practitioners contracted to lead projects in schools. I also conducted an interview with the senior staff member responsible for CPD at the CP Learning Team, based at ACE in London. This interview was designed to clarify how CP centrally monitored CPD, and the criteria it applied to good quality CPD (Wood, 2005).

The evaluation team also analysed a sample of 24 existing reports about CPD, including 17 from the CP area offices themselves. In the sample of written reports we scrutinised it was often difficult to find clearly identifiable accounts of CPD activity with predicted outcomes and the means to measure forms of impact (Wood, 2005, p.25). There was, we concluded, scope to record and profile CPD activity more clearly, recording planned outcomes and subsequent impact.

To help CP arrive at a more systematic approach to identifying the impact of its CPD, I devoted a section of this report to contemporary ideas about what constituted the impact of effective CPD (Wood, 2005, pp. 14-16). In 2002, a survey of 112 schools (OfSTED, 2002a) had pointed out that: 'Overall the measurement of the impact of teachers' professional development was too often only impressionistic and anecdotal,' (para 38). Frost and colleagues (Frost, Durrant, Head and Holden, 2000) had developed a conceptual framework of the various forms of impact CPD can prompt; on schools, teachers, pupils and even beyond the school into the professional communities with which the teacher comes into contact. In the specific arts-education context, Harland (2005) had examined the outcomes of arts-based interventions on pupils, teachers, artists and arts organisations in two of the UK government's designated Education Action Zones (EAZs). The similar socio-economic profile of EAZs to CP areas, and the focus of this report on artists and arts organisations suggested that it would be of particular use in CP CPD development. Soulsby & Swain (2003) drew on an extensive evidence base to evaluate the impact of funded CPD on schools. They concluded that impact was most productive when:

- the headteacher takes a personal interest and takes account of the training in performance management;

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- a significant number of staff are involved in longer-term CPD and outcomes are evaluated and disseminated;
- the provision is both intellectually stretching and focused on practice (2003, p.12).

As indicated above, CUREE had published two comprehensive international research surveys (Cordingley, Bell, Rundell and Evans, 2003), which attempted to answer questions about what factors led to effective CPD and had an impact on teaching and learning. The surveys identified several effective practices, linked to positive outcomes and therefore constituting impact:

- teachers using external expertise, together with follow up peer support;
- enabling staff to be reflective;
- embedding learning into classroom practice over a period of time;
- enabling participants to identify their own focus (2003, p.4).

My 2005 Report was written at a time when the Training and Development Agency for schools (TDA), which disbursed government funding for postgraduate professional development for teachers, required all providers, largely universities, to prepare, from 2005-6, an annual report on the impact of their CPD courses. So, across the country, academics running higher education courses for teachers were obliged to provide evidence of their impact. Therefore, the second recommendation in the 2005 Report called for CP across the country to:

> Develop, disseminate and trial models for recording and, where appropriate, measuring the impact of CPD, principally on pupils themselves, but also on schools, the creative and cultural sector, creative practitioners and teachers (Wood, 2005, p.36).

In the 2005 Report I also profiled *sustainability* and *capacity building* (*ibid* p.14) as important goals for CP in schools. Since CP funding would almost certainly be finite, an

important indicator of its impact as an intervention in schools would be the extent to which it contributed to their capacity for initiating creative learning and teaching, and whether new creative practices were sustained in schools after a CP project ended. My 2005 Report profiled a couple of approaches to this:

> One Creative Partnership, in collaboration with a higher education institution, used an apprenticeship model of creative learning to develop its programme…The Apprenticeship Matrix and Cycle model was used as a tool for identifying the type of learning which takes place when creative practitioners, teachers and pupils plan and work alongside each other. It included a cycle of shared development which moves the learner from the position of observer through to independent creator, and a matrix demonstrating how all participants learn by working together. This approach created an appropriate learning framework for professional development to take place and for it to be sustained within schools and CP clusters (*ibid* p.23).

Another CP area office had carefully considered issues of sustainability beyond 2006 and identified areas for improvement, for example refining evaluation data from schools and paying further attention to CPs' impact on the creative and cultural sector generally. One report proposed careful thought about ideal 'growing conditions':

> ..to ensure the sustainability of the gains…it is necessary to think of the conditions which would best facilitate [the] development in professional identities – and in particular those of the teachers – so that their commitment to creativity is not dependent on the contributions of external 'creative' contributors but is embedded in their professional philosophies and practices (*ibid*, p.25).

The second example here profiles an area office which was considering how to refine evaluation data and record impact, two recurrent themes in the CP evaluation commissions I led over the period 2005-12. Similarly, in subsequent contracts for CP, I

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was required to evaluate its legacy and sustainability as an increasing focus (see below, thesis Chapter 9). In this same section of the 2005 Report I offered 10 outcomes which would indicate capacity building and listed ways in which the sustained impact of CPD on CP could be evidenced (*ibid*, p.15).

Summary issues in the 2005 Report:

Whilst the CP Learning Team initiated projects which were designed to have an impact or influence on teacher professional development, the evaluation team found very few accounts of CPD which had been planned with desirable outcomes or a means to measure impact. The 2005 Report stated that there was, therefore, scope to record CPD activity with these aspects of a logical planning model clearly specified. The Report also recommended that CP should do more to disseminate frameworks, definitions and processes in the conceptual area of creative learning and teaching. In our subsequent evaluations two key findings about impact in the 2005 Report, were further substantiated, namely:

- that CP project planning only infrequently used a logical model which identified the project's desired impact or outcomes;
- that there was a paucity of conceptual debate about creative learning and teaching.

The typology for effective CPD in the CP context formed my original contribution to the clarification and development of CP (Wood, 2005, pp.14-15). Using the recent literature on effective CPD summarised above I adapted this to apply to creative learning and teaching. My proposed typology recommended a focus on skill acquisition for teachers and creative practitioners, but also described how effective CPD raises the capacity and sustainability of creative learning and teaching in schools. A sustained legacy of creative learning and teaching, after CP funding ended, later became a central criterion of CPs' impact as interpreted by its leadership, and a key element of my later evaluation briefs.

3.2 A retrospective perspective: understanding creativity as a 'contained discourse'

The original contribution of my 2005 Report was a 'typology' of effective CPD in CP. The implication of this requirement in the evaluation brief was that CPs' leadership had not fully conceived or articulated to its area offices what impact they expected as a result of funding CPD across the country. Although I attempted to clarify, in the Report, what might be considered the objectives of CPD funded by CP (Wood, 2005, pp. 14-15), the apparent lack of a conception about what would constitute the impact of CP interventions became a frequent observation made by the CP evaluation teams I led. Moreover, both the evaluation brief and the resulting 2005 Report raised several issues which applied to CPD in CP but later emerged as key themes which applied to my subsequent reports on CP, namely:

- What precise outcomes are linked to good quality CP projects? Are these outcomes evidence of impact?
- What factors build schools' capacity to provide good quality CPD in CP?
- How can good practice, developed within CP, be sustained after the funding ceases?

All of these questions are contingent upon a clear conception of CPs' intended purpose. If the evaluation teams I led were clear about CPs' purpose we could identify how CPD activities might further it. At the time of the 2005 Report I understood CPs' purpose to be about the arts and creativity as stated in government policy pronouncements and in *Culture and Creativity: The Next Ten Years* (DCMS, 2001) (see thesis Chapter 2). As I have previously outlined, the stated purpose was later changed, in the CP Change Schools Prospectus (Creative Partnerships, 2008b), to one concerned principally with employability and not with the arts (see thesis Chapter 2.4).

However, the principal impression I gained from this evaluation concerned the nature of creativity itself. At the first meeting about this evaluation, my overriding perception was

that the CP Learning Team repeatedly emphasised that CP was not about the arts, and that our evaluation team should not focus on the arts. I became more intrigued by the pre-eminence these senior CP staff gave to this notion once I had read the CP Policy and Delivery agreement (DCMS, 2004). In spite of its emphasis on the creative and cultural, the CP Learning Team enacting CP policy distanced CP from the arts. This seemed to me to be counter-intuitive, since I felt that staff in schools would see CP as principally focused on the arts. This prediction was confirmed by the evaluation's analysis of CPD by curriculum area, which showed that the highest proportions of CPD were focused on the arts and new media (Wood, 2005, p.28). The majority focus on the arts in CP at local level was substantiated by analysing the curriculum focus of projects in a sample of CP Change Schools a few years later (Wood and Whitehead, 2010, pp.40-41).

Whilst the teachers in the 2005 Report sample appeared to associate creativity with the arts, much broader conceptions of creativity were in the ascendancy in the literature (Boden, 2004). Indeed *All Our Futures*, which had so profoundly influenced the genesis of CP, advocated a 'democratic' conception of creativity (1999, p. 28), through which creativity could be recognised in *all* people and in *any* activity. Pope's comprehensive study of the nature of creativity, which was published in the same year as my 2005 Report, referred to this interpretation of creativity as, 'the new creativity,' and argued that it was, 'a means of social and economic engineering together with underlying themes of democratic equity – creativity with a 'little c,' (Pope, 2005, p.26). Hall and Thomson's critique of this conception claimed that, 'a more generalised discourse of creativity might sit more neatly with a flabby rhetoric of inclusion' (2007), a view that Ward (2010) took up in the specific context of CP.

Whilst CP policy and some academic literature had adopted this democratic definition, the evaluation team had started to gather evidence suggesting that many teachers and artists involved in CP would still have a conception of creativity rooted in Romanticism (Pope, 2005, p.38), that is, with *talented* or *noteworthy* accomplishment in the arts, crafts and design. Indeed government shared this conception. The green paper which

introduced CP, *Culture and Creativity: The Next Ten Years* listed the development of creative skills in its vision: 'to dance, sing, learn a musical instrument, act, paint, sculpt, make crafts, design, create television, radio and internet content, write scripts, stage manage, choreograph, direct and produce; put on a performance; exhibit their work;' (2001, p.18). In 2007 there was further evidence that lay people were unclear about the meaning of this democratic definition. The UK government's Education and Skills Select Committee acknowledged this definition but urged CP to do more work on it: 'We nevertheless consider this to be an area in need of further development'(Select Committee on Education and Skills, 2007).

To clarify why CP policy discourse not only adopted this democratic conception but distanced creativity from the arts, it is necessary to explain the 'contained discourse,' a concept which is outlined below.

A useful method in policy research is to interrogate the *language* of policy, by using 'critical linguistics' (Fowler, Hodge, Kress and Trew, 1979) - the study of the language of power – through which policy makers seek to influence the views and behaviour of those who read and implement the policies they write. The principles of critical linguistics illuminate features of dominant policy discourses as well as those of oppositional discourses, so revealing the 'contested terrain' (Ozga, 2000) of policy formulation, implementation and opposition. Foucault's, 'principle of discontinuity,' describes how dominant discourses tend to engender oppositional or 'contained' ones: 'Discourse can be an instrument and an effect of power, but also a hindrance, a stumbling block, a point of resistance and a starting point for an opposing strategy' (1981, p. 48).

Fairclough (1989) identified just such an opposing strategy within the field of critical linguistics; the 'contained discourse.' For Fairclough, a contained discourse might well be oppositional in essence, but the expression of a contained discourse will appear, *prima facie*, to be aligned with the dominant discourse. 'Where dominated discourses are oppositional, there will be pressure for them to be suppressed or eliminated;

whereas containment credits them with a certain legitimacy and protection - with strings attached!' (1989, p. 91).

So, the expression of a contained discourse can be a ploy by which a less influential position can gain attention and legitimacy by its juxtaposition within the dominant discourse. For some time the dominant curriculum discourse in advanced economies has been about the economic importance of literacy, numeracy, science and technology (Ball, 1998). This discourse has marginalised the arts as belonging to the 'soft' curriculum subjects. So advocacy of subjects outside the dominant discourse may necessitate use of the contained discourse. There are clear elements of a contained discourse in writing around CP, not least in *All Our Futures* (1999), as illustrated in the following paragraphs.

One of the common tactics used in *All Our Futures* is to qualify any plea for the arts. The authors claim that contributors to their inquiry expressed a particular concern about the place and status of the arts *but also* [my emphasis], of the place of science; clearly one of the hard subjects in the curriculum, usually placed within the dominant discourse. Within the key pages where creativity is defined they exemplify the concept with examples from physics and biology (p.29) and chemistry (p.33).

All Our Futures explicitly favours the democratic definition of creativity and, concomitant with this assertion, distances the concept from the arts. So, 'creativity is possible in all areas of human activity,' (p.10) and the authors go much further by claiming that the problem with defining creativity lies with its association with the arts (p. 27). It is likely, however, that the overwhelming majority of the general public, creative practitioners and teachers, would nevertheless make just such a conceptual connection, given the etymology of the term traced, in some detail, by Pope (2005, pp. 39-44).

The authors of *All Our Futures* explicitly recognise that this discourse is a contained one by engaging with fictional positivists. 'For some people the very theme of this report may seem a distraction from the main business of raising standards' (1999, p.12).

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What follows is a section of imagined dialogue between a sceptical educational policy maker, representing the dominant discourse, and the authors, representing the contained one. This section contains several tactical appeals, often claimed in policy apologia, to, 'right thinking in education,' (Scott, 2000). So, a key assertion in *All Our Futures* is that the government and the vast majority of people in education recognise: 'the parity of creativity to other more dominant curriculum subjects' (NACCCE, 1999, p.12). The claim that the authors are a lobby group for the arts is denied. They nevertheless acknowledge (*ibid* pp.13-15) that they are offering a discourse likely to face attack from many quarters.

An identical tactic is evident in one of the United States' most influential recent advocates of creativity, Florida (2002), who also relegates the arts in favour of science and technology in his lists of creative domains. For example, Florida asserts that the creative class: '…include[s] people in science and engineering, architecture and design, education, arts, music and entertainment,' (2002, p.8).

The contained discourse can be seen elsewhere in pamphlets and reports associated with CP. CAPE UK, a national research and development agency in creativity and learning, which ran large national funded projects for CP, published and widely circulated the *Creativity Matters* (2006) series to CP staff. In the first of these (Cochrane, 2006) it is argued that the concept of creativity should be separated from the arts: 'Many government policy statements conflate creativity with the arts. The underlying assumption appears to be that involvement in arts programmes will, by some process of osmosis, enable children to develop their creative capacities,' (2006, p.8), to which a logical retort is, 'why wouldn't it?'

Cochrane specifically separates the arts from the natural locus of creative learning. So: 'We need to open up genuine creative processes rather than simply using the arts to illuminate or enliven a curriculum area,' (*ibid* p.9).

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The implication, therefore, is that the arts are not vehicles for *genuine* creative processes. Cochrane goes on to argue that some arts activities, such as when a pupil is directed on stage, give limited scope for creativity. She qualifies this by acknowledging that copying, imitating and developing skills are only part of the creative process, and are insufficient elements of the creative mix to count as creativity in themselves. As an example of something truly creative she cites pupils who are given decision-making autonomy in making school radio programmes. But in this example pupils, despite their editorial control of the school radio station, might simply be copying and imitating too by using well-worn mass media formats which they have encountered in their own media consumption. This implies that the author is conflating the concept of creativity with autonomy or even enterprise; illustrative of Cochrane's very wide interpretations of the concept.

The subjects Cochrane cites as examples are the ones commonly prominent in this particular contained discourse, namely science and maths, as in the extracts below:

> The statements [about creativity in a Qualifications and Curriculum Authority report] from the field of science and maths are as powerful as those from English and the arts…(*ibid* p.4).
> So, while applying drama to a science topic or exploring an historical concept through dance may well enliven the teaching, it is unlikely to develop the skills of a creative scientist or historian. A creative scientist observes, classifies, hypothesises, experiments, a creative historian interprets events, drawing conclusions from evidence and recognises patterns in events (*ibid* p.10).

This is a notably curious passage. Once again the positioning of science as the principal example cited in a document about creativity in education places its author in a contained or defensive position; attaching her position to a dominant discourse which gives prominence to science and technology education. The passage then describes a *creative* scientist and a *creative* historian not in some distinctive terms which might justify the use of the adjective creative but in terms we might expect of any scientist. In other words, a scientist *typically* observes, classifies, makes hypotheses and tests

them. Is the author suggesting, then, that any scientist is necessarily creative? If this is the position it robs the term creativity of its most obvious connotation – that the creative practitioner does something out of the usual run of things. This section, therefore, begins to strip creativity of meaning. The process of scientific thinking described is a thinking process. The description of historical thinking is, likewise, traditional. If the author understands these thinking processes to be creative as well, it implies an understanding of creativity as simply logical thinking. But Cochrane goes further: 'Perhaps the term 'creativity' is too closely associated with the arts for it to be useful as the generic term in describing the processes, experiences and opportunities which should lie at the heart of the curriculum' (*ibid* p.18).

At this point in the argument Cochrane seems clearly to assert that her definition of the term is generic. By the use of the terms, 'processes, experiences and opportunities,' creativity now seems to mean nothing less than teaching and learning.

The following section of this pamphlet makes it easy to understand why the concept of creativity is being so firmly aligned to subjects like science and maths. The author describes:

> A subject-based national curriculum, a testing regime which focuses on subject knowledge and league tables which arguably grade schools according to their ability to teach to the tests all run counter to the development of a climate which is genuinely conducive to creativity (*ibid* p.11).

In the face of policy dominance of this nature Cochrane elects not to argue for the intrinsic benefit of creativity, or the arts, and judges it more tactical to argue for creativity in the contained environment of the dominant performative discourse: 'Can we maintain and improve standards in the established sense of achieving grades while at the same time transforming schools into places that nurture young people's creativity? Yes, we firmly believe we can' (*ibid* p.11). Whilst Cochrane places creativity within the dominant educational discourse, this technique of using a contained discourse has the effect of removing distinct meaning from creativity. Ward's detailed critique of CP also points out

the confusion about the concept just exemplified in CAPE UK's position (2010, p. 82), and she draws attention to Jones and Thomson's view (2007, p. 97) that, 'habitual over-claiming,' was a feature of positions about creativity at the time. An explanation for this over-claiming was that those, like Cochrane, advocating creativity as a feature of education policy were doing so from a position of weakness, since the dominant discourse of education in the modern economies, centre around performativity and the 'hard' subjects of science, maths and technology (Abbs, 2003). As a response, advocates of creativity adopted a 'contained discourse,' which served often to obfuscate creativity's meaning altogether. These tactics made it more difficult to clarify creative learning and teaching and therefore to recognise the nature of CPs' impact.

So I began, at around this time of 2005-6, to suspect that CP rhetoric had invested creativity with such a wide range of meanings, many of them adopted tactically as part of a contained discourse, that teachers would not be able to recognise or understand it as a concept or a teaching and learning objective. In Chapter 11 of this thesis I consider whether I also adopted a contained discourse in tending towards a positivist paradigm as the benchmark for these evaluations.

This chapter has provided an example of how CPs' leadership did not precisely predefine its intended outcomes, but left it to independent evaluation to, in this report, clarify CPs' desired impact on CPD. The resulting typology in this 2005 Report formed my distinctive contribution to conceiving of CPs' possible impact on CPD. However, the retrospective section of the chapter has shown that what was stated in CPs' objectives only partially explained the policy, which was embedded in a common contained discourse about the value of the arts and culture. Revealing and exemplifying the use of a contained discourse as a tactic to enhance creativity's status in the curriculum is this chapter's contribution to new knowledge about how the impact of CP was obscured from its stakeholders.

Whilst my 2005 Report had clarified how CP might make an impact through effective CPD focused on creativity, the audit of CP, which is the subject of the next chapter,

posed more challenges in both recognising and understanding CPs' impact. That next chapter follows a facsimile of my first CP audit in 2007.

Creative Partnerships National External Evaluation Audit Report

Project Director – David Wood

Project team:

John Hole

Rachel Payne

Phil Whitehead

Mandy Winters

Peter Muschamp – Adviser to the report

October 2007

Contents   **Page**

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Executive Summary

This is the first of three national audits of Creative Partnerships. It is designed to:

- analyse the evaluation process across the country, i.e. are reports rigorous, fit for purpose, consistent, comparable?
- validate and disseminate regional strengths and good practice in evaluation;
- synthesise and interrogate issues common to Creative Partnerships.

The audit team from Oxford Brookes University:

- reviewed 10 sample evaluation reports from each CP;
- visited 6 representative CPs to see evaluation work, and interview key staff;
- scrutinised sample evaluation material at a different 6 CPs.

The CP National Office supports evaluation by promoting a CP project evaluation system known as the 'Creative Partnerships Evaluation Toolkit,' and hosting an online database which collects evaluation data. Use of the Toolkit was patchy across CPs, although the majority of them were using the principles of the Toolkit. Most of the CP staff we interviewed were critical of the Toolkit, claiming that it had been hurriedly introduced without an external analysis or sufficient consultation with CPs. They were unanimous in suggesting more training in using the Toolkit.

We judge that the Toolkit is a valid means of evaluation, which could potentially be the vehicle for collecting large-scale reliable and legitimate information about the impact of CP. However, we agree with many of the criticisms, and recommend that a consultative process is initiated to refine the Toolkit, especially the questions which it comprises. A new programme to train the CP programmers and/or creative agents who administer the Toolkit should follow. The online database used to collect feedback from teachers and creative practitioners is not currently well designed to produce digestible summary information for CP stakeholders. We recommend that it is overhauled.

Most regional CP offices had evaluation strategies. Elements of these could provide useful refinements to the Toolkit. In particular we saw several useful systems for eliciting feedback from pupils and young people. In CPs where there appeared to be no overarching evaluation strategy, the evaluation evidence is unconvincing. Three CPs had commissioned independent quality surveys of their evaluations. These contained useful advice about enhancing quality.

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Schools and teachers usually demonstrated considerable commitment to evaluation activities. There were half a dozen examples of schools analysing their own data to throw light on the impact of CP. Occasionally school leadership teams were apathetic about, or obstructive to, CP projects. We suggest that CPs ensure that schools comply with their responsibilities to participate in CP evaluation, but also that CP staff support busy school managers by identifying CP evaluation data and preparing evidence of CP's impact in SEFs and CSEFs.

Creative practitioners tended to recognise gains in their understanding of schools and education, rather than gains in their own artistic practice.

The bulk of evaluation evidence comprises largely positive prose testimony about projects. By contrast there is currently not enough quantitative data to compare projects and CPs or make any reliable and legitimate claims about the impact of CP across the country. We believe that collecting this data is a priority if CP is to continue fulfilling its objectives and the DCMS Policy and Delivery Agreement. We accept that a revised Evaluation Toolkit would be an effective vehicle for this.

1 - Introduction

Creative Partnerships is the Government's flagship creativity programme for schools and young people, managed by Arts Council England and funded by the Department for Culture, Media and Sport (DCMS) and the Department for Children, Schools and Families[3]. It aims 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.

Creative Partnerships was initially designed and funded as a pilot programme (Phase 1) from April 2002 to 31st March 2004. This phase had a budget of £40 million. Sixteen pilot areas were selected by Ministers from a list of the most economically and socially challenged neighbourhoods in England. In the July 2002 Comprehensive Spending Round, Arts Council England was awarded funding for Creative Partnerships to continue beyond the original pilot programme. DCMS committed £70 million to continue to support the existing 16 Creative Partnerships and to develop 20 new Partnerships in 2004-2006. At the time of writing there are 36 Creative Partnerships working with over 1000 schools.

Creative Partnerships (CP)[4] National Office at Arts Council England commissioned Oxford Brookes University to conduct three annual audits of the project evaluation processes and practices in the 36 Creative Partnerships across England. This report summarises findings from the first annual audit, covering projects evaluated by CPs in the 2006/7 academic year. A team of five Oxford Brookes staff conducted the audit. The audit team was essentially the same as that which reported on continuing professional development in CP in 2005. Former HMI Peter Muschamp acted as 'critical friend' to the team, refining the audit process and commenting on drafts of the report.

In this first audit the Oxford Brookes audit team has trialled its audit process. this report, therefore, offers provisional observations, findings and recommendations. Through a process of dialogue and a consultation conference for key staff in all of the CPs in October

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[3] Formerly the Department for Education and Skills (DfES)
[4] In this report we use *CP* to denote the entire Creative Partnerships initiative. We use *CPs* to denote the 36 regional offices and their processes.

2007, the audit team hope to enhance its audit procedures in 2007/8 and to assist CPs to refine their evaluations and embed their good practice.

The purpose of this external audit is to:

- analyse the evaluation process across the country, i.e. are reports rigorous, fit for purpose, consistent, comparable?
- validate and disseminate regional strengths and good practice in evaluation;
- synthesise and interrogate issues common to Creative Partnerships.

2   -   The Audit Methods Used

The audit team reviewed a sample of ten completed evaluation reports from each CP, this being the size of sample recommended in the Creative Partnerships 'Evaluation Toolkit' (see section 3 below). We made visits to a sample of six CPs in the summer of 2007 and observed evaluation taking place through interviews with teachers and artists and pupils. During each visit we also interviewed key CP staff, usually the CP Director and one or two CP programmers. To ensure consistency, we developed a standard template for our visit questions. This is included at Appendix A (below). We sent our notes on the visits to each CP we visited to check their accuracy.

Finally, in a different sample of six CPs, we audited corroborating or supporting evidence of evaluation, such as Creative Self-evaluation Forms (C-SEFs) pamphlets, DVDs, school improvement plans and Self-evaluation Forms (SEFs). Again, we used a standard set of questions to guide our survey of the supporting evidence. This is also included in Appendix A. So twelve CPs were subject to more in-depth scrutiny in the first audit, and this rolling programme should ensure that the audit team cover every CP in more depth at some time over the three-year period.

This audit report is organised in sections, corresponding to the various agencies and individuals actively involved in CP evaluation. So, in each succeeding section, we outline evidence, findings and recommendations about the contributions to CP evaluation made by:

- the CP National Office;
- regional CP offices and staff;
- schools;

- teachers;
- creative practitioners.

3 - How CP National Office Contributes to Evaluation

The CP National Office supports evaluation by promoting a CP project evaluation system known as the 'Creative Partnerships Evaluation Toolkit,' and hosting an online database which collects evaluation data. In this section we describe and analyse the evidence we found about the system and database.

In discussion with the CP National Office, we worked on the assumption that the Evaluation Toolkit was the standard recommended means of collecting evaluations across CPs. It was developed in CP Kent. CP National Office ran regional training days to introduce the Toolkit and issued a booklet of guidance on using it. The booklet stated that using the Toolkit would ensure:

- common measures to help compare and contrast projects between Creative Partnerships areas;
- a shared language;
- a long-term body of evidence of accountability for DCMS and DfES;
- a planning tool to inform the ongoing development of activity.

For this reason the booklet states that:

It is vital that all area office teams engage with and administer this process (p2-3).

We judge the rationale behind the Toolkit to be appropriate. The above principles align well with the published objectives of CP to provide:

rigorous evidence, through an agreed programme of research and evaluation;

and with the DCMS Policy and Delivery Agreement requirements for an evaluation strategy which will provide:

longitudinal studies to track the impact of Creative Partnerships,

and evaluation which is:

sufficiently robust to form the basis of future policy development and potential spending round bids. (7.2)

(our emphases in bold)

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In practice, however, the 36 CPs did not all use the Toolkit system in 2006/7. At the time of writing, thirteen CPs were using the Toolkit and compiling data on the XA online database hosted by the National Office. A further nine CPs were using close variations on the Toolkit, but not using the XA database. Two CPs claimed that the CP National Office had not made it clear whether the Evaluation Toolkit was the required evaluation system. Seven CPs were not using the Toolkit at all. We discuss their alternative approaches below (see section 4).

During visits to CPs we had several lengthy discussions about the validity of the Evaluation Toolkit and explored the reasons for its uneven adoption. In three CPs the staff felt very strongly that the Toolkit information was frequently flawed, necessarily incomplete, and certainly not a reliable basis upon which to reach conclusions about CP projects and the impact on learning. These staff felt that the Toolkit's grading structure hardly reflected the depth of experience and value of project work. Staff in all six CPs we visited reported that they had received little or no training in using the Toolkit and that its introduction had been hurried and inadequate. Two CP Directors claimed the Toolkit had not been externally analysed before approval was given. At three schools, during evaluation interviews, CP staff asked the audit team how to score, interpret and otherwise administer particular parts of the Toolkit. This implies that there is a need for further training and guidance on interpreting the Toolkit questions, so that evaluations are administered consistently.

Three CP directors were critical of the Evaluation Toolkit because it failed to capture direct pupil feedback, but instead required adult respondents to offer their impressions of the value to pupils. One claimed that the questions were too difficult for busy teachers to answer. Another claimed that the data could be open to abuse and misrepresentation at national level.

Another common criticism during our visits was about the Toolkit's four-point 'Likert-type' attitudinal scoring system. In evidence submitted to us, three CPs had commissioned independent evaluations to analyse the principles behind the Evaluation Toolkit. One of these reports described teachers' objections to the numbers system:

- the subjective nature of the evaluation in general and the scoring in particular;
- the limitations of a scale with just 4 integer points on it (0, 1, 2, 3) with no half or fractional points;
- the problem of using such a simplistic scale to capture the impact of intensive work with a small number of pupils on the one hand and that of more extensive work with a larger number on the other;

- ambiguities in the definition/interpretation of the various terms used in the questionnaires, and overlaps between them;
- individual interviewees (especially coordinators) not being in a position to answer questions and give scores where they hadn't witnessed enough of the work in practice.

On the other hand, the report does not reject quantitative data outright:

It must be acknowledged that this qualitative approach is inherently subjective. The possibility of interviewee bias (conscious or unconscious) cannot be ruled out. In the medium to long term it will be possible to produce quantitative data (eg on attendance, exclusions and educational achievement) that will enable a statistical analysis of the impact of CP that can be considered alongside this and subsequent qualitative analyses.

Another independent report on the Toolkit corroborates negative views about its introduction:

Negative: How the National Evaluation Framework was adopted, reviewed and revised – what lessons have been learned (i.e. late start).

It also points out that information was incomplete and that the Toolkit was seen as un-necessarily complex:

- *Schools, despite promoting, didn't undertake the 'doing' phase.*
- *The questions still aren't right – particularly in the showing questions.*
- *Think we need to keep to a maximum of 5 key areas in each section – the practical experience in implementation is that there is so much cross over anyway in responses to earlier questions that a lot is repeated towards the end.*
- *Really don't think we need 4 phases – three is perfectly adequate and even two might suffice – it's overkill and not really telling us much more.*

However, to some extent the misgivings of CP staff about the principles of the Evaluation Toolkit are unfounded.

First, the Toolkit uses valid forms of enquiry to find out if projects meet CP objectives. So, put simply, it is designed to find out, before and after a project, whether a creative practitioner adds value to a school. Moreover, it asks teachers and creative practitioners for their views on what has changed for the school, young people, teachers and creative practitioners. All of this seems to us to be broadly well targeted at determining the impact of CP projects. Whilst we accept the view above that questions in the Toolkit need refining and sharpening, we found that some

questions devised by those CPs which had rejected the Toolkit were more ambiguous and invalid than those in it.

Secondly, in our comparison of CP evaluations across the country, it was information in Toolkit evaluations that was consistently the most robust, balanced and detailed. It contained far more of the direct 'voices' of teachers and creative practitioners. For example:

The ideas have massive value. It has totally changed the way I teach. I now have the opportunity to be outstanding. I'm now engaging a greater percentage of my class and motivating them to want more and ask for knowledge. At first the pupils may think 'what's she doing?' but when they see the results, they get it. These creative techniques build generic skills too, not just science.

Or less positively:

When well planned and organised the work had a big effect, but this was not consistent. It seemed like a lost opportunity because so much more could have been learnt.

The grades, and prose comments given in the Toolkit could usually be traced back to particular schools and respondents. In this way it was potentially possible to confirm or even challenge these views and opinions. However, the source of the information was frequently missing in CPs which didn't use the Evaluation Toolkit.

Thirdly, despite the criticisms about the lack of 'pupil voice' in the Toolkit, one CP directly transcribed pupil comments into the XA system and another CP offered written guidance on ways of capturing pupil feedback particularly at primary level. This CP suggested that evaluations could include primary pupil storyboards, outlining how pupils responded to different stages of a CP project, or even postcards to 'Barnaby Bear' explaining what they had gained from a project. We saw two other CPs which used 'smiley faces' and other images to elicit basic feedback, even from foundation level pupils.

Finally the use of four grades in a Likert attitudinal scale (to indicate value) is a widely accepted evaluation method which can reliably discriminate individual views[5]. A four-point attitudinal scale gives fairly accurate views since the four phrases like 'no value,' 'some value, etc give little scope for misinterpretation. So, whilst there is a case for refining the Toolkit questions, the Toolkit method has the potential to provide large-scale reliable data, from which CPs could learn lessons, refine practice and provide national information on the impact of CP. Despite this, two

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[5] For example, see Robson, C. (2002) Real World Research, Oxford: Blackwell p293ff, Cohen, Manion & Morrison (2000),

CPs introduced 10 point attitudinal scales, and others advocated this method. Such a scale did not produce as clear feedback as the four point scale, however.

We made extensive use of the XA online database to read evaluations from the thirteen CPs which put all of them online. The system used four forms, two four-point attitudinal scales, and two designed for prose comments. The layout and composition of the online system was, however, unhelpful. For example, the 0–3 Likert-type rating scale used for interviewing was converted to an A-D scale online, with 'A,' somewhat confusingly, representing 'no value' rather than 'significant value.' Furthermore, users of the system could not 'print to fit' forms on paper; neither could they combine information from the four forms to generate a single project report. The system contains hundreds of respondents' prose comments but these cannot easily be read on an Excel-based system. These design flaws made it unsuitable either for generating large-scale aggregated data or specific evaluation data on a single project. However, if re-designed, the system could provide, for example, an end user with country-wide data on how CP projects gave new skills to teachers, or with views on the value of CP to schools.

At least two CPs we visited said it was too time consuming to enter data onto the system and around half a dozen CPs reported difficulties in entering data online. For this reason, we recommend (below) a redesigned online system so that a printable version of a project evaluation can be assembled from the four forms, thus making CP evaluation accessible to a range of stakeholders and researchers. In fact, some CPs had designed alternative Toolkit evaluation formats to produce just such reports.

The fact that the Toolkit – or close variations of it – is in widespread use, and that nine CPs have derived their evaluation systems from it, indicates that it has broad support in principle and could become the standard method of evaluation. The Toolkit uses two types of data, qualitative and quantitative, with complementary uses and relevance. At the qualitative end there are large numbers of teacher testimonies; enthusiastic assertions about CP, recording positive narratives about its effects on pupils and the school. This is rich data, classic 'thick' description, but limited to a particular project. At the other end is dryer quantitative data. This is information which does nothing to illuminate the excitement and commitment generated by CP projects. But it could potentially indicate trends: for example, the average score across 55 teachers in a CP could indicate how much they believed the CP projects added value to pupils' problem solving.

One independent consultant's conclusion chimes with our own view:

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The framework could, with revision and severe editing, be adopted for use by all creative agents with schools.

So, as feedback suggests, there is room for improvement. We agree with some of the criticisms made by CP staff and independent consultants, particularly about flawed, incomplete, and unreliable information.

Recommendations   We recommend that CP National Office considers:

1. editing and expanding the Toolkit booklet to include guidance on interpreting answers, definitions of key terminology and more detailed instructions on administering it;
2. running another consultation and training programme on the use of the Toolkit;
3. re-designing the online database so that raw data can be presented in accessible composite project reports.

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4   -   How Regional CP Offices, their Programmers and 'Creative Agents' contribute to evaluation

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In this section we outline our findings about evaluation policy and practice in the regional CP offices. We wanted to find out whether a regional CP was maintaining and improving an effective evaluation system. To do this we looked for evidence that they were:

- **planning** an evaluation process and strategy;
- **doing** effective evaluations;
- **checking** that the system was working well and that evaluations were coming in;
- **responding** to the findings of evaluation by learning lessons and improving practice.

Planning: The majority of CPs have designed and disseminated strategies for conducting consistent evaluation processes. The audit team inferred that those CPs using the Evaluation Toolkit adopt its overall strategy. Of those CPs neither using the Toolkit nor variations on it, seven had published alternative strategies.

> **Case Study -** One CP had created an evaluation framework, which was illustrated in a flow chart. Important features included linking project planning to impact and to the school improvement plan, a process review at the start of the project, involving interviews with teachers and practitioners, a mid-point impact on learning review which informed feedback to the project leaders and an end of project 'impact on learning' review which also involved pupils. In many ways this mirrors the CP Evaluation Toolkit, although data gathering is done by means of 'deep conversations' rather than questionnaires[6].

Two of the seven CPs in this category had designed valid and robust alternative systems, and one other had a tightly controlled but less valid evaluation strategy. Within these alternative strategies there were some helpful ideas. For example, one project 'start' form asked very relevant questions as an alternative to those in the Toolkit:

How will your project place children and young people as equal partners in the work?

this relates CP objectives to other school priorities such as 'pupil voice,' and Every Child Matters;

How will you make sure that the impact of your work is sustained?
this is designed to throw light on the potential legacy of CP;

How will you share the work with different audiences?
this question seeks information about how lessons learnt from CP projects will be disseminated.

> **Case Study -** One CP used a visual diagram for evaluating a particular project. A particularly interesting aspect of this project is that a graphic wheel was used. Segments of the wheel were labelled, for example, 'playfulness,' or 'inspiration,' and the wheel had ten concentric spaces from centre to circumference. Teachers, it seems, rated themselves somewhere along the ten circles on 2 occasions, with a three month gap in between. The later self evaluation was coloured red, the earlier blue. This gives an accessible graphic representation of the impact of the CP project on teacher development.

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[6] These deep conversations were often in use elsewhere as a way of developing respondents' ideas prior to filling in Toolkit forms.

Five CPs appeared to have no evaluation strategy at all. An independent researcher who reported on one CP pointed out that it:

does not have monitoring and evaluation policy or guidelines: rather, any evaluation takes place on a project by project basis (p21). She concludes, rightly, that projects could not, therefore, be compared and goes on to recommend that the CP should develop an evaluation policy.

In CPs where there appeared to be no overarching evaluation strategy, the evidence is unconvincing. For example, in one CP, no author was named for any of the 'bespoke' prose evaluations so readers and stakeholders could not challenge findings or even question the author. There was no direct testimony from teachers, pupils or creative practitioners. There was no evidence that teachers school or pupils were vouching for the accuracy of the evaluations. All reports contained only positive content and were written in a promotional, rather than an evaluative style. Some ambitious assertions, which could not be corroborated, were made:

> *There was a significant impact on the pupil's habits holistically and a real impact has been made in their homes. Most of the parents of the pupils were incredibly positive, saying the project had made a huge difference to their family.*

The distinction between promotional and evaluative reports was most often blurred in CPs which did not use the Evaluation Toolkit. Clearly promotional reports have their place, not least to encourage more schools to adopt creative approaches to learning. But the purpose of evaluative reports is to gauge the impact of CP projects, to find out what works and to avoid practices which do not work in future.

There were frequent weaknesses in some of the 'bespoke' evaluation forms CPs designed. For example, one 'start' form asked questions about the intended objectives of the project but did not ask if they were achieved in a parallel form issued at the end. Some asked respondents to give impressions based on very limited observations, such as teachers' willingness to use creative learning techniques. Or:

> *Do you feel the Creative Partnerships project has had an impact on the community's perception of the school and its students?*

ie the respondent's perception of another collective perception.

A commonly used question was particularly poorly constructed:

> *How would you describe your understanding of the importance of culture and creativity in education?*

In a questionnaire this should form two questions, one about understanding of culture and the other about creativity but it also assumes that the respondent has an acceptable understanding of the two concepts. It is, therefore, complex and ambiguous and could not yield reliable information. This question is actually derived from the DCMS Policy and Delivery Agreement for Creative Partnerships (section 6.3) and was clearly not intended as a research question. Yet we read three evaluation pro-formas where it had been directly used as such. These weaknesses in evaluation questions suggest to us that CP staff would benefit from a training programme in the design of evaluation tools and research methods

Doing: CPs using the Evaluation toolkit and entering data on the XA online database had usually collected detailed information on projects. Two CPs appeared to have made strenuous efforts to collect all the feedback from every teacher and creative practitioner involved in its ten sample projects.

CPs not using the Toolkit submitted a wide range of material, from promotional DVDs to academic articles as part of the evaluation sample. For example, one evaluation was written and structured as an MA dissertation and another as an academic journal article. However, neither made mention of CP at all, and no attempt was made to relate the objectives of CP to the learning described in the study. In nearly every case, material at the margins of this range was not useful as evaluation.

A common element of reports written by CP staff such as programmers or creative agents is the use of assertions which are not backed up by evidence or explanation. For example:

> *The project had a significant impact on students' self-confidence and motivation.*

and

> *The project had a significant impact on students' ability to think and act creatively.*

Neither of these reports present evidence for these assertions or define what 'significant' means in this context.

On the other hand, some CPs not using the Toolkit had introduced helpful methods of obtaining feedback from pupils and young people. One CP collected feedback from 227 primary pupils who completed a questionnaire especially designed for their age group, and 196 secondary young people completed a similar one designed for them. In another CP, pupils themselves conducted evaluations:

Case Study - Using the questions given as guidance in the Toolkit, year five pupils interviewed year two pupils about a CP project. Year five pupils commented that the first question (regarding values and contribution of ideas) was too difficult for the year twos to answer and suggested simpler questions. Some of the year five pupils adapted the questions during the interviews to help the year twos answer. One year five pupil devised a sliding scale of numbers. Another pupil worked out that she was asking leading questions of the year twos in order to help them answer, 'They just repeated the things I said....' Many of the year fives commented that they needed to know the younger pupils better to get better answers, 'We should work together more on the project...' This pupil evaluation group were thoughtful and cleverly adapted questions and approaches in order to help the year two pupils' give meaningful feedback on the project.

Checking: Three CPs had commissioned independent organisations or individuals to survey and analyse the quality of their evaluations. All three surveys provided helpful guidance to the commissioning CPs. We also received evidence from a CP which had decided to outsource its entire project interviewing to independent consultants.

The volume of data CPs submitted on the XA database varied widely. In one notable CP 20 projects were completed, by at least two respondents in each. These individuals completed all four forms, and answered almost every question in the first two forms. One CP not using the XA database had also made every effort to ensure full completion of evaluations:

Case Study - All the project evaluations in a particular CP were compiled by a single individual who appeared to have worked hard to ensure that teachers and creative practitioners had responded to all questions both before and after each of the ten projects. The reports were helpfully colour coded to indicate whether the comment was from a teacher, pupil or creative practitioner. The reports were balanced in so far as, while most evaluations indicated the significant value of the project, one notable report contained very low grades, principally due to poor teacher-artist relationships.

However, lot of the information required in the XA database was missing. For example, respondents in most CPs omitted to provide ratings on the impact on the whole school; frequently respondents failed to grade the input to a project, and commonly teachers and creative practitioners left out grades about the impact on themselves. Clearly the more

information omitted from evaluation forms the less reliable one can claim the data to be. Despite the two instances of good practice above, we found no direct evidence that CP staff were routinely checking and making efforts to capture complete sets of data from teachers and creative practitioners. The implication is that some CPs are less robust than others in requiring completed evaluations.

At least one CP ensured that the evaluations were never conducted by any person involved in the project in question. This made it more likely that evaluations would be objective.

We agree with a conclusion in one independent CP report which recognised that:

> *Creative Agents need both the time and also the understanding that evaluation is as critical to their function as the project development and planning is.*

Responding: As well as conducting evaluations, one CP undertook quarterly monitoring, asking schools for SEFs and seeking other evidence such as OFSTED reports from them. They go on to plan new projects using the lessons learnt from both previous projects and the quarterly monitoring. The CPs we visited usually held meetings with their creative agents and programmers at the end of an academic year to review the lessons learnt from project evaluations and to plan changes for the succeeding year. Often CPs staged review and evaluation events with representatives from each of their schools. In one CP there was no review event which brought together staff across schools.

Recommendations   We recommend that CP Regional Offices consider:

1. ensuring that those CP staff designing and conducting evaluations undertake appropriate training in evaluation;
2. reviewing contract arrangements in order to commit schools to full participation in evaluation, especially at the leadership level;
3. commissioning occasional independent surveys of the quality of evaluations across their CP projects.

5   -   The Role of Schools in the Evaluation of CP

Schools contribute to evaluation through their hosting and management of CP projects, through the contribution of leadership teams and other staff to CP. Schools sometimes enhance

evaluation with information and analysis drawn from their own data banks. In this section we summarise the evidence about CP evaluation at the whole-school level.

CP has introduced and distributed a school self-evaluation instrument, the Creativity Self-Evaluation Form (C-SEF), which is designed as a parallel to the Self Evaluation Forms (SEF) which OFSTED requires schools to produce. Evidence in the C-SEFs we received was often descriptive and lacking in exemplars. One, for example, referred to a, 'wealth of opportunity to be creative' through links with CP without detailed reference to evaluation processes. One school was clearly aware of this:

> *the school has a philosophy to adopt a creative approach to teaching but we need to implement how this is evaluated and the criteria we use.*

By contrast another C-SEF adopted a very specific approach:

Case Study: - One C-SEF provided case studies as supporting evidence about the impact of CP. For example, one case study describes a student in a team of young people making a film about teenage pregnancy. The project helped him to engage at a time when he was finding it difficult to stay in school. The skills he developed in the project appeared to increase his confidence, and this was evidenced when he received a national award for citizenship. Attending a national conference to receive the award gave him a great sense of pride and achievement. His work is now used in other schools and by the health service to help promote and discuss the issues.

It was, however, surprising that only a handful of C-SEFs were submitted as part of the supporting evidence from the six CPs in this year's sample.

A significant omission in evaluation data was that only two CPs using the XA system had, across all projects, gathered ratings on the value of the project to the school. Beyond these two CPs, virtually no respondents using the Toolkit had entered any ratings on impact in the school.. There may be a range of reasons for this. These include:

- some respondents may have felt that they had too little information to make a judgement;
- CPs may have felt it wasn't their place to make a judgement about a school;
- some respondents may have felt that the project wasn't relevant to the wider school community;

- some may have felt that it wasn't valid simply to make a stab at assessing value to the school;
- some may have felt that a judgment could only be made after a longer period of time.

However, the lack of a reliable body of quantitative information about the impact on schools is an issue which we believe should be addressed as a priority in the current academic year.

Most comments indicated that school leadership teams are supportive of CP evaluations. Occasionally comments indicate that CP has changed the opinions of school leadership teams:

The teaching and learning outcomes of undertaking this process have been more profound than we initially anticipated. The most fundamental has been the realisation from the school leadership / teaching perspective of how we underestimate the potential of children. This process has raised our expectations of what we can expect children to achieve.

However, we found around a dozen accounts in which respondents, usually teachers, claimed that leadership teams were disinterested in CP projects or occasionally actively obstructive. In one example, a head teacher told an evaluator that the school improvement plan was confidential to the governors so could not be released. Another report described a head refusing to participate in evaluation at all. Sometimes prose comments imply that staff closely involved in a project miss an opportunity to disseminate the lessons learnt:

an opportunity was lost in not having the experience of the residency brought into the consciousness of the whole school and staff body.

A few CPs adopt strict systems which contract and commit schools to participation in evaluation. These sometimes require schools to make a modest financial contribution to a project, and contain explicit requirements for leadership teams to participate in evaluations.

> **Case Study -** In order for schools to receive CP Projects and funding, XXX CP requires schools to submit a detailed application form and a 2-page application. Schools must submit their SEF, a SIP showing creativity and creative learning as an outcome, they must nominate a creative 'champion' with a teaching and learning responsibility allowance for CP, and a governor responsible for CP, head teacher participation in training and a £500 contribution to match fund the £4000 from the CP. Schools must also complete a C-SEF.

We encountered half a dozen examples of schools using their existing data to undertake a useful analysis of CP's impact. One school had looked at incidents of challenging behaviour

between cohorts doing and not doing CP. This had yielded favourable information. Two others had looked at standards achieved over time comparing cohorts involved and not involved in CP. This was an inconclusive but useful exercise. Some evaluation comments encourage the schools concerned to decide, at the project planning stage, on the outcome data they will draw on:

Recommend that the measures of success are clearly defined so that, where necessary, the significant comparative data can start to be collected now

One CP had designed a questionnaire for governors, parents, support staff and heads, using the same 4 point scale as in the Evaluation Toolkit. This is particularly useful for finding out if CP projects have impact and profile beyond just pupils, creative practitioners and teachers.

Two CPs had commissioned reports on how the model of a creative school might be characterised:

Case Study - CP XXX commissioned a report from a University which outlines a 4-stage 'Progressive Maturity' model to describe schools' involvement with CP. At the initial stage the school 'learns the ropes.' The second stage involves 'projectism' where the repetition of separate externally-funded projects, which may be successful in themselves, does not move the CP agenda on. At the third 'integration' stage, the principles of CP are embedded in the school's core curriculum as a self-supported initiative. The fourth stage is described as 'dissolution,' when CP activities become so integrated into the school's learning and teaching as to lose the CP branding.

Another CP had devised a self-analysis tool for schools to assess their creativity. This CP defines a creative school as a place where certain factors facilitate a rich and varied experience of creative learning. School staff self-assess elements of institutional creativity such the school's ethos, environment, curriculum, teaching, pupil involvement, and staff development against descriptors, in three developmental categories of school: *beginning, progressing* and *exemplary.* The planning tool commentary suggests that staff in the school should spend about an hour each year on the tool. Clearly the results of this process could provide CPs with direct evidence of the impact of CP on schools.

We sampled supporting evidence in six CPs and some of these submitted school documents such as SEFs. The audit team read around a dozen of these, which provided useful evidence of the profile and impact of CP on a particular school. This evidence highlighted a small group of

projects which aligned their objectives to other common school priorities such as Every Child Matters, emotional well being, and extended schools. Whilst dovetailing CP objectives with other school priorities might be practical, in these SEFs the profile of CP objectives was suppressed by the school's own priorities. For example one school CP-funded project purported to investigate 'happiness.' In another CP a research project aimed to 'increase family involvement'. Such projects are unlikely to yield data which is accurate and reliable and the link with CP objectives is unclear. In a third CP an independent evaluator pointed out that a high profile project had omitted to acknowledge CP funding or objectives at all. So, in principle, it makes sense if CP projects match and align with other school imperatives such as ECM and extended schools, but in practice the distinctive objectives of CP and the extent to which the objectives are met through CP can be compromised and diluted by these other priorities.

In contrast, another SEF claimed that its CP-funded project was investigating the links between creativity and improved language skills / increased vocabulary / using language for thought. Here, the relationship with CP objectives is much more explicit. This was, however, the exception. In the small sample of around a dozen SEFs we saw, there is very little comment about CP, other than passing references to its beneficial influence. These SEFs tended to claim that CP provided enriched educational opportunities but presented no direct evidence of evaluating impact on standards.

This implies that CPs could intervene more often to sharpen the influence of CP on SEFs. Schools clearly have multiple priorities and might understandably resist the imposition of extra burdens. So the facilitating role of the CP staff is vital in assisting schools both to articulate the aims and outcomes of creative learning, and to conduct systematic self-evaluation. For example, perhaps a school can show whether pupils in years 7-9, involved in CP, present with fewer than average incidents of challenging behaviour than the weekly average across the lower school. Perhaps a school could compare absenteeism rates between the non- CP and the CP cohorts in upper primaries.

Recommendations We recommend that School managers could consider, with the assistance of CP staff:

- interrogating their existing data for evidence of the impact of CP;
- devoting explicit sections of their SEFs to creativity;
- making more use of C-SEfs.

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6 - The Role of Teachers and Creative Practitioners in Evaluation

Teachers and creative practitioners run CP projects and provide the direct feedback which comprises project evaluations. In this section we survey the contribution they made to evaluation in 2006/7.

Nearly all teachers participate actively and positively in evaluation. During our visits, teachers gave a generous amount of time to evaluation and demonstrated a commitment to the work of Creative Partnerships. Nevertheless, both creative practitioners and teachers using the XA system almost never submitted a full set of data. Most commonly they failed to rate the value to schools on the system (though they offered prose comments). Some teachers left out the value to themselves, and there were frequent examples of teachers omitting to rate the input stage of a project. Clearly the less complete the data entry, the less reliable the evaluation is.

Creative practitioners rarely reported a change in their practice as artists, and often appeared to discount development of their practice as a by-product of working in CP. Correspondingly, their scores on the XA database rarely indicated a positive development in their risk taking. On the other hand creative practitioners frequently reported that they had learnt a lot about how to work in schools as a result of CP, and recognised themselves more as learners:

> Yes, in my ability to do teaching side. Our practice, happy with it but being able to get things across, more confident to try new things. Boost to confidence taking largish groups of young children around school. Probably not affected personal confidence. YP: Yes, a lot. Some quite quiet and came out of themselves, particularly 1st session when meeting us - by end all putting hands up.

Teachers commenting on their creative partners tended to corroborate this:

> Artists felt that they have not learned new skills as a result of the project as the skills required were already in situ. They learned more about schools, not to have preconceptions and young people; they learned to expect to be surprised. The process of the project was a key element and they had to be strict not to rush it and skip bits out.

> The practitioner stated that it was useful for her to engage with members of staff she hadn't worked with before and that every time she works with this school it increases her capacity to work with the education sector, as she gets real insight into the politics etc within a school and the pressures they are under.

Well over three-quarters of prose comments in evaluations record the positive benefits of CP projects:

Staff here have really opened up their teaching practice and committed themselves 100% into the process of working in partnership and in a way that is uncomfortable to them. They have embraced the Creative Partnerships approach because they have wanted the change. The ball is rolling now and with more time the creative planning model can be tested and put into place. More staff are becoming aware and so more time is needed now to spread out into the school.

The ideas have massive value. It has totally changed the way I teach. I now have the opportunity to be outstanding. I'm now engaging a greater percentage of my class and motivating them to want more and ask for knowledge. At first the pupils may think 'what's she doing?' but when they see the results, they get it. These creative techniques build generic skills too, not just science

Creative Practitioners demonstrated their commitment to CP in most of their comments, and reported positive partnerships with teachers. Their commonest criticism was that projects did not permeate the wider school community, usually because, they claimed, school leadership teams were disinterested. This evidence was supported by our visits, during which CP staff claimed that committed heads and deputies was a key factor in successful projects. Creative Practitioners were usually reluctant to predict or judge impact on schools, presumably for the reasons we cite in section 5 above.

In isolated cases complete prose evaluations reports were written by the creative practitioners who ran the projects in schools. In practice these reports tended to be less robust and self-critical.

Recommendations: We recommend that teachers and creative practitioners:

1. attempt to provide a full picture of their opinions by answering all evaluation questions;
2. creative practitioners should consider and plan ways in which CP projects could develop their artistic practice.

7   -   Conclusions

CPs have accumulated a wealth of predominantly positive testimony and feedback about the impact of CP projects on pupils and young people, schools, teachers and creative practitioners. At present there is no more viable and valid system for evaluating CP than the CP Evaluation Toolkit. There was evidence that CPs had used ideas which could refine the Toolkit, but none of them had a system which could potentially replace the Toolkit with a more rigorous, fit for purpose alternative.

In evidence submitted to us, it is clear that CP across the country has not accumulated sufficient aggregated and comparable information to be reliable. This is because the majority of Toolkit respondents have left out questions, and that CP staff have interpreted the questions and administered evaluations in widely differing ways. In the absence of large-scale data collected by consistent methods, no reliable and legitimate comparisons across CPs, schools, regions could be undertaken and nothing generalisable could be claimed about the impact of CP. Nor could policy decisions be drawn from secure evidence. This applies as much to projects across individual CPs as to the national initiative.

The Evaluation Toolkit, however, has the explicit as well as implicit support of the majority of CPs and, if refined through an open process of consultation, has the potential to secure widespread support. It could provide a valid and effective method of gathering reliable data. Using a mutually agreed and well supported method of evaluation would avoid duplication of effort across the CPs, which currently devote significant time to 'bespoke' systems. A programme of general training in conducting evaluations and research methods would help the cadre of CP programmers and creative agents conducting evaluations, many of whom requested such training. This training may also help to secure a consensus about the Toolkit so that more consistent and better understood processes can be used.

The XA online database is potentially an efficient means of gathering respondent feedback but it currently lacks an accessible and clear 'front end;' a composite report format which could convey meaningful information in a digestible form for schools and other stakeholders. This may necessitate a re-design and/or another software platform. We saw three or four examples of project evaluations conveyed by clear graphical representations.

We agreed with the CP staff who felt the Toolkit did not give sufficient profile to the 'pupil voice.' It will be useful to disseminate and experiment further with the methods some CPs used to

gather pupil feedback. In particular the use of pupil evaluators as a means of adding an extra dimension to feedback seems to us to be worthy of wider trials.

CPs could usefully review and refine the extent to which they ensure CP funding is contingent on schools participating fully in evaluation and respondents filling in answers to all the Toolkit questions. There are likely to be real benefits to a system in which CP staff routinely support schools in fulfilling all the responsibilities they committed to CP. C-SEFs and SEFs could usefully contain specific evidence of the impact of CP projects, and schools should more regularly be encouraged to analyse its existing data for the same reason. Because of the manifold pressures on schools, CP programmers or creative agents will need to support and facilitate this work by liaising with school staff and leadership teams.

In summary, we judge that there is a wealth of information on the positive effects of CP, and sufficient feedback to help staff refine CP at a local level year on year. With the introduction of more consistent processes, we believe that it is perfectly possible, as we move through the 2007/8 academic year, for CP to take action locally and at the National Office, to capture this information more reliably.

Appendix A The aide memoire for visits

CP AUDIT: interview of CP managers

Note: purpose of audit:

- To evaluate the self-evaluation process: are reports rigorous, fit for purpose, consistent and comparable?
- Validate and disseminate regional strengths and good practice
- Synthesise and interrogate common CP issues across the country
- Challenge and support CPs in their work

CP:

Interviewees:

Brief description of CP e.g. management structure, number of employees, schools involved (core and other)

EVALUATION PROCESS

Brief description of process:
(ie Is there a means of contracting schools to deliver evaluation as part of the project? Is there a means of selecting one project as having more impact than another, or refining projects so they have optimum impact?)

If not using - or using variant of – CP Evaluation Toolkit model, why?

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How are schools and CPs prepared for evaluation?

Feedback from schools on user friendliness, time taken, value?

Usefulness of CP data base?

(ie the accessibility and user interface with XA system and *Athens* a parallel system at the Arts Co.)

Effectiveness of evaluation process thus far? (strengths and weaknesses)

In light of experience, any changes likely?

EVALUATION OUTCOMES

Impact on school improvement? Evidence?

Most critical factors in successful projects?

CP SELF EVALUATION FORM

CP and school:

Date/time:

Attendees' roles (e.g. CP co-ordinator, CP agent, head, class-teacher):

Project focus and objectives:

OUTCOMES (in relation to objectives) for:

      Pupils

      Teachers

      Artists

      School

      Community

Other, unexpected, outcomes:

Evidence of outcomes:

ORGANISATION & MANAGEMENT of partnership:

      Training for teachers and CPs:

      Issues:

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CP AUDIT: Aide memoire for scrutiny of supporting evidence.

Note: purpose of audit:

- To evaluate the self-evaluation process: are reports rigorous, fit for purpose, consistent and comparable?
- Validate and disseminate regional strengths and good practice
- Synthesise and interrogate common CP issues across the country
- Challenge and support CPs in their work

Are there 10 evaluations in document form?   **Yes** / no
Do they follow the evaluation Toolkit (XA) format?   **Yes** / no

Is there any evidence that reports are quality controlled?
(is there any form of document critiquing the evaluations, pointing out good ones and suggesting improvements)

Are there *hybrid* tools, ie variations on the CP Evaluation Toolkit? Yes / no

(And if so are they clear, unambiguous, are terms defined, are the meanings of questions interpreted?)

Have the reports been signed off to confirm their accuracy?
(ie has a teacher or creative practitioner made a direct intervention – signature or otherwise - to confirm that they can vouch for the accuracy of the report?)

Are there other evaluation tools?
(such as C-SEFs, SEFs – are these rigorous?[7])

Are there other planning tools?
(Such as school improvement plans, local authority improvement plans which demonstrate that CP objectives are permeating school improvement and therefore impact in some ways)

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[7] By *rigorous* we mean balanced, containing negative as well as positive points.

Are there examples of external evaluation and are these rigorous and robust[8]?
(eg evaluation commissioned from a university, college, consultancy, freelancer external to the CP)

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[8] By *robust* we mean report which can stand up – in some degree – to challenge. So if an evaluation claims 'significant gains in confidence,' it can define what 'significant' counts as.

Our principal task was to find out the extent to which CPs evaluation is rigorous, fit for purpose, consistent, comparable (see section 1 above). In this section we outline how we interpret these terms in the context of CP. We believe this explanation is essential so that CP staff across the country reach a common understanding of the criteria by which we make the judgements and recommendations in this report.

a)   By rigorous we mean to what extent do Creative Partnerships strive to collect all of the data it asks for? How common is it for CPs to make efforts to assemble complete sets of evaluation data from schools and creative practitioners? Clearly the more complete the data, the more comparisons can be made across schools, projects and CPs. Rigour also means the extent to which the evaluation reports are balanced, by both negative and positive points. Clearly it is unlikely that every project across the country, or even across a CP, is going to be wholly successful or unsuccessful.

The term rigour also denotes for us whether the evaluative evidence is robust, ie does the evidence stands up to challenge. For example, if an evaluation claims:

CP has made a significant improvement in pupil problem solving.

we can expect to get a clear answer to the question

What do you mean by significant?

b)   By fit for purpose we mean are the evaluations and the methods they use valid? That is, are the evaluations designed to tell all of us, with vested interests in CP, what it is important to know? Is it using the most logical and appropriate means to find out what we want to find out. Taking our cue from the LC Associates Report and the Evaluation Toolkit booklet we made the assumption that evaluations and the strategies behind them should be designed broadly to find out whether projects were addressing the objectives of CP, ie:

1. the creativity of young people, raising their aspirations and achievements;

2. the skills of teachers and their ability to work with creative practitioners;

3. schools' approaches to culture, creativity and partnership working; and

4. the skills, capacity and sustainability of the creative industries.

The overarching dimension to this is that CP is accountable to the public, to the education system, to parents to pupils. A fit for purpose system of evaluation ought to be accessible to such stakeholders so people can make their own mind up about how successful CP is. In other words a fit for purpose system can provide evaluation data to end users and the interested public.

We understand consistency to refer to the extent to which evaluations are conducted in the same way. The more CPs administer the same sort of evaluations in the same way the more one can potentially derive large scale information from the aggregated results. The Evaluation Toolkit is explicitly designed to achieve this consistency. In this audit, we analysed the extent to which the Toolkit is in use.

d)   By reliability we mean the more the same sort of data is aggregated, the more reliable any findings derived from the data can be. If results from evaluation are to be in any sense convincing, the questions should be asked and responses treated – as far as possible - in a consistent way across the country. Whilst the CP Evaluation Toolkit's set of attitudinal questions are not like a litmus test or a blood count, the reliability of the results is dependent on the extent to which the test is administered consistently by trained people.

In summary, therefore, this audit attempts to gauge the extent to which large scale data is being collected by consistent methods, and yielding convincing, unambiguous, balanced information which tells stakeholders whether CP is meeting its objectives. Clearly CP evaluation can never be an exact science any more than any form of analysis of people and organizations. But the more we have a system the better we will know whether CP is making a difference.

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Chapter 4 The 2007 Report: Creative Partnerships National External Evaluation Audit

4.1 The first CP Audit

In 2006, on behalf of Oxford Brookes University, I was the successful bidder for an Arts Council England (ACE) invitation to tender for three annual audits of Creative Partnerships (CP) evaluation practices across the country.

My principal point of contact for this and all of the subsequent reports I wrote about CP was the CP national office **Research Team.** This comprised three staff, led by CPs' Research Director. He signed off each report draft once he was satisfied, but also ensured that CPs' senior management, and latterly its Schools Team of staff were satisfied with the reports. The CP Research Team commissioned evaluation reports, literature surveys on creative learning, and a range of other reports on aspects of CP, such as family learning.

The Creative Partnerships Research Team listed the audit objectives as follows. To:
   a) analyse the CP evaluation process across the country, i.e. are project reports rigorous, fit for purpose, consistent, comparable;
   b) validate and disseminate regional strengths and good practice in evaluation;
   c) synthesise and interrogate issues common to CP.

By this time CP had been considerably expanded across the country and now there were 36 area offices. The audit team of five, which I led, reviewed a sample of 10 completed school-based project evaluation reports from each of the 36 CP area offices. So we looked at approximately 360 evaluation reports in a data collection period from September 2006 to July 2007. We visited a sample of six area offices in summer term 2007 and observed CP area office staff leading evaluation discussions between teachers, creative practitioners and pupils. During each visit we also interviewed key

area office staff, usually the CP Director and one or two creative programmers. To ensure consistency, we developed a standard template for our visit questions (see Appendix 2). We sent our notes to each area office visited to check their accuracy. Finally, in a different sample of six CP areas, we audited corroborating or supporting evaluation evidence, such as Creative Self-evaluation Forms (C-SEFs) pamphlets, DVDs, school improvement plans and Self-evaluation Forms (SEFs).

C-SEFs: CP devised this self-evaluation form to mirror the SEF which the Department for Education and Skills (DfES) required schools to complete annually. The C-SEF was designed to help schools analyse how they ensured that creativity was at the heart of learning, teaching and school organisation. C-SEFs were intended to provide school inspectors, governors and school staff with information on the school's creative education priorities. It was also submitted to CP National Office in London. The form stated that the National Office staff would gather and analyse all the C-SEF data to create a rich information source on schools' understanding of, and approaches to, creativity. It was intended that C-SEFs would be aggregated into an annual report which would influence local and national CP priorities and policy. However, in the following year an alternative form, the Creative Schools Development Framework (CSDF) superseded the C-SEF.

Again, we used a standard set of questions (see Appendix 2) to guide our survey of the supporting evidence. So twelve CPs were subject to more in-depth scrutiny in the first audit, and repeating this size of sample in the following two annual audits ensured that the audit team visited all 36 CP areas at some time over the three-year audit period 2007-9.

The two main recommendations in this first audit report (Wood, 2007) advocated standard forms of data collection, consistently accumulated. In 2006-7 the CP National Office required CP area offices to use a project evaluation system known as the Creative Partnerships Evaluation Toolkit. The 2007 Report found that use of the Toolkit was patchy across CP area offices, although the majority of them were using its

principles. Most of the CP staff in the six areas where we interviewed them were critical of the Toolkit, claiming that it had been hurriedly introduced without an external analysis or sufficient consultation. My 2007 Report argued that the Toolkit was a valid means of evaluation (*ibid* p. 24), which was potentially the vehicle for collecting consistent large-scale information about CPs' impact. However, we recommended a consultative process to refine the Toolkit, especially the questions which it comprised.

The CP National Office also collected evaluation data using an online database. This audit found that the database was not well designed to produce digestible summary information for CP stakeholders, or indeed for any large-scale comparative analyses across CP areas to gauge CPs' impact across the country. We recommended that CP area offices needed to collect this data as a priority if CP was to continue fulfilling its commitments under the Department for Culture, Media and Sport's (DCMS) Policy and Delivery Agreement.

Ironically, some of the CP area offices designed bespoke evaluation systems which had considerable merit and anticipated the good practice which my later evaluation reports recommended:

> One CP had created an evaluation framework, which was illustrated in a flow chart. Important features included linking project planning to impact and to the school improvement plan, a process review at the start of the project, involving interviews with teachers and practitioners, a mid-point impact on learning review which informed feedback to the project leaders and an end of project impact on learning review which also involved pupils. In many ways this mirrors the CP Evaluation Toolkit, although data gathering was done by means of 'deep conversations' rather than questionnaires.

> One CP used a visual diagram for evaluating a particular project. A particularly interesting aspect of this project is that a graphic wheel was used. Segments of the wheel were labelled, for example, 'playfulness,' or 'inspiration,' and the wheel

had ten concentric spaces from centre to circumference. Teachers, it seems, rated themselves somewhere along the ten circles on two occasions, with a three-month gap in between. The later self-evaluation was coloured red, the earlier blue. This gives an accessible graphic representation of the impact of the CP project on teacher development (Wood, 2007, p.13).

Nevertheless, the 2007 Report argued that those evaluating CP projects across the country needed access to a common understanding of the criteria by which to make evaluative judgements about CP projects. On the one hand:

> We encountered half a dozen examples of schools using their existing data to undertake a useful analysis of CPs' impact. One school had looked at incidents of challenging behaviour between cohorts doing and not doing CP. This had yielded favourable information. Two others had looked at standards achieved over time, comparing cohorts involved and not involved in CP. This was an inconclusive but useful exercise, (*ibid* p.20).

On the other hand there were some expansive assertions, which would have been difficult to corroborate: 'There was a significant impact on the pupils' habits holistically and a real impact has been made in their homes. Most of the parents of the pupils were incredibly positive, saying the project had made a huge difference to their family' (*ibid* p.14). 'The project had a significant impact on students' self-confidence and motivation' (*ibid* p.15).

Clearly teachers could not substantiate these sorts of assertions, since they were not conducting ethnographic research, following pupils around and spending time in their homes. Whilst such assertions, which were very common, demonstrated that the teachers writing them were positive about CP, the evaluation team began to look for evidence which could corroborate such assertions. To this end I proposed a CP-contextual definition of the meaning of 'rigorous' and 'fit for purpose' evaluations, drawn from CPs' terms of reference for the audit. This was the first of many clarifications I

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subsequently made in these reports, to advance consistent and corroborated evaluation of CP projects and exemplify its forms of impact.

Summary issues in the 2007 Report:

This was the most critical of my seven reports on CP, in which I identified the refusal of almost two-thirds of CP area offices to adopt the CP evaluation Toolkit, as required by CPs' leadership. The 2007 Report also recommended the abandonment of the CP database, on the grounds that it was not fit for purpose, as a means to extract large-scale comparative surveys of CP evaluation across the country. The message of the 2007 Report was that employing consistent methods countrywide was the only way to arrive at a valid evaluation of CPs' impact. I drew attention to a lack of compliance, both by CP area offices which resisted using the Toolkit and by some schools which failed to comply with CPs' evaluation requirements and which were not called to account. I argued that a consistent evaluation system would also necessitate a common interpretation of what constituted CPs' impact and what provided evidence of it.

CPs' leadership responded positively to my 2007 Report. As a result of my recommendations, the CP Learning Team abandoned the database and the Toolkit. By the following year, 2008, they had designed an alternative evaluation framework, consulting widely about its design and its questions and involving me closely in the discussions with them and with staff in the CP area offices. Whilst my 2007 Report was a catalyst for the re-design of a national CP evaluation framework, the audit material collected for this evaluation clearly indicated that CP locally and nationally gave insufficient consideration to CPs' desired outcomes and the nature of its impact. A possible explanation for the reluctance of CPs' leadership to enforce compliance with its evaluation policy at the time is the subject of the following retrospective analysis.

4.2 A retrospective perspective: 'Discipline and Punish'– CPs' laissez faire policy enactment

We analysed a large amount of material in this first audit. As outlined above, this consisted of around 360 evaluation reports as well as the data gathered from in-depth

scrutiny in 12 CP area offices. A large majority of the evaluations made very positive claims about CPs' impact. However, the audit brief required the evaluation team to analyse the, 'rigour, consistency and comparability,' of CP evaluation material across the country. The Evaluation Toolkit's existence and its introduction to all 36 CP areas implied that the CP Learning Team wished to maintain consistency of evaluation. But the 2007 Report revealed that the use of the Toolkit was patchy, since only 13 of 36 CP areas were using it. Of those that were, the majority of respondents omitted to answer some of the Toolkit questions, so only a small minority of evaluations included a full data set. Moreover, the Toolkit included a four-point Likert scale and large amounts of grading data were collected as a result, but never aggregated. So this audit Report emphasised that these omissions undermined a consistent system for evaluating CP. In the Report's conclusions I wrote:

> In the absence of large-scale data collected by consistent methods, no reliable and legitimate comparisons across CPs, schools or regions could be undertaken and nothing generalisable could be claimed about the impact of CP. Nor could policy decisions be drawn from secure evidence. This applies as much to projects across individual CPs as to the national initiative (Wood, 2007, p.24).

The booklet of guidance accompanying the Toolkit had reinforced this conclusion by stating that using the Toolkit would ensure: '…common measures to help compare and contrast projects between Creative Partnerships areas; a shared language; a long-term body of evidence of accountability for DCMS and DfES…' and that: 'It is vital that all area office teams engage with and administer this process' (cited in Wood, 2007, p. 7).

The CP Learning Team's objectives for audit, as well as this Toolkit guidance set the tone for many of the principles I applied to analysing CP. So I attached most value to consistently administered CP evaluation, although this was rarely evident in the first audit in 2007. I looked for evidence of stakeholders using a 'shared language,' which prompted me to investigate what was understood by a 'deep conversation' in the 2008 audit (see thesis Chapter 5.1). And I looked for evidence which would accumulate over

the 'long term'. This emerged as a model to interrogate what counted as the sustainability and legacy of CP in the 2011 Change Schools Programme Synoptic Evaluation (Wood and Whitehead, 2011, p. 32) (see thesis Chapter 8.1).

The evaluation brief to *audit* CP carried connotations of counting and stocktaking; systematic, consistent accumulation of identically structured material. This expectation led me to attach more value to systematic and possibly positivist approaches to evaluation, than to the many narrative testimonies of successful CP projects we read. From a reflexive perspective, I was more inclined to value assertions supported by corroborative evidence, than simply teachers' and creative practitioners' positive accounts of projects. This reflexive impression is critiqued in Chapter 11 of the thesis.

There was a clear contrast between what appeared to be a laissez faire culture in the everyday administration of CP and the explicit demands made in its guidance documents. For example, barely a third of area offices had used the required Toolkit for their evaluations. Moreover, the evaluation team identified certain CP projects which aligned their objectives to other school priorities rather than to CPs' objectives: For example, *Every Child Matters (Department for Education and Skills, 2004)*, emotional well being and extended schools. One school's CP-funded project purported to investigate 'happiness.' In another school a CP research project aimed to 'increase family involvement.' In a third school an independent evaluator pointed out that a high profile project had omitted to acknowledge CP funding or objectives at all (Wood, 2007, p.21). This, coupled with the low rate of return of required paperwork, (*ibid* p.18), plainly suggested that CP appeared not to monitor its policy implementation or incentivise area offices to conform to its funding requirements.

There is a possible explanation for the laissez faire culture of CP at that time. The explanation can be categorised as one of the policy 'silences' (Bell and Stevenson, 2006) one can discern in CP. In the post-Thatcherite education culture of the time, CP was a deviant policy and anachronistic in its tolerance of non-conformity and in its reluctance to withdraw funding until disobedient area offices followed its evaluation

requirements. The phenomenon which Foucault charts in *Discipline and Punish* (1977) resonates in the exercise of 'penality' in education policy in the post-Thatcherite years during the lifetime of CP. The New Labour government was maintaining the previous Conservative government's instruments of correction like those Foucault charts in the chapter, 'The Gentle Way of Punishment.' For schools there were extensive curriculum and assessment requirements, imposed through the, 'punitive theatre,' of public league tables, OfSTED inspection reports, the, 'spectacle of terror,' which was schools in special measures. Foucault's analysis of the examination in *Discipline and Punish* could well be applied to perceptions of the school inspection regime at the time, which combined:

> …the techniques of an observing hierarchy and those of a normalizing judgement. It is a normalizing gaze, a surveillance that makes it possible to qualify, to classify and to punish' (1977, p.184).

Foucault describes the transition from punishment as autocratic terror to its bureaucratization by armies of corrective professionals: 'A whole army of technicians took over from the executioner, the immediate anatomists of pain…psychiatrists, psychologists, educationalists' (*ibid* p.10).

Because I had been a recruit to this technocratic class as an additional HMI with OfSTED in 2000, my criticisms around inconsistency in the 2007 Report were possibly symptoms of my enculturation to the corrective culture in contemporary education policy. I expected CP to impose deterrent sanctions on those area offices which did not follow its prescribed procedures for evaluation. But CP was the invention of New Labour. As such it was a counter culture in schools and was recognised as such (Jones and Thomson, 2007); a softer, more eclectic and permissive regime, which tolerated non-conformity; a complementary project which relieved, to some extent, the unpopularity of the National Curriculum and its disciplinary apparatus, by nurturing the application of creativity to both the arts and sciences and recognising its contribution to education and society. This laissez faire attitude to policy implementation – albeit

subliminal - was not likely to secure the optimal match between CPs' objectives and its recorded impact, as time was to prove. Much closer monitoring of adherence to CPs' requirements was imposed only just before CP ended in 2011, arguably too late to influence the policy's achievements (see thesis Chapter 8.2).

This chapter has highlighted the low level of compliance with CP evaluation policy in area offices and schools. My 2007 Report had argued successfully that, without consistently administered evaluation methods around the country, CPs' leadership could not hope for valid and reliable findings about its impact. But, from a retrospective perspective, I have suggested that we can more easily understand CPs' *laissez faire* approach to accountability as a more eclectic and permissive product of New Labour education policy. This is more fully described in Chapter 10.1. The chapter which follows the facsimile of my 2008 audit Report describes CP taking another new direction in 2008; one which subtly altered the object of its impact from the creative and cultural sector, almost exclusively to schools.

Creative Partnerships National External Evaluation Audit Report

Project Director – David Wood

Project team:

John Hole

Rachel Payne

Phil Whitehead

Mandy Winters

Peter Muschamp – Adviser to the project team

October 2008

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Executive Summary

This is the second of three national audits of Creative Partnerships (CP) evaluation processes and practices. It is designed to:

- analyse the evaluation process across the country, i.e. are reports rigorous, fit for purpose, consistent, comparable?
- validate and disseminate regional strengths and good practice in evaluation;
- synthesise and interrogate issues common to Creative Partnerships' Area Delivery Organisations.

The audit team from Oxford Brookes University:

- reviewed ten sample evaluation reports from each Area Delivery Organisation (ADO)[9];
- visited five representative ADOs to observe evaluations taking place and interview key staff;
- made fact finding visits to two further ADOs, which took over CP work from former phase one CP regional offices;
- scrutinised supporting evaluation material from a different group of five ADOs.

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[9] During 2007/8 the term ADO was adopted by CP National Office to encompass the new independent organisations delivering CP regionally as well as the remaining CP Area offices. The term ADO will be used throughout the report to denote any of the local organisations delivering CP.

Because of the introduction of three new schools' programmes and the establishment of several new ADOs during the academic year, CP National Office asked us to adopt a 'light touch' approach to this year's audit.

The CP National Office has considerably improved its system of evaluation in 2007/8. The new Evaluation Framework builds on the former 'Toolkit,' is fit for purpose and adds appropriate refinements to CP evaluation. The 'Creative School Development Framework' which the National Office designed this year is a useful and familiar approach to school self-evaluation and to securing the legacy of CP. There is widespread support at ADOs for the Evaluation Framework. The majority of evaluations report very positively on the impact and influence of CP projects. This year, there is more information on the impact of CP on schools. As a result of Creative Partnerships projects, creative practitioners report more gains this year in their teaching expertise, in their understanding of schools and even in their artistic practice.

In the light of the audit team's investigations we make the following recommendations for evaluation in 2008/9.

To meet the needs of ADOs, CP National Office should undertake further development of 'cascade' training materials and programmes for creative agents, designed to promote effective evaluation and 'deep conversations.' It should also continue to monitor the ease of use of evaluation forms and the available resource earmarked for evaluation.

ADOs should strengthen evaluation training programmes for their creative agents, ensuring that they absorb and build on the expertise of the specialist external evaluators who produced good quality analyses in 2007/8. They should also initiate regional - and contribute to national - CP debates about the nature and features of 'deep conversations.'

Schools should capture more direct evaluation evidence of the 'voice' of pupils and devote careful thought to planning and monitoring the impact of CP projects. They should direct evaluation more strategically to a local and regional audience.

Teachers and creative practitioners should always match claims about the gains attributable to CP to some form of evidence. In the Enquiry Schools Programme they need to work with creative agents to formulate simpler, less abstract enquiry questions which can be more directly researched and addressed to CP objectives.

4

1   -   Introduction

Creative Partnerships is the Government's flagship creativity programme for schools and young people, managed by Arts Council England and funded by the Department for Culture, Media and Sport (DCMS) and the Department for Children, Schools and Families (DCSF)[10]. It aims 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.

Creative Partnerships was initially designed and funded as a pilot programme (Phase 1) from April 2002 to 31st March 2004. This phase had a budget of £40 million. Sixteen pilot areas were selected by Ministers from a list of the most economically and socially challenged neighbourhoods in England. In the July 2002 Comprehensive Spending Round, Arts Council England was awarded funding for Creative Partnerships to continue beyond the original pilot programme. DCMS committed £70 million to continue to support the existing 16 Creative Partnerships and to develop 20 new Partnerships in 2004-2006.

In April 2008 Creative Partnerships formally entered a new phase, delivering a broader national programme designed to involve 80% of English schools by 2014. During the 2007/8 academic year CP introduced three major new schools' programmes: *Schools of Creativity, Change Schools and Enquiry Schools.* Several former regional CP offices changed in status, becoming new independent entities, ADOs. All of the ADOs we visited had started working with more schools than they had done prior to April, and had started to manage pilot Enquiry School projects.

For this reason the Evaluation Audit report this year reflects the 'light touch' approach we were asked to adopt by the Creative Partnerships National Office. The core of this approach was that the audit team should recognise that ADOs were in a period of transition, and that practice and processes might not be as consistent as might be expected once the new programmes bed

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[10] Formerly the Department for Education and Skills (DfES)

down. So the key conclusions of this year's evaluation audit indicate the direction we recommend for the succeeding years of CP, once the new systems are established.

Creative Partnerships' (CP)[11] National Office at Arts Council England commissioned Oxford Brookes University to conduct three annual audits of the project evaluation processes and practices in Creative Partnerships across England. This report summarises findings from the **second annual audit**, covering projects evaluated by ADOs in the 2007/8 academic year. A team of five Oxford Brookes staff conducted the audit. The audit team was essentially the same as that which reported on continuing professional development in CP in 2005. Former HMI Peter Muschamp acted as 'critical friend' to the team, refining the audit process and commenting on drafts of the report.

The purpose of this external audit is to:

- analyse the evaluation process across the country, i.e. are reports rigorous, fit for purpose, consistent, comparable?
- validate and disseminate regional strengths and good practice in evaluation;
- synthesise and interrogate issues common to Creative Partnerships.

We presented our 2006/7 report at a consultation conference for key staff in all of the ADOs in October 2007. The CP National Office accepted our key recommendations. They commissioned a re-design of Evaluation Toolkit and its on-line reporting system in late 2007. The Oxford Brookes audit team hosted two conferences in March 2008 to consult ADOs on the re-designed evaluation system.

2   -   The Audit Methods Used

The audit team – as in 2006/7 - reviewed a sample of ten completed evaluation reports from each ADO. We made visits to a sample of seven ADOs in the summer of 2008 and observed evaluation taking place through interviews with teachers, creative practitioners and pupils. During each visit we also interviewed key ADO staff, usually the ADO Director and two or more other staff such as creative agents or programmers. We were able to discuss CP evaluation

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[11] In this report we use *CP* to denote the entire Creative Partnerships initiative. We use *ADOs* to denote the regional offices and their processes.

with teachers and heads at each school. To ensure consistency, we developed a standard template for our visit questions. This is included at Appendix A (below), and is based on CP's key objectives, as described in the prospectus for each of the new schools' programmes. We sent our notes on the visits to each ADO to check their accuracy.

Finally, in a different sample of five ADOs, we audited corroborating or supporting evidence of evaluation, such as Creative Self-evaluation Forms (C-SEFs) pamphlets, DVDs, school improvement plans and Self-evaluation Forms (SEFs). Again, we used a standard set of questions to guide our survey of the supporting evidence. This is also included in Appendix A. So twelve ADOs were subject to more in-depth scrutiny in the second audit, and this rolling programme should ensure that the audit team cover every ADO in more depth at some time over the three-year period.

This audit report is organised in sections, corresponding to the various agencies and individuals actively involved in CP evaluation. So, in each succeeding section, we outline evidence, findings and recommendations about the contributions to CP evaluation made by:

- the CP National Office;
- regional ADO offices and staff;
- schools;
- teachers;
- creative practitioners.

3   -   How CP National Office Contributes to Evaluation

During 2007/8 the CP National Office developed the 'Creative Partnerships Evaluation Toolkit,' and abandoned the XA online database which collected evaluation data. To refine these tools it commissioned a rewrite of the Toolkit, replacing it with what is now known as the *National Evaluation Framework* and the *Creative School Development Framework (CSDF).* In this section we describe and analyse the evidence about these developments initiated by National Office.

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CP National Office provide a set of guidance documents and forms to support the National Evaluation Framework. These were subject to consultation and revision at the March 2008 CP conferences. The resulting documents, in our view, clearly set out the reasons for evaluating CP and how evaluations will be used. For example, the purpose of the National Evaluation Framework is to provide:

> *a collective sense of how this national programme is achieving wider impacts...so that work happening across the country with a range of creative practitioners can be considered through a single evaluative lens.*

Change Schools and Schools of Creativity Project End Form

The aggregated information from evaluations is expected to make:

> *a valuable contribution to our understanding of impact, to the quality assurance of the programme and to the dissemination of best practice.*

Change Schools and Schools of Creativity Project Planning Form

The guidance:

> *is a way of reflecting on a set of common questions so that work happening across the country…can be considered through a single evaluative lens.*

Enquiry School Project Form

For Schools of Creativity and Change Schools the National Evaluation Framework has nine questions for pupils & young people, teachers and creative practitioners, derived from the original Toolkit. But each project team is required to focus on only **three areas of learning for each group** in any one project. This gives scope for evaluators to choose the most relevant areas of questioning and potentially provides a well-defined insight into the project.

The framework also contains a section of questions about the input process & quality of the project and the 'distance travelled' and sustainability of the project; ie its longer term impact and legacy.

A simplified form of this framework is designed for Enquiry School projects.

It is intended that creative agents conduct conversations at the project's midpoint and end point, so partially doing away with the largely predictive initial evaluation stage used in the old Toolkit.

At the end point a summative prose report of 1000-1500 words is required.

The planning form prompts teachers and creative practitioners to anticipate and plan impacts and state *what will count* as evidence of impact and *how* they will collect it, so steering respondents away from making unsubstantiated assertions. The CP School Project form for Enquiry Schools is well structured and contains explicit sections, for example, on the links with 'Every Child Matters', and with the School Development Plan. It asks how well objectives have been met and, crucially, how respondents know this.

In our view the design and content of the new CP Evaluation Framework not only builds on the Toolkit, thereby maintaining a continuity of evaluation practice, but also improves on the Toolkit in several important respects which had previously attracted criticism by regional CP staff. To test this view we asked ADO staff about the new system during our visits.

Five of the ADOs we visited were broadly positive about the new Evaluation Framework. They felt that they had been adequately consulted on its detail and design, and that their suggestions had been incorporated into the final version. They drew particular attention to how it strengthens pupil voice, the consistency it would bring to evaluation and the authority which a national system would convey to schools. The response of one ADO programme manager is typical of the broad assent to the new framework:

> *The Programme Manager reported that the Evaluation Framework is now much better, more accessible and simpler. It values pupil voice – in the past schools disliked the Toolkit since they had to answer on behalf of pupils. They liked the tight focus on three questions in the new Evaluation Framework, believing that the region could usefully focus on such things as communication skills or confidence. They also felt that the authority conveyed by the contractual obligation to follow the evaluation framework helped them do their work.*

Six ADOs explicitly expressed concern about what they perceived as the overwhelming paperwork burden of complying with planning and evaluating a CP project. One ADO claimed that CP National Office requires project teams to complete a total of ten forms[12] in order to monitor the system. This aggregation, in their view, creates an unnecessary burden and, for Enquiry Schools with just a £3000 budget, it represents a disproportionate demand, especially

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[12] It should be noted that the Enquiry Schools Programme is light touch and requires fewer forms.

since government policy is attempting to drive down administrative demands on schools. These ADOs claimed that CP contract funding allows just six days' work and much of this is spent ensuring compliance with the bureaucratic demands of the system rather than on the quality of evaluation. Whilst evaluation is a necessary part of the allowance they felt that there are currently inadequate funds to allow them to moderate evaluation, do sufficient training, or commission outsiders to evaluate their work. The solution, according to one ADO Director, was that CP commissioning should be based on outcomes, not processes as represented by the forms and systems. This would make compliance less onerous and more established within existing school monitoring and assessment procedures.

Whilst this impression about the bureaucracy of CP evaluation was sincerely held, CP National Office guidance contrasts with this impression:

> *...care needs to be taken to ensure that excessive demands are not made on staff time...the evaluation process will not be characterised by extensive form filling.*

Change Schools and Schools of Creativity Planning & Evaluation Guidance.

The guidance specifies that ADOs have the latitude to determine what resources go into evaluation:

> *It is vital that space for dialogue is factored into project budgets.*

Change Schools and Schools of Creativity Planning & Evaluation Guidance

Four ADOs we visited specifically criticised the Evaluation Framework training offered to date by CP National Office. They believed that it had centred on the bureaucratic processes of form filling and compliance, rather than on the nature of effective evaluation.
Another ADO noted, in their overview of evaluation, the negative effects of providing training based on completing forms:

> *The clear structure we provided seems to have had a negative impact on creative agents...making them feel they have to follow the forms in a dry way – only one asked if he could do it in a creative way.*

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The four ADOs felt that the National Office had not provided them with sufficient material effectively to cascade evaluation training to their creative agents. We noted, however, that the expectation at CP National Office (see footnote re. May, 2008 below) is that ADOs will also play their part and take the initiative locally to appoint and train creative agents with well-developed evaluative skills. At the time of writing further training for creative agents is planned for 2008/9.

The National Office also developed the 'Creative School Development Framework' (CSDF) this year. Intended as an annual self assessment return, it mirrors other DCSF tools in that it offers a way for schools to self assess in 3 categories: 'beginning,' 'progressing' and 'exemplary.'

The Creative School Development Framework (CSDF) is a diagnostic tool to help schools on their journey towards becoming a creative school. We define a creative school as a place where a number of critical factors are developed so that every pupil has an entitlement to a rich and varied experience of creative learning and a broad range of structured opportunities to develop their creativity.

CSDF Guidance Notes and Descriptors.

The CSDF is split into six sections:

> Section 1 Leadership and ethos
> Section 2 Curriculum development and delivery
> Section 3 Teaching and learning
> Section 4 Staff learning and development
> Section 5 Environment and resources
> Section 6 Programme Plan

There are descriptors for each section. For example, a school rating its **strategy on creative learning** as exemplary would fit the following descriptor:

Ways in which creativity can deliver on wider school objectives are highlighted throughout the School Improvement Plan. Performance against these objectives is monitored and evaluated on an ongoing basis.

On **dissemination**:

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The school proactively advocates its practice in creative teaching and learning through networks, events, publicity and representation on decision-making bodies, widely exerting influence outside of its own authority. Lesson plans, schemes of work and other ideas are shared with other schools.

Whilst we have not yet seen completed CSDFs we believe that CSDF self-evaluation is very accessible and familiar to schools, being similar in structure to other self-diagnostic tools developed by DCSF and OFSTED, and characterised by sharp and precise descriptors. We therefore believe this is a useful and appropriate response to last year's very sparse data on the impact of CP on schools and a major development in monitoring and securing the legacy and sustainability of CP.

Recommendations   We recommend that CP National Office considers:

1. the further development of 'cascade' training materials and programmes for creative agents designed to promote effective evaluation and 'deep conversations;'
2. a further review of the ease of use of evaluation forms and the available resource earmarked for evaluation.

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4   -   How ADOs, their Programmers and Creative Agents contribute to evaluation

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In this section we outline our findings about evaluation policy and practice at the regional ADOs in 2007/8. We wanted to find out whether regional CP was maintaining and improving effective evaluation as part of their wider use of the Evaluation Framework as a programme management tool. Although we report some weaknesses in regional CP practice in this section, we acknowledge that 2007/8 has been an intense period of transition in ADOs, when they were starting new programmes and working with more schools than previously.

We were sent a very balanced and objective sample of evaluations, and so the promotional and purely positive tone of some sets of evaluations last year has almost completely disappeared. Nevertheless, in a substantial majority of the evaluations, teachers and creative practitioners reported positively about their experiences of CP projects. This confirmed that CP often makes a significant contribution to creative learning and teaching.

Nine ADO's contracted substantial elements of their evaluation out to independent consultants, universities or companies. In almost every case these external specialists produced tighter evaluations than internal ones, with a sharper focus on the evidence, impact and legacy of CP. For example, in a CP where we conducted a scrutiny of supporting documents we found an external report to be the most rigorous, balanced and valid documentation scrutinised; it demonstrated a consistent and critically reflective approach to planning, delivering and assessing the impact of the project, against a baseline indicated by the research question. Pupil voice was an integral part of the project.

The best external evaluations designed valid and relevant methods of analysis:

Case Study - An evaluation report concerned a dance project, designed to raise the profile of dance and movement in a group of primary schools, to develop creative learning practice among teachers - which resulted in a book of workshop activities for them - and to provide physical health benefits for pupils. The external evaluators conducted a baseline survey of teachers and pupils to ascertain the level and range of physical activities pupils undertook. They then conducted a further survey, and produced evidence that the teachers were building on the work of the Dance company:

> *Encouragingly, almost all (93%) of the 46 teachers who responded to the survey also implemented the programme on their own with their year group. The proportion of [pupils] undertaking some form of physical activity every day had increased to 58% an increase of 14 percentage points from the baseline position. Even taking into account the margin of error inherent in a sample based survey, the extent of change is significant and can in part be attributed to [the project].*

In another ADO the evaluator – who had recently been seconded part-time into the ADO -read the most recent OFSTED reports on each of the project schools in order to identify references to CP. These provided an external validation of CP's impact:

> *Ofsted (2008) observed "All classrooms are bright and welcoming places where pupils like to be. Children are exceptionally well supported in a very attractive and stimulating learning environment, boosted recently by the creation of a superb outdoor activity area."*

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Ofsted (2008) noted "The school's innovative curriculum is creative, inclusive and provides enjoyment through its variety." Behaviour and attendance statistics clearly show improvements – the new approach has had a significant contribution to this. There have been profound logged improvements in Behavioural Instances (reduced by ⅔rds), Exclusions and Attendance (where there has been a 2% increase). Unauthorised absences are now below the Local Authority average.

"The school has a very interesting curriculum with a lot of emphasis on creativity." (Ofsted 2008).

Two ADOs submitted a summative 'moderation' report, i.e. an external evaluator analysis of all of the internal evaluations. This provided helpful themes for the ADO to act on next year. The effectiveness of external evaluation indicates that there is a core of expertise around the country applying a well-focused and valid scrutiny to CP work. However, external evaluation will not contribute to the effectiveness of ADOs unless the skills and methods of those external consultants are absorbed and developed in the work of creative agents and programmers. Three ADOs we visited claimed that there would not be earmarked funding to continue to outsource evaluation under the new CP contracts. As long as the lessons learnt from external evaluation have been internalised by ADOs, this may not prove a problem. However, the sample of evaluations we saw suggest that programmers and creative agents need further training and assistance in evaluation methods (see section 5 below). One ADO we visited was developing an interesting potential model for supporting creative agents; it was in the process of recruiting a 'Contracts Manager' with a brief for compliance and quality assurance. The ADO anticipated that the Contracts Manager would be responsible for ensuring that creative agents were well prepared to undertake effective evaluation work.

Nearly all ADOs drew on the evaluation principles either of the old Toolkit or the new Evaluation Framework in this year of transition. Although this suggests that ADOs will find it easy to adopt the new Framework as it is established, nine ADOs had used forms of 'bespoke' systems of evaluation in 2007/8. Some of these systems have useful features; for example, one evaluative tool assesses the impact of CP through questioning the schools' senior management teams. On the other hand, one ADO devised a system with more forms and more complexity than the national Evaluation Framework. A third commissioned an evaluation system based on the Qualifications and Curriculum Authority work on creativity which is widely used by schools but

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which was not designed to match the objectives of CP. Consequently it was not surprising that one headteacher using the system reported that it was not fit for purpose.

Case Study Two ADOs used a 'powerpoint' based format to present some of their evaluation outcomes. A powerpoint evaluation template was issued to the project team at the start of the project. Project participants could add text, pictures, video or quotes to the template at any time they wished. The slides corresponded to key issues and questions for evaluation in the Evaluation Framework, such as impacts on young people. Guidance was supplied at the bottom of the slides. The slides were printed and displayed in classrooms, as well as electronically submitted to the ADOs.

Overview	Context	Initial Questions	The Story	Young People's Creativity	Other impacts on young people	Adult Learning Continued	Whole School Change	What didn't work so well ?	Next questions

Adult Learning – we surprise ourselves!

Like the pupils, some members of staff had never written creatively before, and found the prospect somewhat daunting.

However, once [the artist] had challenged, inspired and amused us in equal measure we had fun – and were surprised at how creative we could be!

In this video one teacher shares her experiences.

Please click the picture above to see the video. It may take a few seconds to load.

The Creative Programmer at one of the two ADOs wrote a persuasive justification for this approach to presentation:

> [We] needed an alternative that people would find easy to use, purposeful and accessible... We continually seek to highlight the benefits to all of engaging in thorough and rigorous evaluation, and the powerpoint template makes for ease of sharing information with governors, inspectors, parents, Local Authority partners. If it felt useful to them, then we believed schools would invest more time and effort into it. By promoting this relatively light touch template, we have succeeded in encouraging all partners to

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engage with the evaluative process, whereas previously we have struggled to achieve consistent results across the board.

This approach was well designed for reaching parents, governors and other stakeholders. It provided an eye–catching and accessible vehicle for evaluation. However, the slides were not ideal for capturing the sort of 'deep conversations' encouraged by the CP National Office guidance (see below).

So whilst some bespoke evaluation systems had useful features, some were less valid and less well designed than the national Evaluation Framework. We expected to see residual alternative evaluation systems in a year of transition. However, as we concluded last year, the time and resources devoted to devising alternative systems would be better spent if ADOs actively contribute to the collective effort to operate and refine the national system. This has been derived from two widely accepted evaluation systems and refined through the collective contributions of CP staff across the country in a national consultation. The new Evaluation Framework can now serve as a complete project management tool. So, overall the bespoke systems represent a weak allocation of resource and a poor return.

We found very little substantial evidence of the 'deep conversations' encouraged in the guidance from CP national office:

Implementation of the national evaluation framework is centred on an approach that places 'deep conversations' at its core and the art of working as a Creative Agent involves developing a highly skilled approach to asking appropriate questions within conversations.

Change Schools and Schools of Creativity Planning & Evaluation Guidance

Most evaluation conversations we observed ranged too broadly without settling on certain concepts to examine in depth. In these, and in the written sample evaluations, assertions and descriptions of work were much more common than analysis. Far too frequently there were statements about broad gains in confidence or self-esteem rather than serious professional conversations about elements of the creative process.

One Creative Programmer succinctly echoed our own concerns about the quality of evaluation:

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A confusion between documentation and evaluation persists, despite the training and support we have offered... in order to get to the heart of the learning, a skilled questioner needs to lead partners through the process, bringing an objective point of view and a consistency of approach, and making sure that conversations are focussed and probe to an appropriate depth. We plan to use an evaluation partner in the next academic year to support the creative agents in the delivery of the evaluation framework interviews, in order to achieve this objectivity and consistency, and to benefit from the expertise of a skilled evaluator.

There was limited evidence in some ADOs that creative agents could develop thoughtful techniques for deepening analysis. In particular we saw creative agents struggle to obtain meaningful evaluation from foundation and key stage one pupils. There is, however, a body of literature about interviewing young people and obtaining meaningful evaluation data, much of it in the field of educational psychology, which could be of considerable use to creative agents and programmers. In the 1980s Dennie Palmer Wolf[13] surveyed research findings about how young children perceive visual art, claiming that even 3 year olds can understand visual metaphor. Palmer Wolf goes on to recommend 'artistic learning as conversation' within which children discuss their artistic learning from three perspectives, the producer, the perceiver and the reflective enquirer. More recently, Lewis[14] offers an overview of creative approaches to interviewing pupils and Davis[15] has recently contrasted the traditional questioning of 7-8 year olds with asking them to tell stories. Her results demonstrate how young children's stories can yield 'authentic and contextually rich' data as opposed to the paucity of their interview responses. Most recently, from within Creative Partnerships[16], Bragg identifies several sources of ideas about gaining evaluation data from children and young people.

However, we did find a few instances of creative agents working in an innovative way to deepen conversations; exemplary work which could be used as the basis for training. In one sample

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[13] Palmer Wolf, D. Artistic learning as conversation, in: D.J. Hargreaves (1989) *Children and the arts.* Milton Keynes: OUP.

[14] Lewis, A. (2002) Accessing, through research interviews, the views of children with difficulties in learning, *Support for Learning*, 17(3), 110-116.

[15] Davis, P. (2007) Storytelling as a democratic approach to data collection: interviewing children about reading. *Educational research*, 49(2), 169-184.

[16] See for example, the ideas in section 3.7 of Bragg, S. (2007). *Consulting Young People,* Creative Partnerships Literature Review. London: Arts Council England.

evaluation, for example, the creative agent had used metaphor to deepen the reflective conversation:

> At the start, AG asked each person to imagine the project as the invention of a machine…and asked them to make a sketch which they could then explain to others.

In another, the creative agent asked teachers and creative practitioners to select from a bank of photos to prompt the following reflections:

> The first image is the one of the upside down piano. Music education in our area is changing and I feel like we are turning it on its head...
> The image of the wrapped fruit and veg is because pupils at our school 'compartmentalise' their learning. They would not take what they learn in Geography on to their French lesson, for example...
> The second image is the one way sign. This makes particular reference to the behaviour of one of our pupils who was always known as One Way Down. Since he has been involved in this project his behaviour has really improved. Now it looks as if he will be going One Way Up...
> I chose the image of the little girl in the role of teacher, because we involved pupils in the process of interviewing our creative practitioners and that really changed how we perceive them.

The work of Creative Labs also involves more extensive evaluation[17]. Clearly this interesting practice by creative agents needs to be widely discussed and disseminated so that deep conversations become the norm, not the exception. Chris May has described the expected influence of creative agents conducting deep conversations[18]:

> it is anticipated that this creative professional learning community will mature over the next few years as a powerful force for educational change.

Reflecting on this issue led us to consider what a 'deep conversation' might sound like? We turned first to the four values articulated by CP:

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[17] See for example, the report on Creative Science Teaching Labs http://www.creative-partnerships.com/resources/resourcefiles/166479
[18] May, C. (2008) *Professional Transformation through Creative Agents* .Teaching Times www.teachingtimes.co.uk/index.php?option=com_content&task=view&id=327&Itemid=56

Question – so a deep conversation would identify precisely the challenges of the project, **how** it was experimental and innovative;

Connect – it would identify the **features** of successful partnership and collaboration, particularly those applicable to other settings;

Imagine – it would suggest alternatives for how the project might have been (or be) otherwise;

 Reflect – it would focus on **how** to ensure the legacy and sustainability of creative learning and teaching in the curriculum.

So a deep conversation would be a serious professional engagement between all project participants. It would focus on concepts and ideas, naming and describing putative elements and stages in the creative process. With teachers and creative practitioners a deep conversation might try to identify and describe examples of risk taking or divergent thinking. With pupils it might focus on how they set about a particular problem differently in maths or an investigation in science. It might examine their responses to experimenting, failing, trying something different, learning. The new Evaluation Framework seems to us to be well positioned to catalyse these deep conversations, not least because no more than 3 questions are selected for analysis in the new Framework. Nonetheless, we believe that ADOs need to prioritise evaluation training and professional development for creative agents and programmers.

A few ADOs sent sets of evaluations which, though meticulously collected, only just did enough to comply with CP National Office requirements. There is a danger, in any quality assurance system, that the process – the Evaluation Framework in this case – becomes an end in itself rather than a vehicle for serious and ultimately enlightening professional discourse and debate.

Around half of the ADOs sent evaluations using the CP National Office grading or numbering system to denote value, but there was no evidence of ADOs making use of it, for example, comparing interim scores with end scores or analysing across the scores of all creative practitioners or teachers. The advantage of such a standard 'Likert Scale' coding system is that the same sort of data can be analysed across projects, so contributing to reliability. It is a missed opportunity if the data is not aggregated and analysed.

A significant majority of evaluations were anonymous. This may be because the authors are generally modest or because it is felt that the work is really authored by 'learning communities.' In practice, however, the absence of an author(s) name or contact details means that the

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research community in CP cannot easily seek further information, question the research or challenge the findings.

One way of addressing the last few issues is for ADOs further to consider and target the local and regional *audiences* for their evaluations, beyond the obligation to submit evaluation to CP National Office. Sending evaluation in strategic directions – for example to local authorities, governing bodies and school senior managements – will contribute to the legacy and sustainability of CP.

All but one of the ADOs we visited were working in partnership with two or more local authorities (LAs). The links they had formed with them were mostly productive and cordial. ADOs reported that a small minority of LAs were apathetic about CP – one ADO reported a problem of communication with its LA, despite occupying the same building. However, many more strategic links with groups of LAs were being formed and ongoing partnerships with LAs were much stronger in this year's sample than last year's.

Recommendations   We recommend that ADOs give priority to:

1. drawing further on the expertise of specialist external evaluators primarily to train and develop the 'in house' expertise of creative agents and programmers;

2. strengthening evaluation training programmes for their creative agents;

3. contributing to a regional and national CP debate about the nature and features of 'deep conversations.'

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5   -   The Role of Schools in the Evaluation of CP

Schools contribute to evaluation through hosting and managing CP projects, and through the contribution of leadership teams and other staff to CP. Schools sometimes enhance evaluation with information and analysis drawn from their own data banks. In this section we summarise the evidence about CP evaluation at the whole-school level.

As last year, there was some evidence that not all schools were meeting their contractual obligation to evaluate their funded CP projects. In one ADO, creative agents reported the difficulty of scheduling evaluations in schools in seven out of ten cases:

> One person just laughed out loud when I mentioned [evaluation] and said, "you can look at my diary if you like."

Another ADO abandoned their entire version of the Toolkit because of the difficulty of getting questionnaires from project partners. In this area, only 50% of schools returned evaluation data by the deadline. One CP co-coordinator described the status of CP evaluation as 'loosely connected rather than holistic' in its relationship to the school. External evaluators in two ADOs recommended that funding for schools which did not honour evaluation commitments should be withheld or cut, and there was evidence that some ADOs were taking a robust approach to this. One ADO we visited had a robust regime for rejecting applications where there was no confidence in the commitment of the SMT. However, some ADOs regarded this as a problem which they could do nothing about.

Only a handful of evaluations described or analysed CPD activities. Among these only one or two described projects which were specifically designed to provide teacher CPD. CP projects can clearly add to teacher expertise in teaching both arts subjects and the wider curriculum. The enrichment of teaching skills should form a key element of CP's legacy.

Last year, many evaluations failed to identify the project's impact on the school. However, this year the sample evaluations usually captured the effects and impact on the school and in our visits, time was specifically allocated to CP's school-wide influence. Almost all teachers and heads we interviewed articulated the impact of CP positively and perceptively. However, some schools had clearly failed to give sufficient thought to the nature of impact in the CP context. For example at one college 30 pupils attended a CP project for three and a half days during a half term – an unprecedented commitment in the school's experience of engagement with out of school projects. However, the school's CP co-ordinator omitted to record this evidence of impact until our audit visited prompted a discussion of impact.

Case Study One twelve-week project took year four pupils and staff on a time-travelling adventure through history in order to improve reading skills:

> *Results in reading were dramatic. After the project 56% of pupils went up two sublevels in reading. In the following term 70% of pupils went up an additional two sublevels. This is exceptional progress for children in this school; nationally children are expected to progress two sublevels per year and many have doubled this. Although other factors were at play teachers believe that this project has contributed significantly to this increase and has had a major impact on motivating children to read.*

Clearly to associate the impact of CP solely with attainment data is mistaken since impact can be observed in a host of ways, including through engagement, as noted in the college example above. In a CP publication, Sefton-Green points out:[19]

> [the] engagement indicator needs to be measured in terms of attendance, retention and other kinds of participation statistics.

Sample evaluations also identified impact in the development and introduction of new materials, curriculum changes and changes to school timetables. Despite this good practice many reports still simply asserted gains in pupil confidence or positive responses from teachers as evidence of impact without supporting evidence.

Case Study A CP project conceptualised what they called pupils' 'enterprise capability' in three ways and devised a framework, which became known as the 'Enterprise Capability Observation Framework,' for assessing it. They devised a user-friendly format for observation, which they illustrated on a page of A4. Project teachers worked in pairs, using the 'Enterprise Capability Observation Framework,' to observe pupil activity in lessons and they graded these characteristics when they were displayed, 'always,' 'often,' 'sometimes' and 'never.' Teachers also devised a points scoring system for learner creativity which a working group at the school analysed, finding, after the project, that scores had improved to over six for half of the Foundation Stage pupils – a doubling of the higher scores since the beginning of the project. So they had evidence to claim that their project had contributed to enhanced enterprise capability, even if other variables were taken into account. This project undoubtedly drew on traditional

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[19] Sefton-Green, J. (2007) *Thinkpiece: the challenge of defining impact* London: Arts Council England

methods of the social sciences by turning behaviour into scores. However this is one way of evidencing impact clearly.

The impact on the school as a whole is usually heavily dependent on the commitment of the SMT. In most cases the commitment of the SMT was evident, although SMT apathy hampered impact in a small number of cases:

> *…apart from the Head, no senior management came to see any of the work in progress. Whilst in some ways this allowed the project to move ahead in the direction that felt most natural, it was felt that if senior staff had observed some of the work taking place, the potential for the working practices being developed spreading to other parts of the school would have been maximised.*

Despite last year's criticisms from CPs that the Evaluation Toolkit denied 'pupil voice' and the attempts to strengthen pupil voice in the new Evaluation Framework, direct evidence and quotes from pupils were absent from most evaluations. Three ADOs failed to provide any direct evidence of pupil feedback. One CP enquiry project about pupil voice had no direct evaluative quotes from pupils. Some creative agents had noticed this; during an evaluation session, one claimed 'pupil voice is not loud enough.'

In the best practice, schools identified the broad nature and extent of pupil voice:

> **Case Study** *Pupils' voice was embedded within the project from the start. At the beginning of the project pupils were taken on visits to a range of gardens...and afterwards were encouraged to analyse their experiences to help them identify how they wanted their own school grounds to develop. Staff were surprised with the pupils' criteria and commented they would never have thought of some of the features. A client group of nine pupils of varying age ranges were chosen to liaise with other school councils to investigate their external school spaces and report back to staff and pupils. Pupils remained involved with the consultation of the project at every stage and every level over three phases. Pupil voice was measured at the end of the project through a questionnaire distributed to those in the client group.*

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> *...the project had allowed pupil voice to impact directly on the project process and outcome. This interaction had developed the pupils' vocabulary and their thinking skills; staff noted pupils are now demonstrating more independence, collaboration, ability to problem solve and creative thinking.*

The widespread absence of direct pupil voice in CP evaluations suggests that schools should give much more thought to their strategy for involving pupils in CP evaluation. This has been outlined recently in a Creative Partnerships publication:

> *A strategy should be drawn up at the start to address issues such as: What happens to young people's views once they have been gathered by whatever means? How will it be interpreted and disseminated, and by whom? What is realistically to be achieved? Is it just an exercise in making all participants feel good?[20]*

Recommendations We recommend that CP school co-ordinators and senior managers should consider, with the assistance of CP staff:

1. strengthening direct evaluation evidence and participative 'voice' from pupils;

2. devoting careful thought to conceptualising, planning and monitoring the impact of CP projects;

3. determining the proposed audience for evaluation.

6 - The Role of Teachers and Creative Practitioners in Evaluation

Teachers and creative practitioners run CP projects and provide the direct feedback which comprises project evaluations. In this section we survey the contribution they made to evaluation in 2006/7.

The new category of Enquiry Schools prompted nearly all ADOs to centre their projects on school-based enquiry questions. Teacher enquiry has its roots in the 1990s when, in a celebrated lecture for the Teacher Training Agency, David Hargreaves argued that educational

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[20] Bragg, S. (2007). *Consulting Young People, Creative Partnerships Literature Review* London: Arts Council England

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research had failed to provide a sound evidence-base for successful learning and teaching or to resolve the classroom problems that teachers face. As a solution, he recommended that teachers should play a more central role in setting the agenda for research and in carrying it out. This prompted the DfES to introduce, between 2000 and 2003, the 'Best Practice Research Scholarship' programme (BPRS) to support teachers' school-focused research. The CARA (Creativity Action Research Awards), managed by CapeUK for Creative Partnerships, reflect this trend towards emancipatory teacher research, in this case to investigate the effect creativity has on pupil learning and motivation. As the largest CP Programme, Enquiry Schools will probably dominate the work of ADOs in the coming year.

However, in the early enquiry projects submitted as part of this year's sample, there was little evidence of creative practitioners and teachers producing precise, tightly focussed robust and valid questions for enquiry. They were not asking themselves, 'can we answer the question, how would we answer the question, how might the answers contribute to our understanding of creative learning and teaching?' Enquiry questions were, therefore, often very imprecise. For example, one high school's pilot enquiry project was designed to find out:

> *How can creative thinking about war, conflict and Vietnam develop learners' understanding of cross curricular links, skill transference, and their learning processes.*

To answer all elements of this complex question, teachers would need to monitor a wide range of learning behaviours and demonstrations of skills and provide evidence of causal links between the project on war and pupil thinking about cross curricular links. Another enquiry question, in a notably successful school, was nevertheless far too broad to attempt a response:

> *How can we continue to open the gateway to creative learning for our pupils? How can we develop their learning journeys so that they achieve their full potential in Literacy and are equipped with the confidence, skills, talents and attitudes to succeed in the 21st Century?*

Other enquiry questions were so abstract that it is hard to identify what might count as evidence. For example:

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In what ways does an investigation of creative thought within process affect learning and teaching?

This problem was specifically acknowledged in a debate in one ADO:

Ways to extend critical reflection amongst teachers was an area discussed at length; how the CP could train teachers and creative agents in reflective approaches such as how to write an effective research question and implement and analyse research methodology/data. To encourage them to model critical thinking to pupils will enhance the quality of impact from the projects.

And another ADO had recognised this:

...it must be noted that wording a research focus as a question instead of a description would help with the analysis and conclusion of the impact in a more rigorous way. Triangulation of data in relation to the research question is also advisable.

A scrutiny of supporting documents in an ADO revealed that enquiry topics frequently lacked focus and did not adhere to basic research principles, questions were unformed, unclear or just too vague, as were outcomes, aims and objectives. To address this sort of problem, another ADO appointed a research 'mentor.' He found that the enquiry projects had too many aims and research questions were too broad. In our sample of enquiry projects, teachers regularly reported that the enquiry had not really been addressed by the project. The imprecise framing of enquiries, as we have illustrated above, is almost certainly the reason for this.

Moreover, in the early examples of enquiry projects, there was a tendency to lose sight of the objectives of CP and to see the enquiry question itself as the objective of the project or indeed of CP. Although teacher enquiry is a welcome development in schools since David Hargreaves' intervention about educational research, teacher enquiry is only a CP *objective* insofar as it might address creative learning and teaching. The enquiry and its underlying question is, strictly speaking, merely an interrogatory focus, a *vehicle* for addressing the aims and objectives of CP. But one ADO had clearly been sidetracked by the Enquiry Programme to focus on monitoring school research practice. The stated aim of one of this ADO's forms is to:

build a picture of the progress of research activity in the school.

The activity of monitoring the progress of the school and its teachers in social science research would almost certainly displace the objectives of CP in this case.

So, whatever enquiry question creative practitioners and teachers formulate, to align legitimately with CP objectives the evidence and the answers must illuminate something about creative learning and teaching. Moreover, teachers and creative practitioners may need to undertake some social science research training if they are to create well-designed enquiry projects and address the questions posed.

There were also, naturally, some precisely designed enquiry projects, tied to the objectives of CP:

> *The project focused on the four creative thinking and learning skills of: divergent thinking, use of analogies and metaphors, imagination and intuition and reflect and refinement. The aim was to embed the skills as tools that pupils and teachers can use in order to be able to channel creative freedom within curriculum areas. The project worked within six curriculum areas in six different classes.*

Though this project was not entirely successful it had useful intentions.

And:

> *How can children become more confident in using Maths so that they develop a deeper understanding of mathematical concepts?*

As last year, many feedback statements by teachers and creative practitioners were characterised by some rather broad and bold assertions unsupported by evidence:

> *We saw an improvement in conversation, communication, memory recall, children being able to express themselves, listen, use their imaginations, generate original thought, work independently, work in groups, and take more risks when it came to 'thinking' and 'saying' new words and ideas.*

The frequent statements about gains in confidence or self-esteem were not convincing when they were not backed by clear palpable examples of pupil progress.

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On the other hand, this year's sample contained much more evidence of the gains made by creative practitioners working in schools. They made frequent references to better understanding schools, their timetables and how they operate. They reported improvements in their expertise at managing classrooms and behaviour, in pitching work better matched to age or ability and in understanding the demands placed on teachers. On a few occasions creative practitioners even made reference to using new techniques or developing new creative directions, inspired by their work in schools. So, in the most positive feedback, practitioners had gained artistic as well as educational benefits.

> *The project had a major impact on the practitioners' future creative development and working practices. Both practitioners felt that the project had inspired them to continue the work ... and extending it further into their own work.*
> *The practitioners felt that their experience within the school gave them a clear understanding of the grammar school system and values of high achievement and attainment.*

Recommendations: We recommend that teachers and creative practitioners:

1. always match claims they make about the gains attributable to CP to some form of evidence;

2. formulate simpler enquiry questions which can be directly researched.

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7   -   Conclusions

CP National Office responded positively to the recommendations of audit last year and has designed an improved system of evaluation. The purpose of the system is well articulated and has the support of nearly all ADOs and their staff, who feel a sense of ownership of the national Evaluation Framework which was not evident last year. The strategic challenge for 2008/9 is to ensure that the Evaluation Framework is consistently applied across ADOs and that it is well supported by training and support for creative agents and programmers. If this can be achieved, the information derived from CP evaluation will be more reliable and the lessons learnt can be used to steer creative learning and teaching in schools and to report the benefits of CP to stakeholders.

In a year of transition it was to be expected that a residue of different approaches to evaluation would remain across ADOs. However, the plurality of bespoke evaluation systems is diverting CP staff time and resources from contributing to and enhancing the national Evaluation Framework. There is good practice across the country and, in 2008/9, the CP priority should be to develop and share evaluation practice and training materials.

There is not a common understanding about how to allocate funds for the development of evaluation. If this were clarified ADOs could continue to capture and exploit, in-house, the expertise of the external specialist companies and consultants who undertook some of the most perceptive and informative evaluations in 2007/8.

We commend CP National Office for the launch of the Creative Schools Development Framework. It presents a real opportunity, if well facilitated by creative agents and programmers, to encourage schools to analyse their creative learning and teaching. It has the potential to be a key instrument in securing the legacy and sustainability of CP.

The quality of CP evaluation in 2008/9 is crucially dependent on identifying the nature of 'deep conversations' and sharing good practice and successful techniques for stimulating serious and profound analysis of creativity and the creative process. A programme of training and discussing this issue – both nationally and locally – will be needed in 2008/9.

In some ADOs, work still needs to be done to ensure schools meet their contractual obligations to evaluation. This year schools captured too little information recording pupil voice, or direct evidence of pupil feedback. Since ADOs have expressed a desire to strengthen pupil voice, and since this is a requirement of the new Evaluation framework, this should be an evaluation priority in 2008/9.

Finally, as the Enquiry Schools programme is established, it is important, at the planning stage, that the objectives of CP should lead to the formation of purposeful, school based enquiries. At the planning stage, if the enquiry is found to disconnect or fail to relate to a clear creative focus,

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creative agents should broker more work to refine and develop the enquiry question. The success of the Enquiry Schools programme and its evaluation depends on the formulation of precise and unambiguous enquiry questions, which focus on learning something about creativity.

Appendix A   The aide memoire for visits

Purpose of audit:

- To evaluate the self-evaluation process: are reports rigorous, fit for purpose, consistent and comparable?
- Validate and disseminate regional strengths and good practice
- Synthesise and interrogate common CP issues across the country
- Challenge and support CPs in their work
- Ensure evaluation processes are serving the aims and objectives of CP

Date of visit:	
Area Delivery Organisation (ADO):	
Name of Oxford Brookes auditor:	
Interviewees: (e.g. CP co-ordinator, programmer, creative agent, head, class-teacher)	
Brief description of ADO e.g. management structure, number of employees, number & type of schools involved (schools of creativity, change schools, enquiry schools), distinctive local context	
What evaluation format is the ADO using currently? : the original 'toolkit': : bespoke system: : 2008 Evaluation Framework	

: a mixture: **Why?**	
KEY QUESTIONS	

1. Who is involved?
 	
  a) teachers,
  b) creative practitioners
  c) CP co-ordinators
  d) pupils
  e) senior leadership teams
  f) governors
  g) parents
  h) representatives of cultural organisations
  i) LAs
  j) other
 	
Are any stakeholders under-represented?
 	
What preparation did those involved receive? By whom?	

2. What is involved?
 	
  a) What processes were used to elicit and record views? (Outline these or refer to appended documentation)
  b) How were these processes managed? (Role of creative agent?)	

c) What other information was used e.g. School data, SIPs, SEFs, C-SEFs, OFSTED reports? d) How was compliance with the requirements of the evaluation model monitored? e) Are there any compliance issues? (Check against CP national requirements)	
3. Impact and lessons learned? a) Modifications to CP delivery? b) Will there be consequent refinements to evaluation practice?	
4. _Auditor's_ assessment of quality of evaluation? a) Is there evidence of rigour, balance, validity & objectivity? b) (Where used) effectiveness of external evaluators (e.g. HEI, consultant, LA)? c) Examples of good practice, worthy of dissemination? d) Possible impediments to consistent use of new National Evaluation	

Framework? NB Although these questions are primarily for the audit team, you may find it helpful to put them to the ADO as well.	
What do ADO staff think about the CP National Evaluation Framework? Strengths: Weaknesses:	
ANY OTHER ISSUES	

CP AUDIT: Aide-memoire for scrutiny of supporting evidence 2008.

ADO:

Name of OB Auditor:

Are there 10 evaluations in document form?   **Yes / no**

1. For which audiences is the material designed? e.g. CP, parents, governors, pupils, LAs	

2. What kinds of data does the material draw on?	
3. Do any supporting documents show that the ADO is refining and developing its work in the light of evaluation?	
4. Does the material add value to CP activity? E.g. by modelling effective evaluation, by disseminating good practice.	

CP AUDIT: observation of 'deep conversations'

Auditors: please respond to the following questions:

1. Who was selected for interview, and by what process?	

2. Effectiveness of chairing/facilitating (at reaching depth)?	
3. How was evidence of conversation recorded?	
4. Quality assurance of process by CP?	

Chapter 5 The 2008 Report: Creative Partnerships National External Evaluation Audit

5.1 The second CP Audit

In April 2008 Creative Partnerships (CP) formally entered a new phase. First, CP funding was attached to three distinct schools' programmes, the *Schools of Creativity*, *Change Schools* and *Enquiry Schools* programmes.

The Three Schools Programmes 2008-2011:

The **Schools of Creativity** programme was the smallest, funding 57 schools over a three-year period, selected after an application process. These schools were chosen on the basis of their potential to be leading institutions, influencing practice in creative learning and teaching, which could spearhead a network of other local schools and generate a body of interesting practice in creative education. They were expected to play a pivotal role in the strategic leadership of CP.

The **Change Schools** programme was the most substantial CP initiative, funding approximately 855 schools to engage in an intensive programme over three years, supporting the creative development of the whole school. Schools applied for the Change Schools Programme which offered approximately £45,000 and the services, over 20 days annually, of a 'creative agent' (CA) to facilitate the programme and act in the capacity of an external critical friend to the school. Most of the schools which became Change Schools reflected one of CPs' original purposes, namely to support schools and areas of the country facing significant cultural disadvantages and socio-economic challenges.

The **Enquiry Schools** programme was the largest of the three programmes, and funded over 3000 participating schools to engage in a one-year creative learning programme, targeted at a specific group of young people and teachers. The core of the Enquiry Schools programme was the implementation of a creative project based on an

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enquiry question related to the school's broader needs and interests. The nature of the Enquiry Schools programme was to prompt the investigation of each chosen enquiry, and thus to develop understanding of creative learning and teaching in the school. Each enquiry project involved a creative collaboration between the school, creative professionals and young people.

As Project Director for the 2008 audit, I was charged with auditing evaluation for the last two of these programmes, since another consultancy team conducted the external scrutiny of Schools of Creativity. This latter programme operated in a very small number of schools whilst the Enquiry and Change Schools Programmes were by far the largest programmes, and had a much higher profile.

Secondly, a new and independent charity, Creativity, Culture and Education (CCE), was established to administer CP on behalf of Arts Council England (ACE), which disbursed CP funding from the two UK government departments which provided the funds.

Creativity, Culture and Education (CCE):

This national organisation was set up in 2008 as an independent charity at arm's length from, but funded principally by, ACE. Most of CPs' former central staff transferred to CCE. It had offices in both London and Newcastle. As well as administering CP through to its closure in 2011, it also ran another government initiative for young people, *Find Your Talent*. It maintained a schools team in Newcastle which liaised directly with the CP Area Delivery Organisations (see below) and retained the CP Research Team and senior management at its London base.

Thirdly, CP administration at local level began to transfer from 36 area offices to independent Area Delivery Organisations (ADOs) around England, including several new community interest companies.

Most **ADOs** were established out of the former ACE area offices which previously administered CP locally and retained the staff previously employed. The majority was

constituted as community interest companies. Nevertheless, some established organisations took on an ADO role in their area, such as the Royal Opera House, which co-ordinated CP in parts of the Thames region, and Customs House on Tyneside. These latter organisations were traditionally associated with elite cultural provision. By contrast, Carnival Arts, which became the ADO for Bedfordshire, had a participative, community arts focused mission. All ADOs looked for projects and sources of revenue in addition to CP. The varied identities of ADOs contrasted with the homogenous nature of the area offices which had formerly administered CP locally.

CP National Office, which became CCE in 2008, asked the evaluation team I led to adopt a 'light touch' approach to the 2008 audit, in recognition that, with the establishment of CCE, ADOs and the new programmes, this was a period of transition for CP. So our approach to visiting ADOs and the report style acknowledged that CP and ADOs were in transition. Nevertheless the evaluation team used the same audit methods as the previous year, and so analysed ten project evaluations in each ADO, visiting seven of them and scrutinizing supporting material in another five ADOs.

CCE considerably improved the system of evaluation in 2007/8. The 2008 Report (Wood, 2009) concluded that the new evaluation framework, built on the former Toolkit, was fit for purpose and added appropriate refinements to CP evaluation. The *Creative School Development Framework* (CSDF), which CCE also designed in 2008, formed a useful approach to school self-evaluation.

CSDF:

This was a self-evaluation form by which Change Schools assessed how well creative learning and teaching were embedded in the school. Change Schools were required to complete the CSDF annually. A narrative response self-evaluation format was supported by detailed descriptors of three levels of development, '*beginning, progressing and exemplary*,' and schools assigned a numerical grade to each. Aggregating school self-grades, based on these descriptors, was a way in which CPs'

impact could be partially evidenced. CCE required schools to involve as many staff as possible in discussing and completing the CSDF.

The CSDF was a key focus for three of our visits in 2007/8. ADOs expressed widespread support for the evaluation framework. The majority of evaluations reported very positively on the impact and influence of CP projects.

CPs' national evaluation framework advocated 'deep conversations' as a core technique for effective project evaluation:

> Implementation of the national evaluation framework is centred on an approach that places 'deep conversations' at its core and the art of working as a Creative Agent involves developing a highly skilled approach to asking appropriate questions within conversations (Change Schools and Schools of Creativity Planning & Evaluation Guidance, 2008a, p.10).

I was reminded that the previous CP evaluation system had encouraged the development of a shared language and the notion of a deep conversation seemed further to promote a conceptual vocabulary to evaluate creative learning and teaching. The framework, however, offered no guidance on what might characterise this 'deep' evaluative conversation. So this 2008 Report (Wood, 2009) attempted a detailed clarification of the proposed technique. I drew on Bragg (2007), Davis (2007), Lewis (2002) and Palmer-Wolf (1989) for proposals on how to conduct conversational evaluation of arts projects with young people. Then I suggested what a 'deep conversation' might be like, drawing first on the four values articulated by CP (Change Schools and Schools of Creativity Planning & Evaluation Guidance, 2008a, p.3):

> Question – so a deep conversation would identify precisely the challenges of the project, **how** it was experimental and innovative;
> Connect – it would identify the **features** of successful partnership and collaboration, particularly those applicable to other settings;

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Imagine – it would suggest alternatives for how the project might have been (or be) otherwise;

Reflect – it would focus on **how** to ensure the legacy and sustainability of creative learning and teaching in the curriculum.

So a deep conversation would be a serious professional engagement between all project participants. It would focus on concepts and ideas, naming and describing putative elements and stages in the creative process. With teachers and creative practitioners a deep conversation might try to identify and describe examples of risk taking or divergent thinking. With pupils it might focus on how they set about a particular problem differently in maths or an investigation in science. It might examine their responses to experimenting, failing, trying something different, learning (Wood, 2009, p.19).

In these extracts I was trying to emphasise what I took to be the purpose of the deep evaluative conversation, namely for staff and creative practitioners in schools to understand more about creative learning and teaching. This could potentially be a key vehicle for CPs' impact and a pedagogical legacy for CP. But, as the next section outlines, these staff and practitioners were not drawing on the accumulated scholarship about creativity.

Summary issues in the 2008 Report:
CPs' objectives were that teachers, pupils and creative practitioners should develop creative skills. To develop these skills they would need to understand creativity as a concept and experiment with creative pedagogical practice. It was, therefore, logical that the new evaluation framework should promote 'deep conversations' about creative learning and teaching as its core activity. School change theory (Fullan, 2006, 2005) advocated such conversations as necessary conditions of change in organisations. In the 2008 Report I argued that substantive conceptual conversations about creative learning and teaching were crucial to achieving the skill acquisition articulated in CPs' objectives. In this respect creative learning and teaching strategies arising out of such

conversations, or the number of teachers and creative practitioners describing how they enhanced their skills in creative pedagogy could exemplify CPs' impact. However, CPs' Learning Team had not provided any guidance on the nature of such 'deep conversations.' So my distinctive contribution to the development of CP in this Report was to outline the above four point agenda for conducting 'deep conversations.' The learning and teaching gains arising out of such conversations would have been important to CPs' impact, although this evaluation found few examples of these 'deep conversations,' and virtually no acknowledgement of the canon of academic literature about creativity. A possible explanation for this is discussed in the next section.

5.2 A retrospective perspective: CP and the scholarly canon of creativity

The evaluation team found little evidence of skillfully conducted deep conversations and no evidence that CAs were drawing on existing scholarly sources to help them evaluate creative learning and teaching. This was the reason why I profiled the sources above and offered ideas about the possible focus for a deep conversation.

Creative Agents (CAs):
Most evaluations were now facilitated by a cadre of around 600 individuals deployed by ADOs to particular Change Schools and Enquiry Schools as independent 'critical friends'. CAs were usually freelancers and came from a variety of backgrounds in teaching, arts and cultural administration, creative project management and creative practice. Their role was to assist schools in planning, including the formation of enquiry questions, brokering and identifying creative practitioners to work with the schools on CP projects and, most importantly, facilitating evaluation of CP in schools, including the CSDF and project end evaluation. ADOs often initiated the training and professional development for the CAs which they deployed in their local CP schools.

At this stage in evaluating CP I first began to form the impression that teachers, CAs and ADOs were engaging in creative learning and teaching without acknowledging that

there was a well-established body of academic literature about creativity, particularly in educational psychology and philosophy. I ran a national training session for all ADOs on *Capturing Deep Learning Conversations* in London in October 2010 and pointed out, in order to emphasise this omission, that Guilford had suggested *returning* to the study of creativity in his keynote speech to the 1950 American Psychology Association (cited in Plucker and Renzulli, 1999, p.36). His speech prompted a great deal of work in the educational psychology of creativity, and experimentation with a range of creativity tests through the 1950s and 1960s in particular. Alongside the existence of an established canon of work on creativity, the CP Research Team had commissioned several literature surveys about aspects of creativity, for example Banaji, Burn, and Buckingham, (2006). This 2008 audit and my subsequent evaluations found no evidence that even this especially commissioned literature was employed in designing or reflecting on CP projects. So there was a disconnection between the centrally commisioned CP surveys, which re-visited some of the existing literature, and the evaluation of projects in schools, which almost never acknowledged the literature on creativity.

So why did teachers, CAs and creative practitioners almost never draw on scholarly reference points on which to ground their creative projects in schools? It is possible that the cadre of around 600 CAs may not have had the academic background to introduce teachers and creative practitioners to the accumulated knowledge in the literature. But research for CP demonstrated that 80% of CAs had a degree (Sefton-Green, 2011). So, whilst most CAs had the wherewithal to draw on the CP surveys or wider literature on creativity, it seems that they almost never introduced it when planning and evaluating CP projects with teachers and creative practitioners. Without a grasp of any literature about creativity, it was unlikely that those running CP projects could form a clear conception of what CPs' impact could be. My later Report on the CP Change Schools programme revealed evidence of this (Wood and Whitehead, 2010).

Was there, perhaps, a policy explanation for the failure of the CP community to draw on the scholarly heritage about creativity? The answer lies in the policy rhetoric of CP,

which conceived of creative learning and teaching as if it were something new, as if schools were experimenting with creativity *ab initio*, and as if *All Our Futures* was the first and ground-breaking attempt to define and discuss creativity in education. CPs' rhetoric was certainly ambitious bordering on hubris:

This world-leading programme is transforming teaching and learning across the curriculum… our vision is ambitious: to develop a new national approach to inspiring creativity in schools…Creative Partnerships works to liberate the creativity of everyone involved, so that fresh and engaging approaches to teaching and learning are developed through collaborative processes" (Creative Partnerships, 2008b).

In the refreshing political landscape of New Labour, it may have suited CPs' leadership, CAs and ADO staff to position creativity in education as something entriely untried, and the report which originally advocated CP, *All Our Futures* (1999), as in the vanguard of innovation in education. Guildford's speech in 1950 (cited in Plucker and Renzulli, 1999, p.36) had demonstrated that this was not the case.

5.3   A reflexive perspective: my positivist approach to the evaluations and its origins?

On re-reading the 2008 Report I noted that I was inclined to dismiss evaluations which simply asserted generic gains in pupil confidence or self esteem and instead to profile evaluations which had clear positivist features. So, for example, in a case study I featured a reading project which was said to have lifted 56% of pupil attainment by two levels (Wood, 2009, p.23) *and a dance project which was evaluated using a baseline and follow up survey at the beginning and end. The project evaluation revealed what I took to be compelling evidence of impact:*

Encouragingly, almost all (93%) of the 46 teachers who responded to the survey also implemented the programme on their own with their year group. The

proportion of [pupils] undertaking some form of physical activity every day had increased to 58%, an increase of 14 percentage points from the baseline position. Even taking into account the margin of error inherent in a sample based survey, the extent of change is significant and can in part be attributed to [the project] (*ibid* 2009, p.13).

Behind these positivist-leaning examples of CPs' impact was my concern that opportunities to evidence the success of CPs' substantial investment in creativity were being missed. The UK government's Select Committee hearing on CP and the curriculum noted claims that CP developed 'soft skills' but argued, 'This evidence should not be ignored, but needs to be more systematically collected and analysed more rigorously,' (2007, p.3). *So, to profile and prompt the identification of evidence, my team evaluating the CP national Change Schools Programme developed a taxonomy of forms of evidence for CPs' impact* (Wood and Whitehead, 2010, pp.76-78). *I recommended the use of this taxonomy in the national training programme outlined in Chapter 8.1 of the thesis and it formed a key contribution to knowledge about CP at the time, probably contributing to the improved outcomes recorded in the Change Schools Programme synoptic report* (Wood and Whitehead, 2011).

CPs' Schools Team responded to a finding (Wood and Whitehead, 2010, p.30) *that little evidence was emerging by commissioning myself and a colleague to run a nationwide briefing for CAs on how to identify corroborative evidence of the positive claims made in the majority of CP project evaluations. This briefing is outlined in Chapter 8.1 of the thesis.*

In this chapter I have explained how, in the 2008 Report, my contribution to clarifying CP was to explain how to conduct, 'deep conversations,' about CP projects and, through doing so, develop the creative skills central to CPs' stated objectives. From a reflexive perspective, however, I now understand and acknowledge that my criticisms of CP in the 2008 Report indicate a tendency to privilege evidence of impact from the positivist tradition of research. Following a facsimile of the 2009 Report, the next

chapter's account of the last of the three audits, nonetheless endorses my initial critical stance and shows how research into policy implementation provides a new insight into CPs' policy shortcomings.

Creative Partnerships National External Evaluation Audit Report 2009

Project Director – David Wood

Project team:

John Hole

Rachel Payne

Phil Whitehead

Mandy Winters

Peter Muschamp – Adviser to the project team

March 2010

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This is the third and final national audit of Creative Partnerships project planning and evaluation processes and practices. It is designed to:

- analyse the planning and evaluation process across the country, i.e. are reports rigorous, fit for purpose, consistent, comparable;
- validate and disseminate regional strengths and good practice in planning and evaluation;
- synthesise and interrogate issues common to Creative Partnerships' Area Delivery Organisations.

The audit team from Oxford Brookes University:

- reviewed ten sample evaluation reports from each Area Delivery Organisation (ADO);
- visited six representative ADOs to observe evaluations taking place and interview key staff;
- made visits to three further ADOs, to look in particular at how the Creative Partnerships Creative Schools Development Framework (CSDF) was being used by schools;
- scrutinised a range of supporting evaluation material from ADOs.

During this final year of our audit a new body, *Creativity Culture and Education* (CCE), took responsibility for managing Creative Partnerships nationally. In discussion with Creativity Culture and Education about the best way to present the evidence from this year's audit and offer a reflective summary of the key themes we agreed to:

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- review and scrutinise the whole planning and evaluation processes this year, rather than evaluation only;
- look at the Enquiry Schools and Change Schools Programmes only, as Schools of Creativity have separate arrangements for external scrutiny;
- offer a summary narrative about the major recommendations of audit 2007-9 and how Creative Partnerships responded to this both at national and regional level;
- structure the central sections of the report around the main processes in planning and evaluating Creative Partnerships projects.

In order to put this in context we have summarised below, the key datasets we accessed on the Creative Partnerships database.[21]

The Regional Local Eligibility and Selection Criteria which each ADO articulated in order to establish criteria for assessing schools' applications.

For *Enquiry Schools:*

The school's application

Feedback on the application from the ADO

The Project Planning Form

The End Point Evaluation Form

The Project End Form

For *Change Schools*

Application forms

Creative Schools Development Frameworks

The Project Planning Form

The Mid-point Evaluation Form

The End Point Evaluation Form

The Project End Form

This report is structured according to these requests. In addition we agreed with Creativity Culture and Education that we would follow up the use of the Creative Schools Development Framework (CSDF) as a particular theme. Finally we have followed up two key themes which emerged last year:

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[21] Because ADOs and CCE were uploading a backlog of forms onto the database at the time of the audit the full set of forms for each project was not always available on the database. Apart from two ADOs which sent their project material by post we relied on the available datasets.

- the extent to which student participation and 'voice' plays a part in Creative Partnerships projects;
- how creative agents (CAs) are prepared and trained for their key role in advocating, monitoring and evaluating Creative Partnerships projects in schools.

We have devoted short sections to both of these themes in this report.

During the three years of audit we have visited all ADOs in either their new or their previous incarnation as regional Creative Partnerships offices and have scrutinised around 900 Creative Partnerships projects.

1 - Introduction

Creative Partnerships is the Government's flagship creativity programme for schools and young people, managed by Creativity Culture and Education (CCE) and funded by the Department for Culture, Media and Sport (DCMS) and the Department for Children, Schools and Families (DCSF). It aims 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.

Creative Partnerships was initially designed and funded as a pilot programme (Phase 1) from April 2002 to 31st March 2004. This phase had a budget of £40 million. Sixteen pilot areas were selected by ministers from a list of the most economically and socially challenged neighbourhoods in England. In the July 2002 Comprehensive Spending Round, Arts Council England was awarded funding for Creative Partnerships to continue beyond the original pilot programme. DCMS committed £70 million to continue to support the existing 16 Creative Partnerships and to develop 20 new Partnerships in 2004-2006.

During the 2007/8 academic year Creative Partnerships introduced three major new schools' programmes: *Schools of Creativity, Change Schools and Enquiry Schools.* A new body, Creativity Culture and Education, took over responsibility for the management of Creative Partnerships nationally and in April 2008 it formally entered a new phase, delivering a broader national programme designed to reach 70% of English state schools with high quality cultural

and creative learning programmes by 2014. Most former regional Creative Partnerships offices changed in status, merging with or establishing independent entities, known as *Area Delivery Organisations* (ADOs) responsible for delivering Creative Partnerships regionally.

Creative Partnerships'[22] National Office at Arts Council England originally commissioned Oxford Brookes University to conduct three annual audits of the project evaluation processes and practices in Creative Partnerships across England. This report summarises findings from the **third annual audit**, covering projects evaluated by ADOs in the 2008/9 academic year. The same team of five people have conducted all three audits. Former HMI Peter Muschamp acted as 'critical friend' to the team, refining the audit process and commenting on drafts of the report. The purpose of this external audit is to:

- analyse the Creative Partnerships project planning and evaluation process across the country, commenting on the principles of the national framework and whether completed planning and evaluation reports are rigorous, fit for purpose, consistent, and comparable;
- validate and disseminate regional strengths and good practice in planning and evaluation;
- synthesise and interrogate issues common to ADOs.

2   -   The Audit Methods Used

The audit team undertook to review a sample of ten projects in each ADO. In 2008/9 we almost always analysed projects by directly accessing the Creative Partnerships database. Our target was to look in detail at six Enquiry School projects and four Change School projects in each ADO. However, because of a backlog of work to upload data onto the database, in several ADOs there were fewer than ten completed 2008/9 projects uploaded in time for this report, in which case we looked at what was made available. So although in 2008/9 we accessed up to six completed forms for each project, and so gained a much richer picture of the genesis, development and evaluation of a Creative Partnerships project, we looked at fewer projects overall than previous years. However, typically in an ADO, we could access seven completed bundles of project forms by the end of the reporting period.

In 2008/9 our brief was to look at a set of forms covering the whole project process including application forms, ADO feedback forms, mid-point and end-point evaluations and final reports.

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[22] In this report we use *Creative Partnerships* to denote the entire Creative Partnerships initiative. We use *ADOs* to denote the regional offices and their processes.

We also read – when these were accessible - the corresponding CSDFs and Local Eligibility and Selection Criteria (LESC). We made visits to a sample of nine ADOs in the summer of 2009 and observed evaluation taking place through interviews with teachers, creative practitioners and pupils. During each visit we also interviewed key ADO staff, usually the ADO Director and two or more other staff such as creative agents or programmers. We were able to discuss Creative Partnerships with teachers and heads at Creative Partnerships schools (see fig 1 below). In three ADOs we concentrated particularly on how the CSDF process was used. To ensure consistency, we developed a standard template for our visit questions. This is included at Appendix A (below), and is based on Creative Partnership's key objectives, as described in the prospectus for each of the new schools' programmes. We sent our field notes on the visits to each ADO to check their accuracy, and made changes where errors were pointed out.

Notwithstanding the change from regional Creative Partnerships offices to the establishment of ADOs during the three years of audit, the Oxford Brookes University audit team have looked in depth at every ADO at some time over the three-year period. In this final year of the audit we were able to meet and interview the largest representative sample of people involved in Creative Partnerships as illustrated by the following chart:

Fig 1 Number of people interviewed during 2009 Creative Partnerships Evaluation Audit visits							
CP Directors	CP Programmers	Creative Agents	Teachers/ Creative Partnerships Co-ordinators	Head teachers	Pupil groups	LA staff	governors
8	16	16	36	3	2	1	1

It was disappointing that we were not able to meet more groups of pupils in our visits. However we did look in detail at pupil participation and 'voice' described in reports.

3   -   The Development of Creative Partnerships evaluation 2007-9

In this section we offer a brief overview of audit recommendations and Creative Partnerships' responses over the three years of audit.

It seems to us important, at this final stage of audit, to re-state *why* Creative Partnerships commissioned this work and how the audit team responded in bidding for it. Creative Partnerships projects were subject to a pilot *self-*evaluation scheme between 2005 until about 2007. There was no standard evaluation process for the first three years of activity – it varied considerably across the first 16 pilot areas. What emerged is a process by which teachers, creative practitioners, creative agents and pupils reflect on their own project's impact and on creative learning and teaching more generally. Creative Partnerships National Office conceived of audit as an external interrogation and validation of the principle of self-evaluation it had established. The audit team's specific brief was to find out if:

...reports are rigorous, fit for purpose, consistent, comparable...

The principles which Creative Partnerships advocate are clear in this extract from the original tender: that each self-evaluation should have a rigour and integrity which could inform work at the local level; and also that self-evaluation should be consistent so that comparisons can be made and information shared across the country. The Oxford Brookes University bid emphasised the *former* over the *latter*; i.e. that self-evaluation should, first and foremost, have intrinsic integrity and worth for participants, rather than simply comply with the demands of national accountability.

> *Mature and candid self-evaluation can take place when the evaluators recognise...their own ownership of the process in the interests of self-improvement...So we would seek to promote...self-evaluation as necessary to their continued improvement...rather than as a phenomenon of external control.*
> OBU bid for audit 2006

Our bid quoted the 2006 Aporia report for Creative Partnerships in support of this:
> *In participatory evaluation, members of the program community are involved in defining the evaluation, developing instruments, collecting data, processing and analysing data, reporting and disseminating results and taking corrective action towards the program goals. This process builds organisational capacity by deepening the conceptual understanding of the programme components, interrelationships and consequences within the organisation...to move beyond superficial descriptions to analysis of the work, with attention to how well and in what ways this programme is (and is not) addressing the objectives.* (Aporia 2006)

So, ideally self-evaluation of Creative Partnerships projects should involve:

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- better understanding of creative teaching and learning;

- formative enquiry i.e. acting on and making use of information that emerges during the project;

- the pursuit of enhanced practice;

- articulating and disseminating lessons learnt.

In our experience, an opportunity is wasted when Creative Partnerships co-ordinators or creative agents simply go through the motions of self-evaluation simply to satisfy bureaucratic demands for information.

It is worth re-stating that our three audits have sought primarily to characterise and identify good self-evaluation practice in classrooms and staffrooms. This is why we have devoted attention to issues such as the nature of deep conversations and the clarity of enquiry questions. We were also tasked with auditing consistency and comparability; how a consistent means of reporting – through the database – could contribute to our accumulated knowledge about the impact of Creative Partnerships across the country. But we believe the latter is only as effective as the former. Creative Partnerships can only account for its work overall if school-based self-evaluation is probing, rigorous and systematic. Moreover, in our experiences of the best work we have seen, robust self-evaluation is its own reward.

In 2007 the Creative Partnerships National Office recommended the use of a nationwide Creative Partnerships project evaluation system known as the Creative Partnerships Evaluation Toolkit. Use of the Toolkit was patchy across Creative Partnerships, although most area offices were broadly using its principles. Creative Partnerships staff were widely critical of the Toolkit, claiming that it had been hurriedly introduced without sufficient consultation. Whilst we endorsed the Toolkit as fit for purpose, valid and potentially reliable as a means of evaluating Creative Partnerships projects, we recommended a consultation to refine the Toolkit, and the abandonment of the database which was the repository for Toolkit responses, and which was limited in its presentation and reporting functions. The Audit Team hosted an audit report consultation day for Creative Partnerships staff across the country in October 2007, and Creative Partnerships National Office adopted all three of our recommendations by

commissioning a former HMI, Ken Dyson, to review the Toolkit and develop a commissioning framework for software houses so a new database could be designed.

Nevertheless there was a wealth of predominantly positive testimony and feedback about the impact of Creative Partnerships and Creative Partnerships staff regionally and nationally tended to accept our view that large scale evaluative data could and should be accumulated in order that reliable and legitimate comparisons across the work of ADOs, schools, and regions could be made.

In March 2008 the Audit Team hosted two training and consultative days attended by a total of 49 delegates, representing all of the new ADOs. National Office staff and Ken Dyson introduced the proposed new Evaluation Framework and the delegates contributed to the redesign of the Framework. In April 2008 Creative Partnerships National Office produced a final version of guidance documents and forms covering what it termed the *Schools' Programme Planning and Evaluation Framework*[23]. The content of these documents embraced several of the recommendations we made in previous audits. Together with the wide consultation, there was subsequently a much broader acceptance and ownership of the national system, which we confirm in the 2008 and 2009 reports.

We also endorsed the *Creative School Development Framework* which the National Office introduced in 2008 to contribute to school self-evaluation and to secure the legacy of Creative Partnerships in schools. The majority of evaluations reported very positively on the impact and influence of Creative Partnerships projects and there was more information on the impact of Creative Partnerships in schools. During that year creative practitioners reported more gains in their expertise in working with children and young people, in their understanding of schools and even in their artistic practice.

The 2008 report found evidence that independent external evaluators provided some of the most robust evaluation. Creative Partnerships National Office, however, advocated building internal capacity through developing the evaluation expertise of ADO programmers and creative

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[23] A list of the Framework pro-formas is included at Appendix B.

agents. The core of evaluation practice in the Schools' Programme Planning and Evaluation Framework was the so called *deep conversation*[24], initiated by creative agents. This was only briefly described in the Framework so our report offered some suggestions as to what it might mean in practice.

In the 2008 audit we recommended that ADOs should strengthen evaluation training programmes for their creative agents, which is why we followed up this issue as a particular theme in 2008/9.[25] This year there was significant progress in this respect: CCE offered a *Special Learning Fund* and a *Creative Agent Development Fund* to ADOs which responded in a variety of ways. Each region was eligible to receive up to £50,000 in 2008/9 to provide professional learning for creative agents. The expectation was that the region would run at least two professional learning programmes in 2008/9 for up to 20 creative agents in each programme. One objective was to fund *innovative* development programmes and we certainly found innovation in creative agent training and development in 2009.

For example, among the enterprising training strategies used, 25 creative agents in one ADO maintained a blog to discuss good practice and challenges in their work. There were also half-termly 'one-to-one' appraisal type interviews with each creative agent, designed to maintain the quality of their work. Another ADO staged a regional creative agent course comprising eight-half days. There was also a large scale conference event for creative agents and regular networking meetings. The creative agents in another ADO undergo a performance management process and are allocated a mentor. A feature in several ADOs was training in, and the use of, 'action learning sets' for creative agents to support and challenge practice in schools. Moreover, some ADOs included useful and appropriate topics and themes in their training programmes. For example, one ADO, as part of creative agent induction, covered a range of techniques to engage members of the school community in Creative Partnerships projects (students, parents, governors etc.). Another offered a two day course for all creative agents and co-ordinators about pupil involvement in evaluation.

A further feature in the development of the creative agent role was courses for teachers which explored the role and function of creative agents. In one ADO, the induction course, which is compulsory for head teachers and their Creative Partnerships School Co-ordinators, explores

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[24] Enquiry School Guidance p7, Change School Guidance p10
[25] Audit 2008:20

the role of the creative agent in challenging the school's strategy and philosophy. Another provided an induction course which was compulsory for the Creative Partnerships school co-ordinator and head teacher. This course highlighted the CSDF through a 'visioning exercise, and explored the role of the creative agent in challenging the school. The evidence from the sample suggested that significant progress had been made in training and developing creative agents, although more could have been done to help creative agents challenge schools by following up weaknesses in enquiry questions, planning outcomes and evidence gathering (see section 10 below). For example in two ADOs, creative agents spoke of Creative Partnerships outcomes only vaguely in terms of changes in 'attitude'.

Training case study

A new ADO staged a half-day introductory session for nine new Enquiry School Creative Partnerships co-ordinators. The session was skilfully led by an experienced lead creative agent and a member of the local authority advisory service. They used photos and the metaphor of types of buildings to prompt an analysis of why schools were opting into Creative Partnerships and how it fitted with their development plans. They then set up a clinic or 'speed dating' format so all the co-ordinators could move from expert to expert and receive feedback and advice from the lead creative agent, local authority adviser and an experienced co-ordinator on the school's plans, intended outcomes and enquiry questions.

Teacher feedback on the course was very positive and those delivering the course had a sophisticated understanding of good practice: setting objectives, articulating questions, determining types of evidence, and relating the Creative Partnerships work to whole school objectives.

Nearly every ADO we visited provided such a programme of regular training events for their creative agents, a wide variety of training strategies were used and a few ADOs developed useful training publications. Creative Partnerships National Office also promoted a set of creative agent competences, originally developed in one ADO[26].

Also in 2008 we noted the paucity of direct evidence of pupil participation and contribution to Creative Partnerships projects and recommended that creative agents should work with schools to formulate clearer more precise and workable questions within the Enquiry School Programme.

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[26] Dunne & Haynes (2007)

By the time we began the work on the third and final audit of 2008/9 we were able to access and analyse Local Eligibility and Selection Criteria, CSDFs, project planning and report forms via the new online database. The audit team found this straightforward to access and easy to navigate. It should, therefore, provide a very useful resource for the Creative Partnerships community to refer to once the backlog of data has been uploaded. ADO staff received training on using the new database and most were steadily uploading their reports. Inputting the backlog of data has been a significant challenge across the country and extra staff have contributed to uploading the backlog nationally and regionally.

Part of the database function is formative programme management – that is to provide schools, creative agents ADOs and Creativity Culture and Education with access to details about ongoing project planning and evaluation so that it can be monitored and, if necessary, refined. Another function is summative in that comparable data across the country can be interrogated in order to make judgements about the impact of Creative Partnerships. Both functions are described in the guidance to the programmes[27]. At the time of writing, however, the database cannot generate a range of reporting functions, although a wide range of reporting functions were planned and commissioned in May 2008. Whilst National Office has had a commitment to the principle of generating analyses of the data it collects it is regrettable that a range of regional and national data analyses on the impact of Creative Partnerships has not been produced, during the three year period of this audit.

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[27] e.g. Change Schools and Schools of Creativity Planning and Evaluation Guidance (p4&7)

4   -   The Schools' Programme Planning and Evaluation Framework

The process of applying to be a Change or Enquiry School, and the process of planning and evaluating a Creative Partnerships project is governed by the Schools' Programme Planning and Evaluation Framework, introduced in 2008 (see section 3, above). The Framework is contained in a very substantial bundle of pro-formas, guidance and background documents. In this section we summarise the opinions of interviewees at our ADO visits about how fit for purpose the Schools' Programme Planning and Evaluation Framework is.

The Framework contains detailed application, planning and evaluation pro-formas, supported by comprehensive guidance which also explains the need for the information required in each pro-forma. The Framework's formative function is described in the guidance:

*...Creative Agents should aim to develop a culture of reflection around each project, recording significant observations and comments themselves and encouraging others to do the same as they arise. In the spirit of enquiry, the question '**What improvements and changes are taking place here?**' should be asked regularly.*

Enquiry Schools Planning and Evaluation Guidance (p7)

The formative rationale for the Framework extends to ADOs and the National Office so that projects and trends can be monitored and adaptations made as necessary. The framework also provides precise guidance on the time to be spent on evaluation and emphasises that this process should not be overly bureaucratic or time intensive:

...care needs to be taken to ensure that excessive demands are not made on staff time...the evaluation process will not be characterised by extensive form filling.

Enquiry Schools Planning and Evaluation Guidance (p6-7).

Nevertheless, the guidance also stresses the need for using a variety of approaches to secure rigorous evaluation:

Finding creative ways of gathering [young people's] feedback is a key element of creative Partnerships' practice. When setting up conversations with young people a high degree of creative thought and imagination will need to be employed so that this process has genuine meaning.

Enquiry Schools Planning and Evaluation Guidance (p6).

This is repeated in the Change School guidance.

The documents include detailed examples and descriptors, such as the three categories, *beginning, progressing* and *exemplary* in the CSDF self-evaluation tool for Change Schools.

During our visits we asked interviewees whether the Schools' Planning and Evaluation Guidance and forms were easy to use and fit for purpose.

Those with positive views tended to be well-established ADO staff and creative agents who had experienced the evolution of Creative Partnerships evaluation formats. For example, one programmer said the forms were now:

Really tight and really structured and we needed that. The questions...are really structured clear and concise. There are a couple of repeats...which is fine because reiteration shouldn't be an issue. The firmness of the structure that they've put on the database – they can't get to the planning form before they've done the CSDF for Change Schools is absolutely brilliant...you need to assess and evaluate where that school is...before you actually move on to start planning something that hits those targets.

Two programmers in the same interview believed that the tight paperwork is needed in the interests of consistency and that the occasional repeated questions help to consolidate responses to key issues. They felt that the CSDF is an excellent diagnostic tool, and they felt that the database is now correctly configured in so far as it prevents data input from proceeding until each systematic step is complete. Creative agents in another ADO expressed the view that the tight paperwork helps to establish the credibility of Creative Partnerships and cement the relationship with heads, although they believed that the forms were repetitive.

On the negative side, some school co-ordinators thought that the whole process felt top heavy; over-burdensome, with too much duplication of paperwork between the CSDF, project forms, and the school self evaluation forms (SEFs) required by OFSTED and school development plans. Whilst we predicted in the 2008 audit that the familiar format of the CSDF would make it more acceptable as a self-evaluation tool, one school co-ordinator saw the similarity of the CSDF to other school self evaluation tools in education as a disadvantage, claiming that her colleagues perceived it as 'more of the same' and 'a paper exercise.'

One creative agent said that excessive Creative Partnerships paperwork constituted 'no invitation' to review and evaluate, thus reducing the engagement and interest of the participants.

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A group of five interviewees in one ADO all believed the paperwork requirements to be excessive with the result that school leadership teams simply go through the motions of completing them. Interviewees at two ADOs cited particular deputy heads who are deemed to be good at form-filling and who therefore complete Creative Partnerships forms on their own rather than involving a wide consultative group of teachers.

An ADO programmer added that the:

> Amount of paperwork....has been challenging and a lot of work, particularly when it's an uphill struggle to encourage certain schools to see what they're getting out of it. Some of it can feel quite repetitive at times.

In two ADOs the requirement to complete a mid-point conversation entry was seen as unnecessary with the result that their forms were incomplete and several sections simply stated 'insufficient evidence at this point'. ADO staff here were unconvinced about the format and particularly the detail required for the database entry. Despite their criticism we found ample evidence of the need for a mid-point conversation to change or refine initial project planning - there were good examples of projects reframing from a negative start to a positive end report as a consequence of a productive mid-point conversation.

Concern about the information required for the database was not exclusively confined to those completing forms in the field, since one ADO Director also felt that some un-necessary information was required.

Staff in one ADO believed strongly that the focus on paperwork and ticking the boxes was the reason school staff increasingly perceived creative agents and programmers as 'policing' the system, simply making judgements on projects and school performance, rather than fulfilling their wider roles in facilitating, brokering and developing creative learning and teaching.

Some responses to our questions about the paperwork, however, proved to be partially inconclusive and inconsistent: in one ADO, three creative agents all believed the CSDF paperwork to be burdensome and repetitive, yet all three went on to describe the ways in which reviewing and planning processes had been meaningful and useful. Moreover, there was clear evidence that this was also happening in the two schools visited in this ADO.

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Overall in interviews, opinion was almost equally divided between those who perceived the forms and questions to be too dense, bureaucratic and/or repetitive, and those who felt that it was broadly appropriate and effective. Because of the wide ranging nature of the interviews we conducted (see Appendix A) there was insufficient time for the individuals who criticised the forms for their repetition to provide us with specific examples.

No one group of interviewees – ADO staff, creative agents, school staff - emerged as either more negative or positive. One possible explanation for negative views might be that it is common, perhaps a learned discourse, to dismiss public sector paperwork. Moreover, it is possible that those with negative opinions might have been more positive if they had been provided with reports and analyses from the database. We also emphasise that some interviewees were inconsistent insofar as they complained about the paperwork burden but then claimed that the processes prompted by the forms were very valuable.

So it is difficult to reach firm conclusions about these responses; opinion is divided, there is some inconsistency in individual responses and assertions about repetition in the forms were not supported with specific examples. However, a useful response to the variety of opinion about the Schools' Planning and Evaluation Guidance and forms would be to gather a representative group of end-users to go through the structure and content of the forms and review them, looking at the nine elements of creative learning as well as the questions posed. Significantly, only one or two interviewees commented that a national planning and evaluation framework was unnecessary.

In the majority of visits a common criticism by school co-ordinators and school senior managers was that the language of the Creative Partnerships forms was occasionally obscure. 'Co-construction of learning'[28] was frequently cited as particularly oblique. There were, however, about a dozen examples of projects where co-construction was clearly understood. In one project report, for example, year one pupils assert that they were co-constructing by shaping a story with their own ideas and suggestions. Moreover, two creative agents and a senior ADO programmer reported, from two separate ADOs, that the term co-construction was one that teachers should become familiar with, and the experience of longer term engagement with Creative Partnerships project work demonstrated that teachers did indeed quickly understand

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[28] This denotes the active participation of pupils, creative practitioners and teachers in the planning and evaluation of Creative Partnerships projects and indeed in wider discourses about creative learning and teaching.

and apply the terminology. So we conclude that no language in the Creative Partnerships forms is too obscure and that it is a reasonable expectation that teachers – as professionals – should be willing to familiarise themselves with evolving educational concepts and terminology and to interpret them for pupils, especially when their schools have opted to apply for funding in order to adopt the Creative Partnerships initiative.

In four interviews ADO staff expressed some bemusement that no regular composite reports or analyses of the data which they had submitted onto Creative Partnerships databases had been generated by the database to inform their strategic and policy decisions. One ADO expanded on this theme; ADO interviewees said that the National Office was 'disenfranchising' the regions and new creative organisations by failing to disseminate enough about the practices of creative learning emerging from the aggregated data. They believed that there was a 'fantastic opportunity to share with other partners,' which was currently being missed.

When we followed up this point we learnt that National Office had always planned to generate analyses from the data they collected. In May 2008 National Office identified and planned the types of analyses which would be useful to produce and commissioned reporting software but there have been delays and technical problems in designing these software functions within the database. The planned reports include, for example, the use of search terms such as 'Special Educational Needs' to identify projects focussed on this area, and aggregations of the number of teachers experiencing continuing professional development as part of projects. We recommend that Creativity Culture and Education works towards generating such relevant reports as a matter of priority.

Additionally some reports could be collated by concordance software, for example:

- What broad categories comprise the most popular types of enquiry questions?
- What are the most common weaknesses in schools' application forms as shown in ADO feedback forms?

Before we summarise evidence about how effectively the Framework is being used, we offer below an explanatory summary of the planning and evaluation process and of the roles of those individuals who contribute to the process.

Area Delivery Organisations

Consider applications from schools to join the Change School or Enquiry School programme and appoint creative agents to work with the successful schools. They are responsible for training creative agents and inducting schools to the programmes, and monitor the project planning and evaluation forms produced by schools.

Creative Agents

Are assigned to work with a school to oversee and manage the use of the national evaluation framework in projects. They challenge the school's thinking as projects are planned and broker the appointment of creative practitioners. They monitor programme management and evaluation particularly through their skills in facilitating the development of a reflective learning culture.

Creative Partnerships Co-ordinators

Are senior staff in Enquiry or Change Schools. They identify school priorities, co-ordinate projects, and participate in every stage of planning and evaluation within the Framework. They work closely with creative agents as well as with the school staff, pupils and creative practitioners attached to the project.

In addition, teachers, pupils and creative practitioners involved in each project are expected to participate actively in planning, end of session reviews and evaluation.

Local Eligibility and Selection Criteria:

In this process ADOs draw up their local priorities in selecting schools' Creative Partnerships applications.

The Creative Schools Development Framework

This is a self evaluation tool by which Change Schools assess how well creative learning and teaching is embedded in the school. Change Schools must complete the CSDF annually. The self-evaluation format is supported by detailed descriptors of three levels of development, '*beginning, progressing and exemplary*.' This form was a key focus for three of our visits in 2008/9.

Schools' application forms

Within this form schools describe their local context and priorities and how they intend to benefit from a Creative Partnerships programme. They broadly sketch out their initial plans and project(s).

Feedback forms

ADOs respond to applications to guide the development of schools' planning, and point out omissions and refinements which could be made to the application form and to the work it describes. The feedback form thus offers pointers to the school and its creative agent as they embark on project planning.

Project planning forms

These are detailed forms which describe and categorise a Creative Partnerships project, stating aims, target subjects and pupil groups and predicting planned outcomes and evidence.

Project evaluation forms.

There are three types of evaluation form. An optional form provides an opportunity for participants briefly to reflect on an individual session. There are two further project evaluation forms. In each case there is an opportunity for teachers, creative practitioners and pupils to contribute and express their opinions on impact, input, process and quality, distance travelled and sustainability and the form records the impact on the learning of each of the above groups. For Change Schools a mid-point evaluation form serves the purpose of reviewing whether the project is on track and making changes to a project if this is thought necessary. Both the mid and end-point evaluation forms for Change Schools include a facility for participants to grade how far the project has improved learning on a scale of 1 (no value) to 4 (significant value). The end-point evaluation form is used to record the reflections of pupils and young people, teachers and school staff, and creative practitioners on their own learning and others' learning, as well as the project's objectives.

Project End Form

This summative form brings together all aspects of evaluation in a more succinct form and is designed to record conclusions about the impact on learning and distance travelled.

5   - Local Eligibility and Selection Criteria:

Creative Partnerships requires ADOs to draft *Local Eligibility and Selection Criteria (LESC)* to focus the application process for Change Schools. We found no evidence of a national approach to the LESC, since the format and detail of these LESC varied widely. For example, one ADO used a precise points system to prompt threshold information on eligibility. Another contained the most specific criteria for participation in the country: primary schools below 65% in KS2 maths & English, and under 30% 5 A*-C GCSEs at secondary level. By contrast, another ADO reported that they had used a light touch approach to describing and applying LESC to their school selection. Usually the LESC included the national criteria for Creative Partnerships and articulated its sympathy with the principles of combating disadvantage. Only one ADO provided evidence of liaison with their local authority by quoting the priorities of the Secondary School Development Team at the authority. There were some notable features in the selection criteria: some LESC prioritised Change School applications which aligned closely with school self-evaluation and improvement plans, which also described the active involvement and 'voice' of young people, or gave priority to schools facing deprivation, limited access to cultural opportunities, or rural isolation.

It seemed to us that the variety of LESC formats and criteria is appropriate in order to meet local need; however, ADOs should take more opportunities to articulate the LESC in partnership with their LAs and other educational institutions in their region.

6   Change Schools: the CSDF

This year we looked particularly at a Creative Partnerships self evaluative and diagnostic tool designed to help Change Schools embed creativity, the *Creative School Development Framework* (CSDF). Three of our visits were designed to elicit opinions about the CSDF and the practice of using it.

In the Change School Planning and Evaluation Guidance (p8) it is recommended that as many members of the school community take part in the CSDF self-assessment as possible and that there are a number of methods for involving them. We had evidence that a wide range of stakeholders were involved in CSDFs this year. We met a governor who had been centrally involved in the preparation of the CSDF and in another school the Co-ordinator had staged a

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CPD session for governors and staff on Creative Partnerships. As well as whole teaching staff involvement, this school had involved the caretaker, their priest and even the kitchen staff. We visited two other schools where governors had helped to complete the CSDF. Clearly if the CSDF is to be widely owned there is a case for involving parents and pupils as well.

During our three visits, the interviewees made a variety of points: that some senior staff were good at form filling, that it was at least a systematic process, that it allowed staff to go through the motions without thoughtful engagement, that the form was less important than the process. Although creative agents and school co-ordinators often worked on the CSDF as a pair, two schools we visited had been able involve their whole staff in completing the CSDF. Examples included twilight sessions on Creative Partnerships and the completion of a draft CSDF, inviting comment. In a big secondary, one creative agent reported that they put the CSDF for comment on the INTRANET and circulated paper copies round the school. Clearly this inclusive approach is more likely to secure staff ownership and commitment.

In one ADO a creative agent commented that the CSDF was similar to other forms of school self-review, but as such it was antipathetic to any creative approaches to completing it. However, a much more common view was that the process of school self evaluation would be more coherent and time would be saved if the CSDF fitted OFSTED's Self Evaluation Form more closely – perhaps by including cross references in the CSDF. A few of the interviewees who expressed their enthusiasm for the CSDF process also expressed some disappointment that OFSTED inspectors were not already required to report on Creative Partnerships and the work schools were doing on their CSDF. These two views imply an accord between Creativity Culture and Education and OFSTED in relation to the CSDF. We understand that this is an issue which Creativity Culture and Education has taken up with OFSTED. Moreover OFSTED has recently acknowledged again the contribution of Creative Partnerships to creative learning in schools.[29] Another strategy to align the Self Evaluation Form and CSDF in school self review would be for the creative agent to track and emphasise points of synergy for school co-ordinators.

In another ADO we interviewed a group of nine co-ordinators. The three secondary co-ordinators felt that the CSDF was about hoop jumping and box ticking to get project funding, was not about their needs or useful to them and duplicated Self Evaluation Form data. However,

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[29] OFSTED (2010)

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the majority of this group felt that the CSDF was a very useful document and a helpful and reflective start to their Creative Partnerships programme and the process of planning and evaluation. One Creative Partnerships director estimated that the CSDF reviewing and planning process had been 80% successful across all Change Schools.

Case study CSDFs and OFSTED

A very powerful case was presented by one school co-ordinator around how she had used the CSDF to great effect during an OFSTED inspection that happened mid way through the year. She had been able to show evidence of baseline evaluation through exemplar discussions with the school community, surveys of parental and pupil views, discussions around the nature of creativity, and generally show how a school self-evaluates holistically, supporting a shared vision and direction. OFSTED reported positively on this clarity of direction as a feature of the school.

Creative Agents said that some senior staff were simply good at filling in forms and cut and pasted sections into the CSDF from the other school planning documents. However, one Creative Partnerships director said that usually the creative agents were able to turn a form filling approach into a more genuine reflective process.

Two school co-ordinators interviewed in one ADO had considerable involvement in managing the CSDF process, and reported that they involved all staff in the CSDF by preparing the first draft and inviting all staff to comment. The schools had both involved governors. In one school the co-ordinator did the CSDF work with her head and deputy and then showed it to her creative agent . The creative agent appeared to have a moderating function here since the Co-ordinator reported that the creative agent had suggested raising the grading in a couple of areas. This had contributed to raising the school's confidence in what it was doing.

One creative agent we interviewed had used another way to interpret the CSDF, by conceiving of school change and development as a tree, and inviting the staff to discuss and explore the metaphor of the tree, by drawing it with roots to represent management and leadership, leaves to represent dissemination outside the school and birds to represent future planning. Another creative agent referred to a twilight session she had attended in which the CSDF was interpreted using a red, amber, green traffic light metaphor. She noted that this approach was used in other school self-evaluation processes. However, among these examples of a good and

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inclusive approach to self-evaluation there was virtually no evidence of the involvement of local authorities or local cultural/community organisations such as theatres, regionally funded organisations, galleries, or museums in the CSDF and this might be considered in future.

7 Programme Applications

Nearly all schools[30] in our sample linked their projects and enquiry questions to school improvement, development plans or their OFSTED reports and occasionally all three:

> *There has been a recent OFSTED report following the submission of the application form for this project, comments from which correlate with the feelings amongst staff in the need for this project; the improvement plan's highest priorities are to improve the quality of teaching and learning in English across the school; develop areas of speaking and listening; and to improve literacy and writing. The OFSTED report states that children generally achieve "below average, especially in writing", and commented to children in their communicative letter that they have "asked your teachers to help you to improve your writing". The proposed project confronts these issues in an exciting and interesting way, providing opportunities for under-achieving young people to engage in writing through methods that will also use skills in ICT, multimedia, design...*

Moreover, the majority of application forms contained a detailed articulation of how the school wished to use their Enquiry School project. For example:

We wish to explore creativity through the curriculum by linking children's spoken and written English with all other areas of learning. Our evaluation of children's learning this year and knowledge of children suggest that next year we need to focus on children's acquisition of vocabulary and to give them more opportunities to speak for extended periods. Adding more drama into the curriculum would, we feel, facilitate this in an exciting way. We already plan through topics to link curriculum areas together in a creative manner but would like to include more literacy development into the process, rather than seeing literacy skills as a separate area.

Some of the applications contained inventive ideas, such as this one at secondary level which aspired to develop the qualities of creative agents in their teachers:

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[30] In this report we use these terms to indicate approximate percentages in our sample : nearly all = c90%, a large majority = c80%, majority = c60%, minority = c 40%, small minority = c15%

One possible approach is to look at creative curriculum remodeling based on the concept of our existing Key Stage 3 "Total" curriculum structure and to investigate learning methodologies that could be transferred to Key Stage 4 and 5 students.

We hope to create a model for the flexible use of staff as "creative agents" whom students can access as the needs of curriculum projects develop and so provide a more student centred approach to the use of curriculum time.

8   ADO Feedback on Applications

ADOs submit their feedback on Schools Programme Applications on the database. These point out the strengths and weakness of applications and contain guidance on how the application and planning can be refined. There was evidence in the sample that ADOs challenge school applications and planning, particularly through the approval process and through feedback on applications. Common feedback to applications was that it should address creative learning more specifically. There were frequent examples of a robust challenge to Enquiry Schools' applications in the feedback forms from ADOs:

Relevance to school development plan could be further developed. Willing to involve young people in the design, delivery and evaluation of programme but could be much more inclusive in some areas. Would benefit from further developing partnership working rather than focusing on one-off individual projects, as well as better linking creativity to achievement and progression rather than simply focussing on experience.

Wider focus for professional development opportunities. Vision for the project needs to be clarified and much less arts focussed. Clarification of main focus would be helpful.

Occasionally ADO feedback failed to address clear weaknesses in the application. For example, one school application described an almost meaningless enquiry project:

Creative Arts project linked to an expanded creative curriculum including MFL, Outdoor and Adventurous Activities in PE; Geography; Art and Design activities; PSHCE and core subjects – Literacy, Numeracy, ICT and Science.

Please summarise your enquiry as a question*

Where Am I? – Where Are We?

Although the feedback on this said that there were not links to the School improvement Plan or to CPD it did not address the clearly unmanageable breadth of the enquiry nor the incoherent question.

We used an open coding system to analyse the text of the ADO feedback in response to a representative sample[31] of Enquiry School applications. About 60% of the feedback was specific and challenged the creative agent and school to provide more focused planning or clearer evidence. Whilst giving specific feedback was a strength in ADO practice, creative agents rarely followed up and addressed the ADO feedback explicitly. For example, ADO feedback on one application pointed out that the project listed no continuing professional development activities. This issue was nowhere followed up in the planning and report forms and the end form recorded no continuing professional development taking place.

Nevertheless, the evidence from our visits confirmed rigorous quality assurance in practice in that it was common for ADOs to reject school applications and occasionally even to reject and return unacceptable evaluation forms.

9   Project Planning forms

Although all ADOs we visited reported that they had provided training to help creative agents to challenge schools, a large majority of project planning forms still contained weak enquiry questions which would either be difficult to match with outcomes and evidence at the end of the project, or too broad and multi-faceted to manage effectively or both. For example, in one ADO, two of the planning forms recorded that the school wished to address five different issues in its enquiry. There was no evidence in the evaluation reports to suggest that this was done in a systematic way. Yet Creative Partnerships' wording of the pro-forma is very precise and simple, and so provides a clear prompt for planning groups, including young people:
'What do you want to understand better?' (Planning form Section 2)

Other enquiry questions were too diverse to be workable; one muddled application form named literacy as an aim, and focused on both severe learning difficulty and gifted and talented pupils. Yet the enquiry question was:

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[31] All enquiry projects in a mix of primary and secondary schools in an 'urban' and a 'rural' ADO sample.

> *How can school create more enriching and meaningful experiences, which are relevant and meaningful to the children whilst, at the same time, build on their development of key skills? (Application Form, Planning Form)*

The ADO feedback form responds to this muddle in part:

> *While there is an understanding of impact on pupils, project would benefit from identifying impact on teaching. Enquiry question needs re-focusing with creative agent support. Lack of evidence of the importance of young people in leading project. (ADO Feedback form)*

Even when questions were reasonably focused:

> *The project will explore the hypotheses that:*
>
> *a) creative approaches to the management of the learning process can engender greater independence in pupils at the same time as having a positive impact on achievement.*
>
> *b) there is a link between lack of independence in the classroom and the difficulties of transitioning post-16.(Planning Form)*

teachers and creative agents found evaluating the outcomes and impact of the enquiry difficult to address systematically:

> *However, the project was too ambitious, in several ways: it was a whole school project; it tried to cover too many related areas; and there was too much emphasis on observation and research.*

and:

> *Both teachers and practitioners acknowledged that the focus was too wide. (Project End form)*

On the other hand, a minority of enquiry questions were specific and focused:

> *The schools plan to investigate how standards in writing, particularly boys, can be raised by providing 'real life' experiences for these pupils. The schools are in an isolated rural location, which results in many of the children not gaining access to experiences that many take for granted.*

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or

> *Does a more creative approach to writing based activities improve and enhance the experience for boys, and therefore raise attainment? (Planning forms)*

To complement these examples of the focus of enquiries and build a more complete picture, we coded enquiry questions on a 1-4 scale in a representative sample of schools where 1 represented a question with a tight focus which could be matched with clear outcomes and evidence and 4 a vague or compound question which would be difficult to address systematically or support with evidence. In the sample, 25% of questions came into a top quartile of clear focused questions, while rather more - 36% - came into the lowest quartile of vague and multi aspect questions. We looked at the types of outcome in the same sample of schools using the same 1-4 calibration where 1 represented outcomes which could be corroborated by evidence and 4 represented general assertions from observation. In the sample 73% came into the lowest 2 quartiles of evidence which could not easily be corroborated. As might be expected it implies that it is virtually impossible to match evidence to poorly constructed enquiries.

The most focused and systematic planning forms stood out as examples of good practice. For example, one Enquiry School created a good, detailed and varied schedule of activity:
creative CPD for 4 key staff begins
1:1 support for senior management team (SMT)
start coaching skills workshops x 3 for 10 key staff
creative curriculum mapping with school councils
creative curriculum mapping with staff team
The plan is to work with the Senior Management Team of 6 people, plus two Governors, 4 other teachers and 2 Teaching Assistants.
We are looking at working with the School Council in the Infants, which has approximately 14 YP - and the Juniors, which has approx 20 YP.

In a special school the evidence to support outcomes was clearly set out:
individual behaviour records and behaviour plan reviews. And a new curriculum model identifying areas of a cross-curricular approach to learning in K.S.3.

Also Creative Partnerships was sometimes the vehicle for highly original developments in schools:

Plaza style learning is part of the BSF [Building Schools for the Future] programme and will see teachers in redesigned large spaces teaching up to 120 students at a time. In [Academy], this will involve up to 5 teachers working together, possibly with one lead teacher and several teachers supporting them.

This analysis begins to imply that more training and development is needed at the axis of creative agent and school co-ordinator discussions to sharpen enquiry questions and to ensure that they relate clearly to planned outcomes and the evidence which might support claims that the project had been a success. Although the planning form requires projects to be articulated in the form of a question we do not wish to imply that a project stands or falls on the basis of an enquiry question. More accurately it is the clarity and focus of the enquiry topic which is critical to identifying outcomes, distance travelled, and the evidence for this at the end of projects. The Framework and guidance itself is designed to prompt just that systematic approach to projects, in section three of the planning forms on *anticipated learning outcomes* and *anticipated impacts*. We discuss the issue of clear forms of evidence in section 10, below.

There is plenty of material to help teachers. For example the National College for School Leadership published a guide to the Japanese approach to classroom enquiry, *Research Lesson Study*[32]. The structure of *Lesson Study* emphasises the need for teachers to be precise and specific about school improvement outcomes and the evidence which corroborates them. *Work hard to establish real clarity about what you have improved in pupils' learning through your new teaching technique. When you're sure you know and can describe it – do so.*

A further link could be made to the National Strategies' approach to *Assessment for Learning*. All schools are expected to use Assessment for Learning approaches and so teachers should be familiar with constructing (and co-constructing with their pupils) a clear learning intention for a lesson or series of lessons, displaying this prominently, breaking the intention down into success criteria (*must, should, might* statements for differentiated learning) again co-constructing this with pupils and reviewing evidence of success and setting targets for improvement. It seems to us that this approach also lends itself to identifying a clearly focused enquiry question which establishes from the outset the kinds of evidence needed for successful

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[32] CfBT (2005)

learning. Furthermore it builds in as an expectation, elements of co-construction[33]. It seems particularly important that ADOs and Creative Partnerships schools draw on and link together other curriculum initiatives available to teachers, such as assessment for Learning.

10   Project   Evaluation Forms

One of the most notable developments in project evaluations over time has been the development of a more balanced description of the successes and failures in projects. In our first audit, evaluations were very often unequivocally positive, occasionally across the whole sample from a Creative Partnerships area.   Since it is not likely that all projects will be completely successful, we assumed that selective project reporting was taking place.   Now almost all reports seem to be candid and balanced:

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[33] http://nationalstrategiesstandards.dcsf.gov.uk/primary/assessment/assessmentforlearningafl The strategy equally applies to secondary schools.

Case study – balance and rigour

The main weakness of this project was the lack of communication. The lead teacher felt she was not able to have much of a say in what was taking place: her role had not been made clear to her. Looking back, she needed to have been more insistent on expressing her concerns about the project as it was taking place. The teachers both felt that weekly evaluation meetings needed to take place with the practitioner, but as the practitioner had to leave before the end of school because of other commitments this did not happen regularly.

It was also felt that the project was rushed into and the practitioner feels that she would have liked to have spent more time working alongside the teaching staff initially to gain an understanding of the children and how the staff worked, rather than having to come straight in and begin her delivery.

But:

The biggest, unexpected outcome to the staff was the staggering response from the parents. The sharing days were not polished performances that the school is used to sharing with the parents. It was more an opportunity to show the parents some of the activities that had been taking place. More parents and relatives than usual turned up to these sharing days and a questionnaire was given to the parents afterwards. They were all extremely positive and enjoyed this new way of finding out about their child's education. They were also impressed with the work the children had been doing.

There were also some inventive strategies for collecting evaluation data. One programmer we interviewed cited a creative agent using a mobile phone to record video clips because it forced shorter, pithier and more incisive video evaluation.

> *Because it's a much shorter piece of time and it actually makes them consider what they are capturing...thinking about what's important and what's not as they are doing it, rather than 3 months later with seven hours of footage.*

At another ADO they used "graffiti" or learning walls and surveys constructed by pupils as a means of sharing and accumulating the evaluation data.

Case Study – collecting data

One creative agent described how a school had installed a video booth in the school reception which they named 'the pod.' It was designed to remind the stakeholders of contemporary video culture, such as 'the diary room' in *Big Brother*. The purpose of the booth was to encourage a wide group of stakeholders to comment on Creative Partnerships and the school's work. People were asked to respond to one or more of three questions about creativity in the pod. A wide range of people had contributed, including groundsmen, parents and catering staff. Apart from one rather bizarre video entry, the pod had yielded good evaluative information.

Some quite sophisticated forms of evidence were presented in a small minority of evaluation reports. A very notable example of this was an account by the School Coordinator in a first year Change School. The school wished to improve boys' literacy so they brought in a creative writer for a year to try to inspire and develop boys' writing. This was the only factor which might have affected achievement for the group of boys working with the writer in the year and the school recorded a 30% rise in achievement which they therefore felt certain was attributable to the writing project. Evaluation evidence of this sort powerfully validates the generally positive claims that teachers make.

Another school gained evidence of project outcomes by distributing a questionnaire to parents:

> The results from the parent's questionnaire on completion of the enquiry revealed that 70% of parents who replied found that their children talked more about what they had been doing at school. 90% said that they felt their children had enjoyed using [the creative techniques].

In the very best end-point evaluation forms, teachers systematically returned to the outcomes targeted by the project and to the evidence they had predicted. An exemplary passage introduces this end point form:

Case Study – Good practice in evaluation

The project was developed and planned within the context of the School Improvement Plan for 2008-2009, notably Priority 1: Enhance the learning experience of all members of the school community and Priority 2: Expand and Develop Community Partnerships. It was also influenced by the Every Child Matters Agenda particularly the outcomes of 'enjoy and achieve' and making a positive contribution'. The focus of the project was intervention with a targeted group of passive underachievers also referred to as 'The Invisible Child'. The aim of the project was to give these pupils a voice, raise levels of confidence and motivation and enable them to become more active participants in school life. The questions upon which the Enquiry project was based were derived from this.

In addition the data and anecdotal evidence (staff emails) suggest that pupil motivation and engagement has increased (pupils were rated on a 1-5 scale with all being 3 or above by the end [the average for Year 7's was 2.6]; 1 being fully motivated and engaged all of the time). The average motivational score at the start of the subject was 3.5 (i.e. between average and below average).

Of particular note has been the large numbers of staff attending the Schools Improvement Group on Creativity which has attracted 14 staff including several Heads of Department.

In the above example the author briefly returns to what the project was trying to achieve, how it fitted with the school's priorities and how the school had devised their own approach to measuring improvement in the small group of pupils who were subjects of the enquiry. Clearly the use of numbers is not an exact science in human development, but their strategy is an attempt to build on the general impression that pupils were more motivated and engaged. Moreover they provide simple evidence that a good number of teachers are sufficiently interested in Creative Partnerships work to join the school's Creativity group. Overall this is a good example of a school effectively using the Framework as a programme management tool by keeping a focus on what the project was trying to achieve, what might count as evidence of that achievement and the tangible outcomes of the project.

The creative agents we interviewed in one ADO had a sophisticated understanding of forms of evidence and cited examples of using attendance statistics, and baseline measures of distance travelled as well as film and other forms of media. The creative agents in this ADO

demonstrated a clear grasp of their role and there were examples of skill and ingenuity in carrying it out. The reason for the generally assured and sophisticated approach of the ADO may well have been the stability and continuity of the staff team and their creative agents.

However, in the same way as planning forms often described outcomes and evidence vaguely, a large majority of evaluation forms made only broad assertions and failed to support claims about outcomes with evidence. Too often reports glossed over evidence, speaking very generally about change and impact, raised standards, teacher and pupil attitude shifts and greater self confidence without providing specific and supportive data.

This weakness in the area of identifying and reporting outcomes and evidence was one we identified in our 2008 report[34]. We therefore spent some time considering why this weakness is still so prevalent and how to address it. There is no doubt that ADO staff were aware of the issue in our interviews with them. Around the country the creative agent training and development, funded by Creative Partnerships National Office, is sharpening the productive challenge to schools which many creative agents can offer. However, ADOs might usefully emphasise the need for creative agents systematically to return to analyse predicted outcomes and evidence when they facilitate evaluations. Also it would be valuable if ADOs helped schools to analyse data, exploring issues of rigour and validity. It is, moreover, likely that those involved in planning and evaluating projects can identify outcomes and evidence with growing insight and expertise as they go through the processes comprising the Framework.

It should also be emphasised that the lack of evaluative rigour in the majority of reports is a more general phenomenon, rather than a particular deficit in Creative Partnerships work. As long ago as 1996 The Teacher Training Agency launched teacher research grants and the Creativity Action Research Awards evolved from such policy initiatives to encourage grass roots educational research. But surveys of teacher research and evaluations have found little to commend them. For example, Foster 1999:

> A lot of the reports made bold, descriptive and evaluative claims...which would have been very difficult to establish...teacher-researchers appeared unable to distance themselves from their preconceived views about effective practice and their findings and evidence seemed shaped to support these views

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[34] 2008. p16ff

Similarly Earl and Timperley's[35] research into teacher understanding of data found that schools tended to give responsibility for data analysis to one key person, often a senior teacher or maths teacher. Consequently few teachers understood how to analyse and present evidence in the form of data to back their claims about school improvement.

Because the development of creative practitioner skills is one of the aims of Creative Partnerships, evaluations might be expected to include comment on, for example:

- how practitioners had learnt more about school organisation and the curriculum;
- how they had developed their relationship with pupils including behaviour management;
- or about how they had learnt to work with special educational needs, gifted and talented and a mixed ability range;
- how they had developed their creative practice as a result of working in schools.

Moreover, the Framework is designed so that teachers and young people can reflect on practitioner learning as well as the practitioners themselves.

However, interviewees in three ADOs we visited expressed the view that that there was a risk of marginalising creative practitioners and failing to evaluate their development as thoroughly as that of schools. One of the creative agents said that creative practitioners and their learning did not play a prominent part in Creative Partnerships evaluation. Another reported that a project had funded a practitioner for half a day in order to write up an evaluation. This had resulted in a detailed and insightful evaluative report which had not been expected. In another ADO the director and programmer agreed that practitioners were given less continuing professional development than other stakeholders. These interviewees added that this is an area for development in the ADO which will focus on developing those creative practitioners committed to critical engagement. This ADO had therefore developed an apprenticeship scheme, *The Associate Programme*, which aims to train a small number of practitioners, enabling them to develop their own creative practice which they will then feed into school projects. At another

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[35] The authors subsequently offer a framework for learning conversations:
    a) respect and challenge your colleagues
    b) clarify your purpose
    c) get clarity and a deep understanding of the problem
    d) pose progressively more focussed questions
    e) recognise sound and unsound evidence
    f) familiarise yourself with statistics and measurement concepts;
    g) focus on interpretation
    h) reserve judgement
    i) tolerate ambiguity (Earl & Timperley 2008)

ADO the training and development priority was to provide for creative practitioners beyond the freelance sector in institutions such as the museums service.

These observations were borne out in the database. Planning forms very rarely described specific outcomes for creative practitioners, and only rarely was there reference to what the practitioners had learnt. One possible explanation for this is that the profile of the three Schools Programmes is having an unintended consequence, namely a tendency to pay less attention to the Creative Partnerships objective of developing skills in the creative industries. Naturally there were exceptions to this. In one end point report there is a rare reference to the development of a creative practitioner's creative practice:

> There is evidence that the project has had some impact on creative practitioners' learning: [practitioner A] felt that his discussion of photography with teachers had impacted on his approach to professional fashion shoots and [practitioner C] appreciated developing relationships [with teachers and pupils] over a longer period of time. Two of the practitioners however felt that their greatest area of learning had been in how to deal creatively with more negative feedback than usual, and developed their ability to listen and adapt...

and in another report:

> The anticipated impact for practitioners was for them to identify the right point at which to completely hand over facilitator responsibility to staff. Because of the practitioners' good skills at identifying teacher levels of confidence and needs within the project they were very aware of their initial fears and paced the project accordingly. It would have been inappropriate to give too much responsibility to staff too soon as this would most likely have had the effect of disengaging them from the process. The practitioners always made sure to give the staff a role within the project and encouraged them to facilitate work with the children. They also included them in the planning and evaluating of the sessions and eventually, because of this gentle and inclusive approach the teachers were able to take some responsibility for activities between sessions…

When creative practitioners themselves were the authors of evaluative text, they tended to write about pupil or teacher learning more extensively than their own. Occasionally the practitioner's analysis was comprehensive and insightful, picking up some of the issues we address elsewhere in this report:

The practitioner felt that the project was a good idea for the school, although felt that perhaps they were attempting such a project before they were wholly ready as a school. The practitioner felt there needed to be more clarity around whether the school was looking at changing creativity and changing the outdoor environment; the school needed to be clearer around this as, although there were elements of both in the work, neither was wholly grappled with. Due to the work there has been a change in the school towards creative ideas and developing a storytelling culture, but the environmental work has not yet had the full impact and [the] school need to continue this. The practitioner felt that the school wanted to develop a creative curriculum but also develop outdoor space and felt that perhaps the links between these two areas were slightly tenuous. The practitioner would like to see the school to do more questioning rather than completely agreeing with all of the ideas brought forward. Teachers were sometimes shy and wanted to go along with the practitioner. The practitioner felt that it would be better to have a greater emphasis earlier in the project i.e. planning stages, in being clear to identify what [the] school really wanted to achieve in a more specific sense as the brief was very wide.

So we suggest that all parties to evaluation should ensure that reflection on creative practitioner learning is as carefully considered as that of teachers and pupils.

The evaluation forms give the opportunity for respondents to score the value of aspects of creative learning in projects, using a four point scale. The guidance points out that:
...Analysis of the scoring system provides useful information about trends developing within Creative Partnerships projects together with a rapidly understandable set of indicators about the agreement or disagreement in the three perspectives of young people, teachers and creative practitioners.
Change Schools and Schools of Creativity planning and Evaluation Guidance (p12)

Whilst respondents often rated projects *good* or *high value*, these scales were almost always only partially completed. Nevertheless, fully recording the grades would help creative agents and school co-ordinators to monitor projects and check for these differing perspectives. For this reason we recommend that creative agents ensure that teachers fully complete the grades. Whilst the grades are primarily seen as formative we have always believed there is a case for

analysing aggregated grades across an ADO or across the country within a mixed methods approach to analysing the impact of Creative Partnerships.

Some ADOs still commission forms of external evaluation. We were provided with published external evaluation materials during two of our visits.

Use of materials Case Study

An ADO provided an excellent overview of the progress of Creative Partnerships work as a result of a review conducted by representative head teachers and local authority staff. The booklet the ADO produced as a result of the review is partly a narrative but also contains some useful evidence of change. For example it tracks the examination performance of Creative Partnerships schools at 2 key stages, then compares this with the average for schools in the region and with national trends over a three-year period. It discusses the role of creative agents. It records, for example, a high school which has seen attendance rates rise from 86% to 94% during its five years' involvement with Creative Partnerships. The same publication contains a section monitoring all 29 Creative Partnerships school OFSTED reports in 2006 -7 and recording all the OFSTED references to Creative Partnerships and to creative learning and teaching.

The booklet includes a detailed analysis of common creative processes: *'we have broken down the creative journey into a number of observable stages and then isolated specific creative signals displayed by the children and visible to the artists during these stages.'*

The booklet, whilst it ranges rather widely over psychological and neurological theories, offers some useful indicators about creative processes in young people.

Another booklet from the same ADO provides a range of useful evaluative interviews with pupils and teachers, and therefore illustrative material for others.

We looked in particular for evidence of pupil participation and 'voice' as a theme this year, and found many more direct transcriptions and descriptions of pupil feedback than in 2008. Moreover, the establishment of pupil groups and subsequent co-construction of learning was common in the sample of project evaluations we looked at:

> *A pupil advisory group of six children who met with myself and [creative practitioner] to produce an outline idea for the project. These pupil advisors then reported back to their classes and the views of the year group were sought. I*n October we invited parents to

join the Advisory Group and were very fortunate to get three parents involved plus two parent-governors. This gave us a chance to consider creativity and how we could maximise it within project.

Another school had established an active Creative Partnerships Pupil Innovation Group and in two ADOs we found interesting models for involving pupils: at one, a school appointed a male and female creativity representative in every class. The representatives took part in the selection of creative practitioners to work in the school and also took responsibility for gathering evaluative feedback from classmates. Even at the foundation stage this was done with the help of the teacher and, in year six, the creativity representatives had devised a questionnaire. Some of them filmed evaluations and it was expected that they would compile a film from the evaluations.

In the sample of forms we read around half contained copied and re-pasted sections of prose at different points in the evaluation forms. In some cases this is the most logical way of including the planning context, for example. In some cases it was because the creative agent had chosen to conduct a conversation with pupils, teachers, and practitioners all together and then had written a composite record of the points made. This may be appropriate in some cases but may lead to omissions in others. In some cases it appears that the author was cutting and pasting to shortcut the evaluation process. This practice of duplicating text in the forms may support the assertions by some of our interviewees about repetition in the forms. Since their assertions are currently not substantiated with examples and since this evidence is inconclusive we suggest a review of the forms with a focus group of end-users. Nonetheless, at the time of writing a new version of some of the forms has been produced.

11 - Other issues

During our nine visits we found that most ADOs had introduced annual reviews with their schools. This is not a requirement of the Framework but seems to us to be a valuable quality control process, which contributes to review, planning and the sustainability of creative learning and teaching in those schools. Three ADOs we visited reported that their annual review process had a significant impact on practice and had led either to a complete review of processes with much tighter guidelines for schools and creative agents or a mutual 'parting of ways' between certain Change Schools and the Creative Partnerships programme as it became clear that the

schools were unwilling to participate in Creative Partnerships planning and evaluation processes. This quality control process was seen as important to keep Creative Partnerships true to its aims and principles and to secure accountability of public funds.

During our visits there was a high correlation between a sophisticated understanding and a rigorous quality control of Creative Partnerships work on the one hand and the length of experience of staff on the other. For example, in one ADO there are 16 creative agents, three of whom have been in the team since 2002, seven of whom have been creative agents for 4 years and six of whom completed a creative agent training course which resulted from an National College for School Leadership–funded report. The continuity of creative agent experience was evident in the quality of their work and the level of conversation we had with them.

At another ADO the two programmers we interviewed had worked on Creative Partnerships almost since its inception. They had a sophisticated and balanced view about using the Framework and comprehensive understanding of Creative Partnership's place in school planning and improvement and of securing the legacy of Creative Partnerships. Another ADO had 40 creative agents, many of whom now had several years of experience and who were contributing to the articulation of the values and philosophy of the ADO in an area of profound social, economic and cultural challenge. We visited ADOs which had been established prior to the Creative Partnerships national initiative. Here, teams had generally developed an admirable independence of thought and flexibility in framing working partnerships. The stability and (comparatively) assured future of such ADOs in the community seems to imbue the organisation and the partnership with confidence and resilience implying a sustainability of creative learning and teaching in schools and the legacy of a lively engagement in cultural intervention. In another ADO, by contrast, the team are relatively new yet are fully engaged in a reflective and critical debate about the quality of evaluation with their stakeholders and amongst themselves. They are committed to raising the standard of evaluation through engaging stakeholders in debates about national agendas, focused CPD training and ensuring schools are using the CSDF framework and projects strategically.

We judge that, as a result of this accumulated experience, ADOs are now better at quality management and control and monitoring schools, as well as establishing planning cycles and deadlines.

12 - Conclusions

Over the three years of our audit, the Creative Partnerships National Office has responded positively and promptly to our recommendations and the staff at ADOs and schools as well as creative practitioners have engaged with us in a productive conversation about Creative Partnerships practice. There is comprehensive evidence that the planning and evaluation of Creative Partnerships projects has been developed and refined. We are grateful for the openness to independent audit shown by the Creative Partnerships community. We hope that the following final observations and recommendations will be acknowledged in the spirit of continual improvement as the audit team completes its work.

CCE

The Creative Partnerships Schools Planning and Evaluation Framework is widely seen by teachers, creative agents and ADO staff as necessary, and is securing largely consistent Creative Partnerships practice across the country.

- CCE should, however, continue progress in refining and streamlining reporting forms – perhaps by convening a small group of end–users - particularly to address any assertions that the forms are repetitive.

CCE has made significant progress in introducing a robust and fit-for-purpose Creative Partnerships database.

- As a matter of priority CCE should develop and disseminate large scale collations or analyses of centrally collected data through the design of database reporting functions. The resulting reports would potentially inform Creative Partnerships strategy at regional and national level, and provide evidence about the impact of Creative Partnerships. ADOs, creative agents and school staff would then begin to benefit from the database.
- CCE should continue and extend training events and programmes, particularly for creative agents.

Area Delivery Organisations:

Often offer useful feedback on schools' applications to the Creative Partnerships Programmes.

- ADOs should direct more specific advice to the creative agents who subsequently plan projects in schools, and should monitor how creative agents and schools follow that advice.

ADOs have made significant progress in developing training programmes for creative agents.

- Nevertheless, more could be done to help creative agents challenge schools by following up weaknesses in enquiry questions, planning outcomes and evidence gathering.

Many ADOs now conduct rigorous annual quality reviews of Creative Partnerships work with each of their schools. This is a useful enhancement to Creative Partnerships processes.

During our visits there was a high correlation between insightful articulations of Creative Partnerships as well as rigorous quality control processes on the one hand and the years of experience of Creative Partnerships staff on the other.

Schools

As in previous years, most schools report positively and enthusiastically about Creative Partnerships.

Nearly all schools in our sample now link their projects and enquiry questions to school improvement, development plans or their OFSTED reports and occasionally all three.

Schools report pupil participation in Creative Partnerships and 'pupil voice' much more directly and frequently than last year. There is a significant volume of evidence that pupils are productively involved in all stages of projects.

The CSDF is a broadly successful innovation for Change Schools and is working effectively in the majority of them.

- However, schools should seek to involve more staff, pupils, parents and governors, as well as the local authority and possibly local cultural organisations in discussions about the CSDF.

Only a minority of schools produce robust evidence, for example, pupil data, to support the claims they make about pupil progress and teacher development as a result of Creative Partnerships projects.

Teachers and Creative Practitioners

School co-ordinators and teachers often made detailed, thorough and comprehensive contributions to planning and report forms.

- They should focus more on analyses of the nature of creative learning and teaching, and rather less on description and assertion.

A large majority of all enquiry questions and topics in our sample were – as last year – vague, or multi-faceted. In these cases the evaluations often recorded that the project did not really address the enquiry or that the enquiry tried to address too much.

- In order to collect the evidence and test the outcomes of Creative Partnerships projects, School Co-ordinators and other teachers – assisted by creative agents - should formulate specific and precise enquiries - which can be matched by evidence - and follow them closely through project planning and evaluation.

There is a risk that the development of creative practitioners is being marginalised, possibly as an unintended consequence of the current focus on the three schools' programmes. Some ADOs noted this and are taking steps to redress the balance.

- All parties to evaluation: teachers, pupils, creative agents and creative practitioners need to ensure a balance in planning and evaluation so that creative practitioners' learning and development is given equal weighting.

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CP AUDIT Visit Template 2009 (Confidential)
Visits to 6 ADOs

Purpose of audit:

- To evaluate the self-evaluation process - from planning to end project reports; are reports rigorous, fit for purpose, consistent and comparable?
- Validate and disseminate regional strengths and good practice
- Synthesise and interrogate common Creative Partnerships issues across the country
- Challenge and support Creative Partnerships in their work
- Ensure evaluation processes are serving the aims, values and objectives of Creative Partnerships

Date of visit:	
Area Delivery Organisation (ADO):	
Name of Oxford Brookes auditor:	
Interviewees: (e.g. school co-ordinator, ADO programmer, creative agent, head, lead-teacher)	
Brief description of ADO e.g. when established, management structure, number of employees, number & type of schools involved (change schools, enquiry schools), distinctive local context	

KEY QUESTIONS	
1. Who is involved (in the self-evaluation process**)?** k) Pupils/young learners l) teachers – coordinators/lead, m) creative practitioners n) CP programmers o) senior leadership teams p) governors q) parents r) representatives of cultural organisations s) LAs t) other	

Please comment on the extent of the participation of young learners (see 2008 audit conclusions). Are any stakeholders under-represented? What preparation did those involved receive? What professional development/ training has been undertaken this year? By whom?	

2. What is involved?
 	
   f) What processes were used to elicit and record views: CSDF, project plans, place and nature of deep conversations, end reports, other? (see in particular 2008 audit report on deep conversations)
 	
   g) How were these processes managed? (Role of creative agent/role of school coordinator/role of lead teacher/role of creative practitioner/role of pupils?)
   h) What other information was used e.g. school data, SIPs, SEFs, SDPs, OFSTED reports?
   i) How was compliance with the requirements of the evaluation model monitored by the ADO?
   j) Are there any compliance issues? (e.g. no end point conversation, absence of project end report on database…Check against Creative Partnerships national evaluation requirements)	

3. Impact and lessons learned?	

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c) Distance travelled? d) Evidence used to support learning of the 3 groups? e) Modifications to Creative Partnerships delivery? f) Will there be consequent refinements to evaluation practice?	
4. *Auditor's* assessment of quality of evaluation? e) Is there evidence of rigour, balance, validity & objectivity? f) Examples of good practice, worthy of dissemination? g) Possible impediments to consistent use of new National Evaluation Framework? h) *(Where used) effectiveness of external evaluators (e.g. HEI, consultant, LA)?* i) *Support and guidance from CCE/CP?* NB Although these questions are primarily for the audit team, you may find it helpful to put them to the interviewees/ADO as well.	
What do ADO staff think about the Creative Partnerships National Evaluation Framework? (Include views on new database) Strengths: Weaknesses:	
ANY OTHER ISSUES *Add any further reflective comments by interviewees/audit*	

team member	

CP AUDIT: Aide-memoire for scrutiny of supporting evidence 2009
(using Creative Partnerships database where possible)

ADO:
Name of OB Auditor:

Are there 10 completed sets of evaluation documentation on the database?   Yes /
no

1. What data has been uploaded and is available? (CSDFs, mid and end point conversation, end reports)	
2. Is any material available for other audiences e.g. Creative Partnerships , parents, governors, pupils, LAs	
3. What kinds of data does the material draw on?	
4. Do any supporting documents show that the ADO is refining and developing its work in the light of evaluation?	
5. Does the material add value to Creative Partnerships activity? E.g. by modelling effective evaluation, by disseminating good practice.	

School strand documents (April 2008) Planning and Evaluation

Section A: Overview and Guidance documents

A1: Overview of Creative Partnerships schools programme planning and evaluation

A2: List of documents for Creative Partnerships schools programme planning and evaluation

A3: Enquiry Schools Planning and Evaluation Guidance

A4: Creative PartnershipsCS & SoC Planning and Evaluation Guidance

Section B: Creative School Development Framework form and descriptors

B1: CSDF Guidance and Descriptors

B2: CSDF Self-Assessment Form

Section C: Project Planning, Project End and Budget forms

C1: Project Budget form

C2: Creative Partnerships Enquiry School Project Planning form

C3: Creative Partnerships Enquiry School Project End form

C4: Creative Partnerships CS & SoC Project Planning form

C5: Creative Partnerships CS & SoC Project End form

Section D: Evaluation forms

D1: Creative PartnershipsNational Evaluation Framework

D2: Schools Sample Session recording form

D3: Creative PartnershipsEnquiry Schools Project Evaluation form – end-point

D4: Creative PartnershipsCS & SoC Project Evaluation form – mid-point

D5: Creative PartnershipsCS & SoC Project Evaluation form – end-point

Chapter 6 The 2009/10 Report: Creative Partnerships National External Evaluation Audit

6.1 The third CP Audit

Creativity, Culture and Education (CCE) retained the objectives of the 2007 and 2008 audits but, for this final year of audit, CCE also requested:

- a review and scrutiny of the whole Creative Partnerships (CP) project planning and evaluation processes, rather than evaluation only;
- a report structured around the main processes in planning and evaluating CP;
- a summary narrative about the major recommendations of audit 2007-9 and how CP had responded to this, both at national and regional level.

In addition I agreed with CCE that the audit team would analyse, as a particular theme, how schools used the Creative Schools Development Framework (CSDF). Finally the team followed up two key themes which emerged in 2008:

- the extent to which student participation and 'voice' played a part in CP projects;
- how Creative Agents (CAs) were prepared and trained for their key role in advocating, monitoring and evaluating CP projects in schools.

I devoted short sections to both of these themes in the 2009/10 Report.

The CP schools planning and evaluation framework, which was designed in response to recommendations I made in the 2007 audit Report, was widely used by teachers, CAs and Area Delivery Organisations (ADOs) as necessary. This resulted in largely consistent CP evaluation practice across the country.

By the 2009/10 Report CCE had also made significant progress in introducing a fit-for-purpose CP database. However, it had not disseminated any large-scale collations or analyses of this centrally collected data to provide evidence about CPs' impact and inform CP strategy at regional and national level. It emerged that these functions had not yet been designed into the software. The evaluation team regarded this failure to

generate analyses from such a large body of material as a major shortcoming of CP. This judgement was strengthened once we had seen an analysis, *The Story so Far*, by the Black Country Children Services Improvement Partnership (2008). This local authority report was a rarity in CP literature in so far as it systematically charted attainment in English and maths at Key Stage Two, (11 years old) and at GCSE, (16 years old) over the period 2004-7, comparing national attainment averages with those in all Black Country schools and finally with those in Black Country CP schools (Wood, 2010, p.38). It also provided both a comparative analysis between CP schools and non-CP schools across the Black Country, and longitudinal data on CP. This was the sort of analysis which the Department for Culture, Media and Sport (DCMS) (2004) had originally required of CP and clearly illustrated the attainment aspect of CPs' impact on Black Country schools. That a local authority had initiated the report rather than CCE itself implied a failure by CCE fully to conceive of an impact evaluation strategy for CP.

This final audit found common weaknesses in the quality of the evaluative material about CP. Only a minority of schools produced robust evidence, such as pupil data, to support the claims they made about CPs' impact. There was a lack of evidence about the development of creative practitioners, possibly as an unintended consequence of the focus on the three schools' programmes. Also, a large majority of all enquiry questions and topics in our sample were – as in 2008 – vague, or multi-faceted. In these cases the evaluations often recorded that the project did not satisfactorily address the enquiry topic it originally set out to investigate.

Enquiry questions:

CP projects in schools were almost invariably planned in response to an enquiry question, which was framed to investigate some aspect of creative learning and teaching. The school CP co-ordinator designed the enquiry question with advice from the school's CA. The CP process of articulating and answering some form of enquiry was derived from a government-funded professional development programme for

teachers, Best Practice Research Scholarships, which funded teachers to research, study and write up small-scale research projects relevant to their own teaching.

To build a more complete picture of this lack of precision in framing enquiries, I designed a coding for enquiry questions on a 1-4 scale, and assessed, against the coding, projects from all 10 schools in two ADOs, making 20 schools in all. This sample of enquiry projects included primary and secondary schools in both an urban and a rural ADO. On the scale 1 represented a question with a tight focus which could be matched with clear outcomes and evidence and 4 a vague or compound question which would be difficult to address systematically or support with evidence. In the sample, 25% of the enquiry questions scored a 1, based on my criterion of clearly focused questions, while rather more - 36% - scored a 4, being vague and multi-aspect questions. I looked at the project evaluations about the outcomes of these enquiries in the same sample of schools, using another 1-4 scale, where 1 represented outcomes which could be corroborated by evidence and 4 represented vague or general assertions derived from observation, for example about improved confidence. In the sample 73% of the enquiry outcomes scored 3 or 4 by asserting evidence or citing observations which could not easily be corroborated. So almost three quarters of the sample enquiry questions could not easily demonstrate their impact. The findings which emerged from this sample coding exercise implied that, despite the help of a CA, school staff were not thinking carefully about the intended impact of their creative project when they designed the enquiry. The match between the results of the enquiry coding sample and the outcome coding sample also pointed to the unlikelihood of identifying evidence arising from poorly constructed enquiries (Wood, 2010).

After reviewing the draft 2009/10 Report, CCE's Research Team asked me to design this coding exercise to provide further evidence of the evaluation team's finding that the majority of CP enquiry questions were not adequately designed to interrogate CP's impact. The disappointing findings from this small sample analysis had important implications, since the Enquiry Schools Programme, based round designing and carrying out enquiries into creative learning and teaching, was the largest of CPs' three

programmes. The CCE schools team eventually addressed these quality deficiencies by writing and disseminating quality standards in 2010, an undertaking to which I was asked to contribute (see Chapter 8.1 of the thesis).

The three years of audit drew on substantial primary material. During these years the audit team visited all 36 ADOs in either their new or their previous incarnation, as area Creative Partnerships offices, and read evaluative accounts of around 900 CP projects.

Summary Issues in the 2009/10 Report

All members of the CCE leadership team read and commented on my draft reports rather than just the CP Research Team. The whole leadership team requested many changes and clarifications to this audit Report. I worked on nine drafts of the 2009/10 Report, which, because of the exchanges with CCE, was not published until March 2010, six months after submission. So it took an unprecedented time for the final draft of the Report to be approved and disseminated. There was no stated reason for the many amendments CCE requested, but it was surprising that the same leadership team which required so many small changes in 2009/10 had accepted without amendment the first audit Report (Wood, 2007) which made radical recommendations to abandon CPs' evaluation system and its database (see Chapter 4.1 of the thesis). One possible explanation is that, given the comprehensive scope of the three audits as detailed in the previous paragraph, CPs' leadership became concerned about the paucity of evidence about CPs' achievements and impact across the country.

The CP Research Team pointed out to me in the negotiations about drafts that it wished to develop the capacity of its own workforce in ADOs to evaluate CP and collect evidence of its impact (Wood, 2010, p.11) rather than continue to allow ADOs to commission external evaluation. But the 2009/10 Report found little evidence of CPs' impact and found little expertise in designing enquiry questions, suggesting that there was insufficient in-house expertise across the country. This was despite the extensive training programme for CAs, which I described (*ibid* pp.11-12). In the 2009/10 Report I also pointed out that there had still been no aggregated outputs on CPs' impact from its

database: 'it is regrettable that a range of regional and national data analyses on the impact of Creative Partnerships has not been produced, during the three year period of this audit' (*ibid* p.13). So the CP leadership team's requests for amendments may have been prompted by a desire to soften the disappointing findings on CPs' impact in the three audits. It was now even more important that CP was seen to be influencing school improvement because of the shift towards school standards implied by CPs' introduction of three schools programmes in 2008.

Around this time CCE had widely circulated a pamphlet, *The Impact of Creative Partnerships* (2008), which contributed to the interpretation of impact in the context of CP. First, it lists motivation and attitudinal change as a principal impact. So, on page two, the pamphlet states: 'In projects throughout the country, we have seen students' participation in Creative Partnerships projects increase their confidence and self-esteem.' To exemplify this they cite research of head teacher perceptions about improvement in students' confidence. This makes a common error by mistakenly citing interviewee perceptions as corroborative evidence. Clearly to corroborate such claims about young people's dispositional development as a result of CP, research would need to observe a sample of individuals closely and over a long period. My reports point out that, whilst the impact of CP on young people's confidence was frequently claimed, it was rarely matched with a research method which could have corroborated it. The principal types of impact reported in *The Impact of Creative Partnerships* are dispositions; self-esteem, confidence, motivation; the sorts of impact which can only be researched by long term, psychological observation of individuals.

The document's section on whole school change also makes erroneous claims about CP. They cite the appointment of a Director of Culture and Creativity, and the inclusion of creativity in mission statements as evidence of impacts in schools. However, these provisions are designed to stimulate an impact on creative learning and teaching. They are not impacts in themselves, a clarification I made through the predictive impact model I designed in my 2012 Report on CP's legacy (Wood and Whitehead, 2012).

More convincingly, however, the document also cites research which indicates higher

attainment, fewer incidences of challenging behaviour and higher attendance levels in CP schools in Merseyside compared to non CP schools in that area. Clearly this is, in principle, a much more valid source of evidence, but it is a source from which little evidence emerged in the 2009/10 Report.

The three audits I led collected a great deal of testimony from school staff and creative practitioners about the sort of dispositional development in young people profiled in *The Impact of Creative Partnerships.* Indeed an increase in confidence, self esteem or both was the most frequently cited benefit of CP as recorded in project evaluations. Insofar as these positive verdicts dominated feedback about CP, its major achievement was that it was valued by almost all the teachers and others who wrote project evaluations. Even allowing for the 'Hawthorne effect,' (see Chapter 11 of the thesis) whereby recipients of CP funding would be likely to commend the policy, the prevalence of positive testimony on CP is noteworthy and – retrospectively - the audits did not give sufficient credit to this body of feedback.

Instead the audits emphasised that there was insufficient evidence of CP meeting its stated objectives or creating a database which could collate evidence of its impact. This has led me to consider and partially accept the more generalised realities of implementation gaps between public policy and practice, a subject which the following section covers in more detail.

6.2 A retrospective perspective: Policy implementation gap and the real world

It seemed to me that one of the unintended consequences of focusing CP around three large schools programmes was that it became a policy programme with an implied focus on school standards and school effectiveness. The development of creative practitioners – their understanding of schools and skills in working with pupils and teachers – were not widely reported. Practice seemed to have diverged from policy and was now rarely directed towards encouraging partnerships between the creative and cultural sector and schools, and more towards pupils, teachers and other school staff.

This possibly reflected a particular opinion among staff in certain ADOs that CP was not demonstrating its impact clearly enough nor reflecting the determined pursuit of school improvement which characterised post-Thatcherite education policy. The Change Schools and Schools of Creativity Planning & Evaluation Guidance (2008a) had largely been compiled by staff in ADOs who had this view, as I found out when I attended consultations about it. The tensions between what I saw as CCE's laissez faire approach to monitoring project evaluation and an emerging focus on CP and school standards among certain ADO directors, led me to reflect on dislocations in policy enactment more broadly.

The three CP audit reports were structured with sections on how CCE, the ADOs, creative practitioners and teachers respectively contributed to evaluation. This structure helped to focus my attention on the extent to which each layer of CPs' policy agents reported on how it was implementing CPs' intended aims and objectives. The extent to which these aims and objectives were met became the principal benchmark for my CP evaluations; the overarching point of reference I applied to each evaluation contract brief.

I thus began to form a critique centred on the extent to which agents of CP policy - teachers, creative practitioners, ADO staff such as CAs and CCE itself - were enacting policy as intended. There was an ideal opportunity to reflect back on the three audits the evaluation team had carried out, since we were tasked, in the 2009/10 Report, with providing a narrative summary of our major recommendations over the years, and CPs' responses to them. As a preface to this section of the Report I listed what I perceived CP project evaluation in schools to be principally about:

> …better understanding of creative teaching and learning; formative enquiry i.e. acting on and making use of information that emerges during the project; the pursuit of enhanced practice; articulating and disseminating lessons learnt (Wood, 2010, p.9).

This reflected my – certainly idealistic - linear and literal conception of how the activity of evaluating CP projects ought to contribute to CPs' overall aim and objectives in enhancing creative learning and teaching.

But the evaluation team I led, by this third audit, saw insufficient practice of the sort listed in the above quote and were thus more critical than in our two previous audits: there was little evidence that ADO staff were conducting the sort of 'deep conversations' which would identify the development of creative skills, one of CPs' objectives:

> However, in the same way as planning forms often described outcomes and evidence vaguely, a large majority of evaluation forms made only broad assertions and failed to support claims about outcomes with evidence. Too often reports glossed over evidence, speaking very generally about change and impact, raised standards, teacher and pupil attitude shifts and greater self-confidence without providing specific and supportive data (Wood, 2010, p.34).

The evaluation team was surprised that CCE could have amassed so much material, but their staff appeared neither to have aggregated nor analysed it to throw light on how well the CP policy aim was being realised regionally and nationally; this view was shared:

> In four interviews ADO staff expressed some bemusement that no regular composite reports or analyses of the data which they had submitted onto Creative Partnerships databases had been generated by the databases to inform their strategic and policy decisions. One ADO expanded on this theme; ADO interviewees said that the National Office was 'disenfranchising' the regions and the new creative organisations by failing to disseminate enough about the practices of creative learning emerging from the aggregated data. They believed that there was a 'fantastic opportunity to share with other partners,' which was currently being missed (*ibid* p.18).

The evaluation team was disappointed that:

…a large majority of project planning forms still contained weak enquiry questions which would either be difficult to match with outcomes and evidence at the end of the project, or too broad and multi-faceted to manage effectively, or both. For example, in one ADO, two of the planning forms recorded that the school wished to address five different issues in its enquiry. There was no evidence in the evaluation reports to suggest that this was done in a systematic way. Yet Creative Partnerships' wording of the pro-forma is very precise and simple, and so provides a clear prompt for planning groups, including young people:

'What do you want to understand better?' (Planning form Section 2)

Other enquiry questions were too diverse to be workable; one muddled application form named literacy as an aim, and focused on both severe learning difficulty and gifted and talented pupils. Yet the enquiry question was:

How can school create more enriching and meaningful experiences, which are relevant and meaningful to the children whilst, at the same time, build on their development of key skills? (Application Form, Planning Form) (ibid p.27).

These were fundamental 'policy implementation deficits.' Policy implementation research literature can illuminate and explain these implementation deficits and the next section juxtaposes some of this literature with the implementation critique I have retrospectively developed in re-evaluating CP.

6.3 Policy Implementation Research

Van Meter and Van Horn offer a diagrammatic representation of the policy implementation process which can be seen as relevant to the CP programme:

(Van Meter and Van Horn, 1975)

The second column of the diagram is particularly relevant to how policy implementation emerged in the evaluations. As can be seen in the 2007 audit (see Chapter 4.2 of the thesis), CP National Office did not enforce or monitor compliance with its recommended evaluation framework. CAs rarely followed up ADO feedback on Enquiry School applications (Wood, 2009, p.26). The characteristics of ADOs as implementing agencies were very diverse, as emerged in the 2009 audit. The ADOs which were community interest companies had a different ethos to those which had a more elite character, such as The Royal Opera House. The disposition of the implementers such as school staff led to wide variations in how CP was realised in schools.

In this observation I subsequently recognised Parsons' (1996) metaphors. His 'machine metaphor' describes an insufficiently disciplined chain of command and enforcement of funding obligations. I had reported in 2008 that not all schools were meeting their contractual obligation. For example, in one ADO, only 50% of schools returned evaluation data by the deadline, and some ADOs took the view that there was nothing they could do about compliance (Wood, 2009, p.21). Parsons' 'brain metaphor' centres on poor information flows. CCE's flow of information principally comprised literature

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surveys rather than examples of good practice or strategies in developing creative learning and teaching (see, for example, Banaji, Burn and Buckingham, 2006).

Lipsky (1980) coined the phrase 'street level bureaucrats' to describe cohorts of policy implementers, whose unrealistic workload leads to policy implementation deficit. I recognised this in the cadre of CAs and teachers, who frequently complained about the complexity of the CP evaluation framework. Staff at six of the seven CPs we visited for the 2008 Report, for example: '…expressed concern about the overwhelming paperwork burden of complying with planning and evaluating a CP project,' (Wood, 2009, p.9). In the following year the audit team conducted 80 interviews with CAs, teachers and other stakeholders and found opinion about CPs' bureaucracy almost equally divided. Among the negative respondents some seem almost to recognise the street level bureaucrats:

> Staff in one ADO believed strongly that the focus on paperwork and ticking the boxes was the reason school staff increasingly perceived creative agents and programmers as 'policing' the system, simply making judgements on projects and school performance, rather than fulfilling their wider roles in facilitating, brokering and developing creative learning and teaching (Wood, 2010, p.16).

Hill and Hupe (2002) point out that, at every level of agency in enacting policy, there are individuals who undermine or distort policy aims or objectives, sometimes unconsciously: '[Policy is] mediated by actors who may be operating in different assumptive worlds from those formulating the policy' (2002, p.52).

As an example of these different assumptions, whilst policy pronouncements when CP was introduced aligned it to arts subjects, the CP National Office stressed in my contract conversations that creativity was not about the arts. Nevertheless, this latter interpretation seemed not to be the one made in schools. There was evidence that teachers and creative practitioners made the same sorts of assumptions as the policy authors in government: in the 80 schools sampled in the Change Schools Programme

evaluation, 90 projects were focused clearly on the arts, specifically art and design, new media, and English; by far the majority of projects (Wood and Whitehead, 2010, p.40).

However, the paradigm of a seamless and authentic interpretation of government policy, which I looked to as a performance indicator in evaluating CP, can be interpreted as too mechanistic and rationalist for the real world. The benchmarks I used in evaluating CP derived their rigour from logical frameworks (see thesis Chapter 10) for planning policy and expectations about effective policy implementation. However, from a reflexive perspective, perhaps my expectations that policy would both be well conceived enough to articulate outcomes and evidence and seamlessly implemented by CPs' staff was symptomatic of a technical-rational naivety. Cornbleth (1990) characterises the phenomenon in these terms:

> Technical rationality represents the generalisation of an engineering mentality to the manipulation of cognitive and social as well as material objects. It carries assumptions of machine-like functioning, reproducible linear process, and measurability of output. Technical rationality is also dependent upon the assumption of componentiality, i.e. that 'everything' is analysable into constituent components and that everything can be taken apart and put together again in terms of these components (1990, p. 202).

Quoting Barrett and Fudge (1981), Hill and Hupe also adopt a sympathetic position: 'Policy design is seldom initially clear and…renegotiation of details with a multiplicity of actors affected by that policy is an accepted part of the policy process,' (2002, p.70). Moreover, to assume a distinctive intention in expressions of policy is to fall into a technocratic trap, the 'intentional fallacy' (Ollsen, Codd and O'Neill, 2004) which ascribes a unifying intention to policy formulation. These authors draw on an interpretation of Foucault's (1981) genealogical method to urge an approach to critical policy analysis which uncovers the relationships and processes behind policy formulation (2004, p.48). Their favoured approach prompted me to consider CP through the lens of New Labour, the governing party for the majority of CPs' existence. By

looking at New Labour's education policy in retrospect it is possible to see an intentional fallacy in CP. I return to this analysis in Chapter 10.1 of the thesis.

This chapter has shown why the impact of CP – if impact there was - was not adequately evidenced in schools around the country. The 2009/10 Report contributed to clarifying CPs' purpose by explaining this problem in some detail for those who enacted CP. For example I deconstructed the poor articulation of CP project enquiry questions in the 2009/10 Report. From a retrospective position, the survey of policy implementation research has added to understanding CP by demonstrating the nature of policy implementation gaps in national policy programmes like CP. The next chapter, following a facsimile of my 2010 Change Schools Programme Report, concerns my next CP evaluation, which again required the evaluation team to define CPs' intended impact, rather than having it pre-specified by CPs' leadership.

Creative Partnerships Change Schools Programme Evaluation 2010

Acknowledgments

We are grateful to the heads, staff, pupils and young people, creative agents and creative practitioners at our nine case study schools for their hospitality and co-operation, and to the staff of the ten Area Delivery Organisations whose change schools formed our sample. We also 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

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

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

Main Findings:

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

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

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

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

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

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

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

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

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

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

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

2 Introduction

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

Creative Partnerships - England's flagship creative learning programme - fosters long-term partnerships between schools and creative professionals to inspire, open minds and harness the potential of creative learning. The programme has worked with over one million children and over 90,000 teachers in more than 8000 projects in England since 2002.The Change Schools Programme is one of the three Creative Partnerships School Programmes launched by Creativity Culture and Education in 2008[36].

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

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

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[36] See the CCE website for details of the three programmes http://www.creative-partnerships.com/programmes/
[37] From the Change Schools Prospectus p6.

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

The brief also required DWC to consider the role of Area Delivery Organisations (ADOs) in introducing schools to the Programme and the way in which creative agents used their time. ADOs are a mix of public sector and commercial or charitable organisations which locally manage the Change Schools Programme and funding[38] in each region of the country using *local eligibility and selection criteria* to consider applications from schools to join the Programme. ADOs appoint creative agents to work with the successful schools and are responsible for training creative agents and inducting schools into the Programme. ADOs monitor the project planning and evaluation forms produced by schools. In schools the Creative Agents co-ordinate and facilitate the Programme. They challenge the school's thinking as projects are planned and broker the appointment of creative practitioners. They facilitate programme management and evaluation, particularly through their skills in developing a reflective learning culture.

3 The evaluation's terms of reference

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

What is the '**nature and effectiveness**' of the Change Schools Programme?
What are its '**success indicators**?'
Did schools travel an '**appropriate distance** during the Programme?'

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

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

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

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

and to develop:

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

Therefore the evaluation team looked for indications of:

a) innovative creative learning and cultural activities;

b) pupil motivation and achievement;

c) positive impact on families;

d) teacher and creative practitioner skills;

e) school structures and processes.

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

Finally, to address 'distance travelled' the evaluation drew on Creative School Development Frameworks (CSDFs). Change Schools are required to complete this self evaluation form in each year of the Programme (see section 5.1). Although the Change Schools Prospectus makes clear that the

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

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

4 The theoretical and policy context of the evaluation

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

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

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

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

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

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

4.1 Creativity and Change

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

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

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

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

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

4.2 Change and Social Justice.

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

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

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

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

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

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

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

4.3 Transformational Change

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

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

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

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

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

This theme was taken up by high profile figures such as Andrew Motion[39] and Baroness Shirley Williams[40] during the period of this evaluation.

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

4.4 Linear School Change and 'distance travelled'

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

> Our Change Schools Programme focuses on generating a long-term dialogue across the whole school community about creative teaching and learning and the ways in which schools can become more effective creative learning environments[41].
> The Change Schools programme builds upon Creative Partnerships' practice of working with schools to bring about sustainable change.

This suggests that distance travelled by Change Schools can be more meaningfully conceived in terms of evidence that there is a substantive and ongoing discourse about creative learning and teaching as well as evidence of a capacity to sustain creative learning and teaching after the three years of funding ceases. Sections 7.9 and 7.10 cover the findings in relation to each of these.

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[39] ('National curriculum stifling creativity', says Poet Laureate, Daily Telegraph May 5th 2009)
[40] 5th Wales Education Lecture, January 2009. http://www.gtcw.org.uk/gtcw/index.php/en/news/corporate/121-baroness-williams-concerned-that-curriculum-stifles-teacher-creativity--except-in-wales
[41] From the Change Schools Prospectus p9 & 7 respectively

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

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

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

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

4.5 Creative Skills

Prominent among the four Creative Partnerships objectives is the development of *creative skills* among teachers, pupils and creative practitioners. The association of creativity with skills is aligned to psychological conceptions of creativity which has its modern roots in the renaissance of creativity research prompted by Guilford's address to the American Psychological Association in 1950. This skills conception is by no means central to all debates about creativity (see, for example, Pope 2005) but it was nevertheless necessary to the evaluation, either to locate how Creative Partnerships had

defined these skills or to identify a convincing taxonomy in the literature, so that they could be recognised in sample schools. It is important to distinguish what might be termed *generic* creative skills from *specific* skills in art forms such as pottery or digital imaging. Ofsted goes some way to identifying this distinction by stressing the difference between simply teaching creatively and *teaching for creativity* (2006:13). The concept of generic creative skills denotes in this evaluation the careful and informed deployment of a range of strategies and procedures which promote creativity in learning and teaching. These generic creative skills can be applied to a range of subjects, to a range of art forms, activities and problems. Since the sustainability and legacy of the Change School Programme is dependent on teachers and creative practitioners acquiring and modelling these generic skills so pupils can absorb them and use them in their working lives, this section explores what these skills might be.

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

Evidence that staff in sample schools drew on the wider body of literature about creativity (see section 7.10) was restricted mostly to their references to books and articles about the approach to early years' education in schools in the Reggio Emilia region of Italy and occasional references to using the 'Creativity Wheel,' a resource which assists teachers to track pupils' creative development. But schools might have been expected to draw on Creative Partnerships' own literature to inform their work. For example chapter 8 of *The Rhetorics of Creativity* (2006) deals with creativity and cognition. Or they might have drawn on the established body of guidance on developing creative skills. For example, Treffinger et al (1993) surveyed over 250 published materials on promoting creativity and

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Cropley (2001:138ff) reviewed a wide range of similar material. His proposed list of these strategies is based on the literature:

'Creativity fostering teachers are those who:

encourage students to learn independently

have a co-operative, socially integrative style of teaching

do not neglect mastery of factual knowledge

tolerate sensible or bold errors

promote self evaluation

take questions seriously

offer opportunities to work with varied materials under different conditions

help students to cope with frustration and failure

reward courage as much as being right.'

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

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

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

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

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

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

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

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

4.6 Families and creativity

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

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

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

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The research found that creative programmes:

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

Research by Snell et al (2009)[42] points to a connection between parents on low incomes and a reluctance to be involved with their children's schools. Snell also cites several studies which establish links between high levels of parental involvement and positive effects on pupil achievement, attendance and self-esteem.

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

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

i. the psychological tradition in creativity research which holds that creativity involves the practice of certain skills by individuals;

ii. the theory that creative learning and teaching promotes social justice and social mobility by improving pupil enjoyment of, and motivation for, learning, by engaging parents and families in learning and by improving access to the arts and cultural activity;

iii. literature on school change which argues that substantive progress or 'distance travelled' can be recognised in terms of a substantive and ongoing staff discourse about the change intended and the capacity of schools to sustain the change.

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

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

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5 Sources of data

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

5.1 The evidence base: sample schools

CCE anticipated that approximately 800 schools across the country would participate in the Change Schools Programme[43]. We therefore identified a 10% sample of these schools. First we proposed a representative sample of secondary (including specialist), primary, special, urban and rural schools in **ten** ADOs, representing every region of the country and then we took advice from ADO staff on the appropriateness of the list. They helped us to refine the sample, pointing out, on occasions, schools which would not continue with the Change Schools Programme into year two or schools which had hardly started their work. In each of the ten areas we finally settled on eight Change Schools which together comprised the sample of 80 schools (see Appendix 1). This consisted of **48 primary schools, three special schools, 27 secondary schools and two pupil referral units.**

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

The major source of evidence in the database for investigating whether schools have travelled an 'appropriate distance,' as referred to in the evaluation tender, was their completed **CSDFs**[44]. This is a

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[43] In fact approximately 972 schools had taken part in the Programme by November 2010.
[44] For a full version of the Framework see http://www.creative-partnerships.com/programmes/change-schools/change-schools-documents-resources-for-schools-in-receipt-of-funding,129,ART.html

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

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

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

5.2 The evidence base: case study schools

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

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

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recent research[45] about school change. At the second meeting we canvassed views on the emerging findings with the eight school representatives and facilitated an ongoing network of contacts for them.

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

5.3 Methods

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

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

Within the templates, we designed a summary of the CSDF using its five broad sections and assigning a number to correspond to each of the descriptor levels, one to equal '*beginning*,' two to equal '*progressing*' and three to equal '*exemplary*.' The two-page summary of the CSDF[46] provided an accessible representation of the school's self assessment and when the school had completed a second CSDF we were able to compare descriptors assigned in the first year with those assigned in

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

[46] See Appendix 4

the second (and in 22 cases the third) and thus see how the school perceived its 'distance travelled'. The nine case study schools commonly portrayed their position using what, in effect, was a five point scale, by assessing the school as 1/2 (ie between *beginning* and *progressing*) and 2/3 (ie between *progressing* and *exemplary*) and this was reflected in the analysis of evidence described below.

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

When we visited each case study school we normally conducted semi-structured interviews with member(s) of the senior management team, the Creative Agent, the school Co-ordinator, school staff, including, where appropriate, teaching assistants as well as pupils and creative practitioners. We discussed the content of the CSDF and asked staff to identify any sections of it where particular progress had been made. We asked that, where possible, our discussions with pupils took place with reference to work that they had completed as part of a Change Schools Programme project.[47]

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

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

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

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

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

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

5.4 Methodological issues

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

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

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

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

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

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

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

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

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

6.1 Pedagogy

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

    i.   default pedagogy – didactic, objectives driven, the dominant discourse of delivery;

    ii.   creative learning - pre-defining prior knowledge, outcomes and assessment;

    iii.   creative skills – use of pre-determined skills programmes such as Philosophy for Children;

    iv.   exploratory pedagogy – open-ended, reflective;

    v.   negotiated pedagogy – pupil participation in planning and identifying outcomes.

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

6.2 Permeation

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

6.3 Pupil Participation

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

6.4 Affiliation

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

6.5 Creative Agents

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

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

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

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

7 Findings

7.1 The Nature of the Change Schools Programme

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

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

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

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

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

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

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

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

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

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

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

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

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

Although intended as central to the nature of the Change Schools Programme[48], there was limited evidence of 'in-depth evaluation and reflection' about creative learning and teaching, about generic creative skills and about evidence to support claims for positive change in sample schools. However, nearly all sample schools submitted balanced and realistic self-evaluations, substantiated by their most recent Ofsted inspection reports in which inspectors made reference to the accuracy of self evaluation in 60 of the schools. The following extract is typical of the balanced approach taken to evaluating the success of a project in a sample school:

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

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[48] Change Schools Programme Prospectus p9

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

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

7.2 Success Indicators

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

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

At Ramsey Primary the Head Teacher and Co-ordinator analysed attainment data for evidence of distance travelled which was attributable, at least in part, to the Change Schools Programme. Their analysis was encouraging: they calculated a rise of 30% overall for year six pupils achieving level five scores in English and maths compared to a 12% increase the previous year. In year five 20 out of 45 pupils were already at level four in writing with nine others at a secure level three *a* – an increase of 10% from the previous year. In writing 73% were on track for level four+ compared to 45% three years ago. In year five's reading there was an increase from 74% on track to achieve against their targets in 2009 to 82% in 2010. At Ramsey, staff also drew attention to PASS questionnaires as evidence of the impact of the Change Schools Programme. PASS questionnaires contain a range of questions about pupil attitudes to their school and its staff[49] and provide a broad indicator of pupil motivation which, as we have seen in the discussion of Fullan (section 4.4), is believed to underpin positive school change. In a survey of PASS questionnaires for year five, teachers at Ramsey noted that all the children in one class reported that the most enjoyable work of the year had been with a musician on the Change

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[49] Pupil attitude to school and staff questionnaire (Keele University)

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

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

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

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

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

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

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

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

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

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

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

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

But frequently these sources of evidence were not followed up at the end of a project. For example, one sample school used the Durham Sunderland 'Creativity Wheel' to conduct a baseline assessment of pupils but did not return to it to measure progress at the end of the year's Programme. Whilst reflecting on this and capturing the few examples of good practice in recording evidence of impact, we devised a taxonomy[50] to demonstrate and exemplify the range of measures schools could use to corroborate positive claims made in schools' evaluation forms .

7.3 Existing commitment to creative learning and teaching

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

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

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

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

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[50] See Appendix 3

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

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

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

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

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

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

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

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

SSAT Futures Vision Award -

BECTa ICT Mark Award -

Arts Council Arts Mark

Healthy Schools Award

Sports Council Active Mark Award

Success for Everyone and Inclusion Quality Mark Award

Cultural Diversity Quality Standard

British Council International Schools Award

iNet.'

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

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

7.4 Critical influences on change

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

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

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

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

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

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

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

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

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

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

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

7.5 Effectiveness

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

7.6 Curriculum change and development

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

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

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

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

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

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

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

7.7 Development of the learning environment

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

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

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

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

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

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

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

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

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

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

7.8 Parental and community involvement

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

7.9 Sustainability and 'capacity to improve'[51]

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

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

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

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

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

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

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

7.10 Discussing creative learning and teaching

One of the aims of the Change School Programme[52] is that it should generate a long-term dialogue about creative learning and teaching. Through this dialogue it is expected that schools would identify and evaluate creative skills in staff, practitioners and pupils. This dialogue might also be expected to promote an understanding of the concepts and processes of creative learning and teaching. Thomson refers to this extended analytical discourse about what characterises creativity in schools when she suggests that one organisational metaphor for school change is that schools become a, 'sense-making collective intelligence,' (2007:16). The evidence for this would be the conception of models, processes, taxonomies and language to describe creative learning and teaching. There was little evidence of this in sample schools and – more notably – virtually no acknowledgement of the substantial literature on creativity during the last 60 years since Guilford (1950). In the few sample schools where the co-ordinators, staff and pupils had acquired a common language to discuss creativity, creative processes and creative learning, then creative skills were recorded as 'developing.'

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

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[52] Change Schools Prospectus p6

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

> 'One of the most significant outcomes of this project has been the realisation of just how powerful the tool pupil voice can be. I have been blown away and left speechless by the input of knowledge and opinion and the use of creative language from some of our pupils.' (Sample school end-point evaluation)
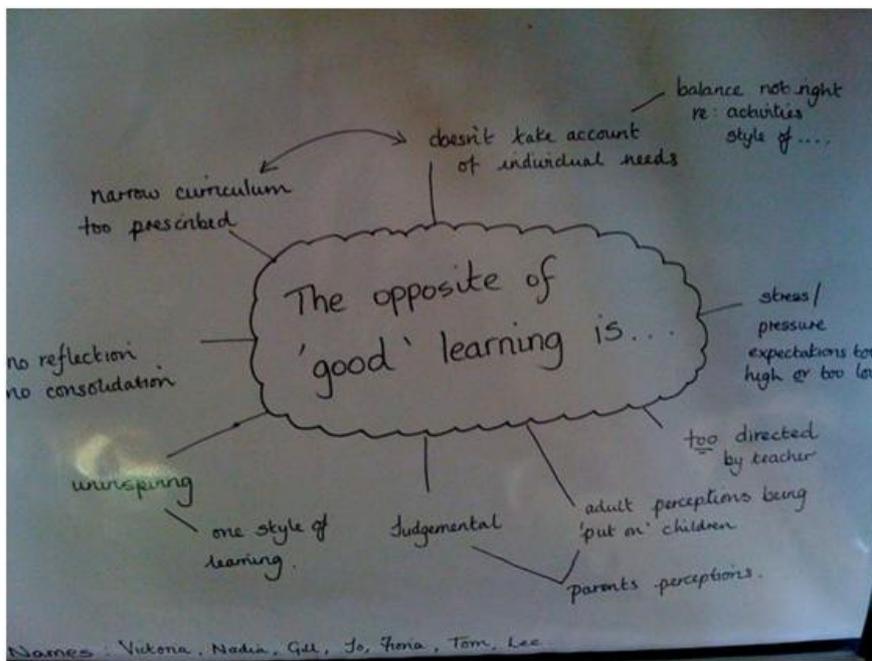
This flipchart was the result of a teacher's conversation with pupils at a case study school. Here even primary pupils had acquired the sophistication to discuss concepts like 'consolidation' and 'prescription.'

Conversely, where pupils and staff did not have this meta-language (one case study school in particular) they struggled to explain their learning and found it difficult to discuss new knowledge, skills and understandings.

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

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

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

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

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

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

Focusing on becoming more reflective......

Questions to ask myself each day /after each part of the project

* What has worked well? How do I know?
* what would I do differently? How?
* what do I believe about how pupils learn? How does this influence what I do /instruction I give?
* do I need data to help me conclude?
* what impact has this had?
* what needs does this project help to meet?
* Is there a problem? why? how will it be solved?
* what are my expectations?
* Has anything surprised me? what? why?
* what did I do today /this week that made me feel I made a difference? Why?
* What is my role?
* what have I learned from disappointments or successes?

Evidence for reflection?
~ photos - snap shots
~ my thoughts
~ questions
~ challenging pupils
~ planning
~ assessment
~ teaching /leadership styles
~ quotes?
~ tips /guidance from others
~ learning from others.

A Co-ordinator's framework for reflection.

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

7.11 Pupil Participation

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

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

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

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

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

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

7.12 Case study schools and the Creative School Change Report

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

7.14 How ADOs introduce the Change School Programme to Schools

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

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

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

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

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

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

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

7.15 The statistical survey

This section analyses the results of a statistical survey of CSDF self-gradings in sample schools where the data was available on the database or through case study visits. Two CSDFs formed the basis for this analysis in 68 sample schools and 22 schools had submitted a third CSDF by August 2010 when we finished data collecting in order to analyse results. The basis of the survey is fully described in Appendix Two. (see also section 5.3) This analysis addresses particularly the requirement in the evaluation brief to comment on distance travelled. As was noted in section 5.3, although these self-gradings represent the subjective views of sample school Co-ordinators and senior teams usually, Ofsted inspections suggest that around three quarters or more of sample schools are accurate in their self-evaluation.
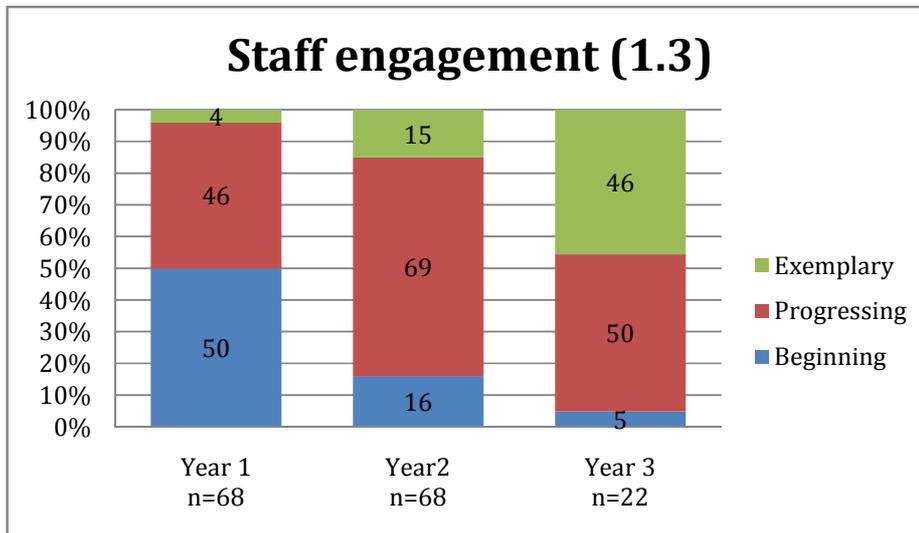
In the CSDF section on *Leadership and Management* the most notable area of distance travelled is in *staff engagement (1.3)*[53]. This has a mean change score of 1 (in the range -2 to +2) in a section where the average mean change between years one and three is 0.66. Thus the statistics go some way to confirming our own impression from case study visits, namely that Co-ordinators and senior staff placed particular priority on engaging staff in creative teaching, believing that this would sustain creative learning and teaching most effectively. By year two nearly 70% of schools in this data set believed they were making progress and nearly 50% of the year three CSDFs in the data set rated their staff engagement as exemplary.

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

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[53] These chart numbers correspond to the section numbering in CSDFs.

Strategy for creative learning (1.2)

	Year 1 n=68	Year2 n=68	Year 3 n=22
Exemplary	6	13	32
Progressing	43	69	59
Beginning	52	18	9
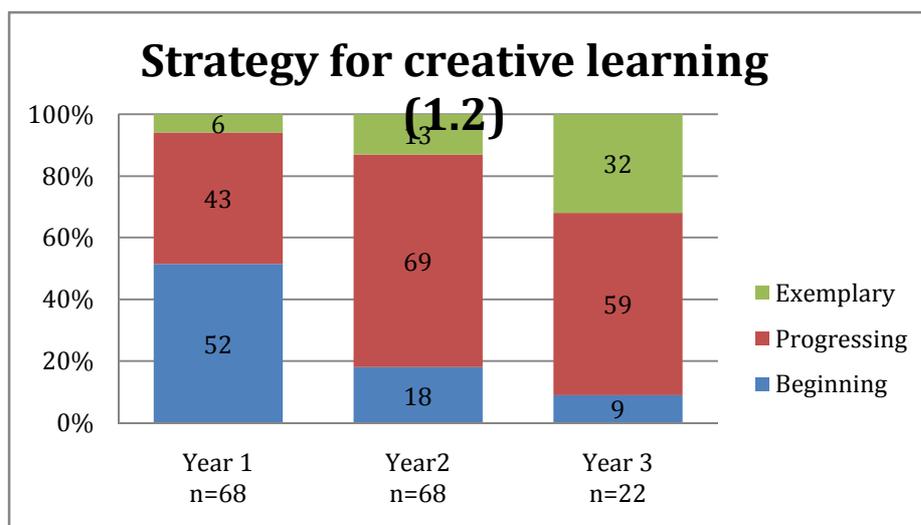
Parental Understanding (1.5) was an area most likely to be graded *beginning* after one year, indicating little or no progress. Securing parental involvement and understanding was perceived by our sample schools as a key challenge and is discussed in 7.8 above.
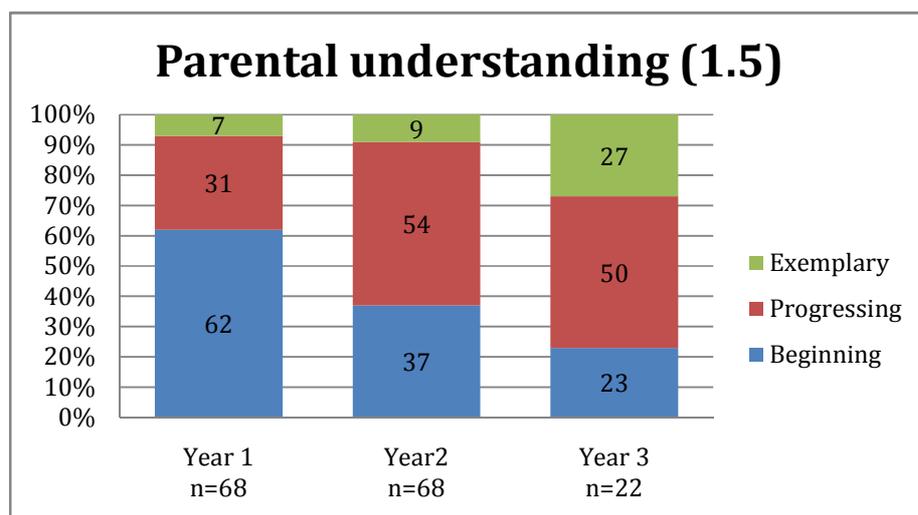
The high proportion of beginning grades supports the priority that schools

Parental understanding (1.5)

	Year 1 n=68	Year2 n=68	Year 3 n=22
Exemplary	7	9	27
Progressing	31	54	50
Beginning	62	37	23

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

Pupil involvement (1.4)

	Year 1 n=68	Year2 n=67	Year 3 n=22
Exemplary	18	21	36
Progressing	54	69	64
Beginning	28	10	0

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

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

A *Curriculum that supports creative learning (2.1)* stands out as the area where the most progress seemed to be made. Grades moved forwards also in all areas of *Teaching and Learning*. However, there was a slightly surprising indication that *the use of ICT to support*
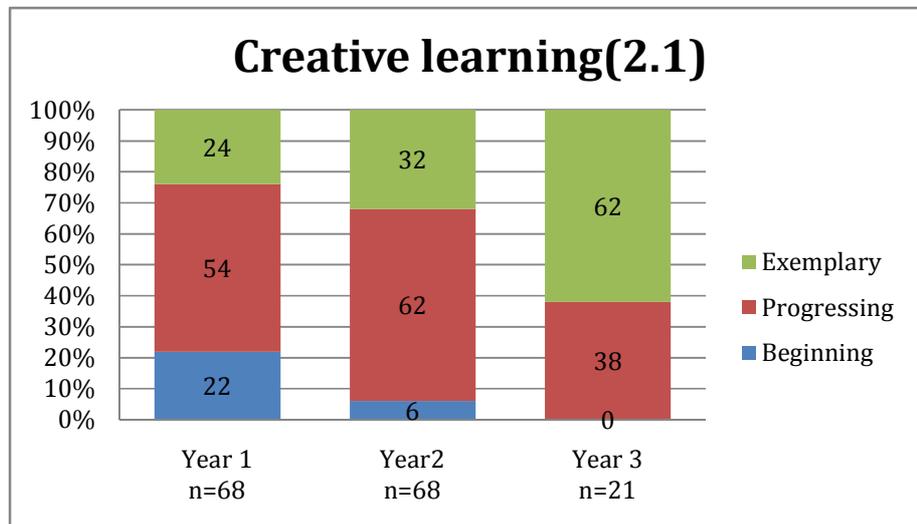
creative learning moved forward rather more sluggishly than other areas. Despite the widespread Programme focus on new media in sample schools, only a fifth of schools had moved ahead with ICT by year two. In other areas around a third had progressed. This is demonstrated by the mean change scores across *Teaching and Learning*:

Teaching & learning Summary: Mean change score across years*

	Planning..	ICT (3.2)	External..	Pupil..	Creative..	OVERALL..
Year 1 to Year 2 (n=67)	0.23	0.18	0.29	0.27	0.24	0.24
Year 1 to Year 3 (n=20)	0.7	0.53	0.73	0.68	0.73	0.67

* Range: -2 to +2

Performance management (4.5)

	Year 1 n=68	Year2 n=68	Year 3 n=21
Exemplary	12	13	29
Progressing	37	49	43
Beginning	52	38	29
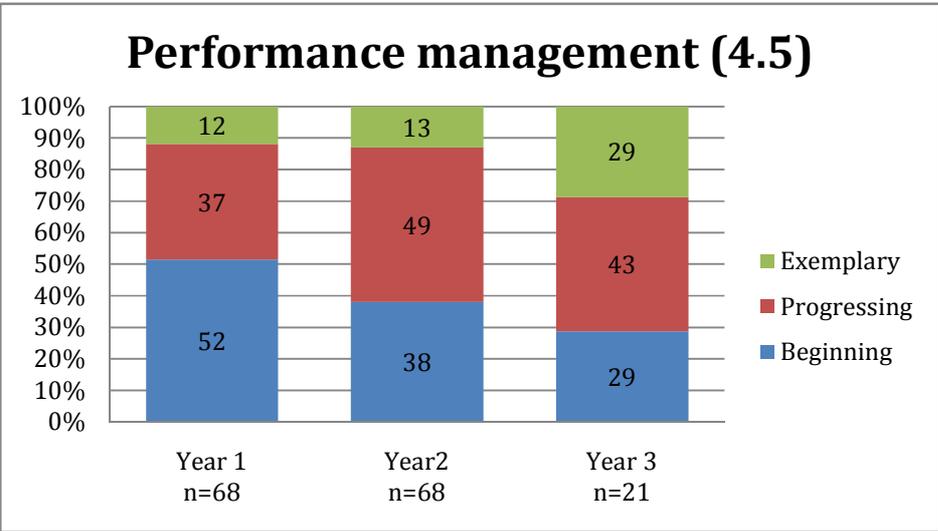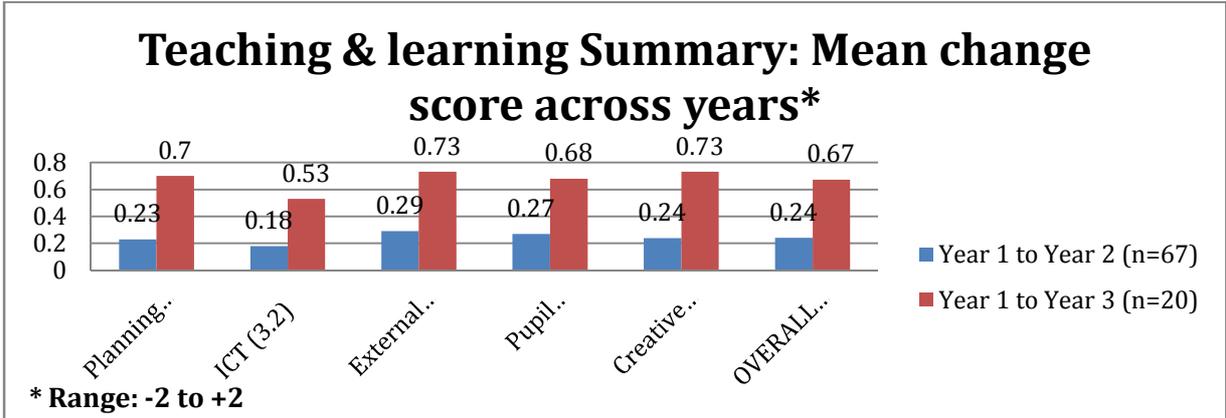
In *Staff Learning and Development,* P*erformance management (4.5)* had evolved the least. Over the three years *performance management* was the most resistant to change, since 75% of schools graded themselves static in year two, and nearly half in year three. It is difficult to account for this phenomenon. Schools are required to undertake the performance management of staff anyway so it is difficult to explain why such interviews do not cover staff creative development.

Learning networks(4.3)

	Year 1 n=68	Year2 n=68	Year 3 n=21
Exemplary	13	19	33
Progressing	35	54	43
Beginning	52	27	24
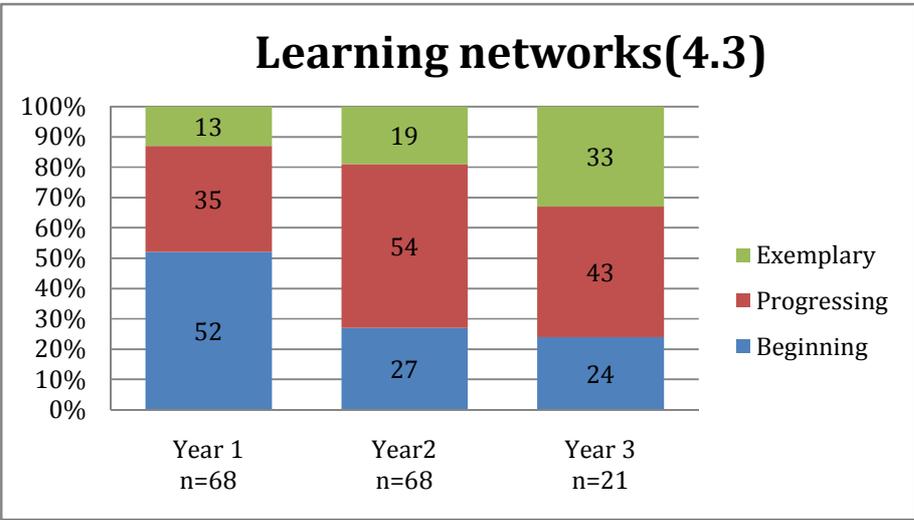
A more positive movement was observed across the remaining areas of this section and *Learning networks* (4.3) evolved the most by year two.

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Indoor learning space (5.1)

Year 1 n=68 | Year2 n=68 | Year 3 n=21

(Beginning: 54, 29, 19; Progressing: 35, 56, 43; Exemplary: 10, 15, 38)
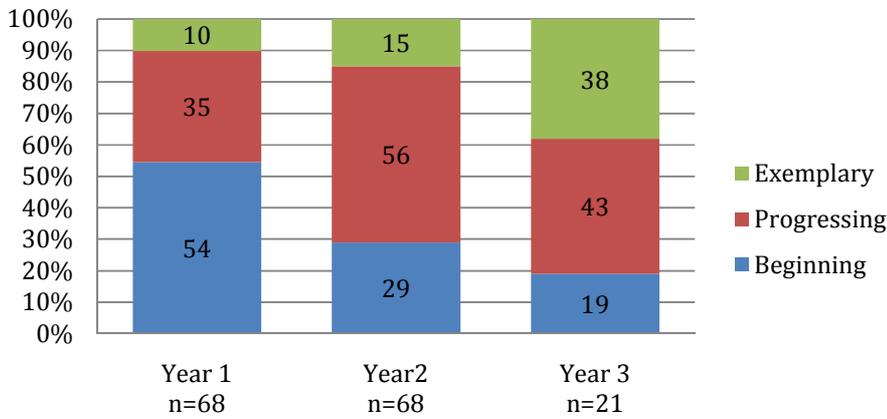
In the final section of the CSDF, *Environment and resources*, *visits* was the area which was already the most developed at the start of the evaluation. It is noted in section 7.7 that schools often prioritized the development of space in their Programme. This analysis reveals that the general pattern was for indoor learning spaces to progress at a faster rate than outdoor learning spaces.

Outdoor learning space (5.3)

Year 1 n=68 | Year2 n=68 | Year 3 n=21

(Beginning: 59, 40, 48; Progressing: 32, 50, 33; Exemplary: 9, 10, 19)
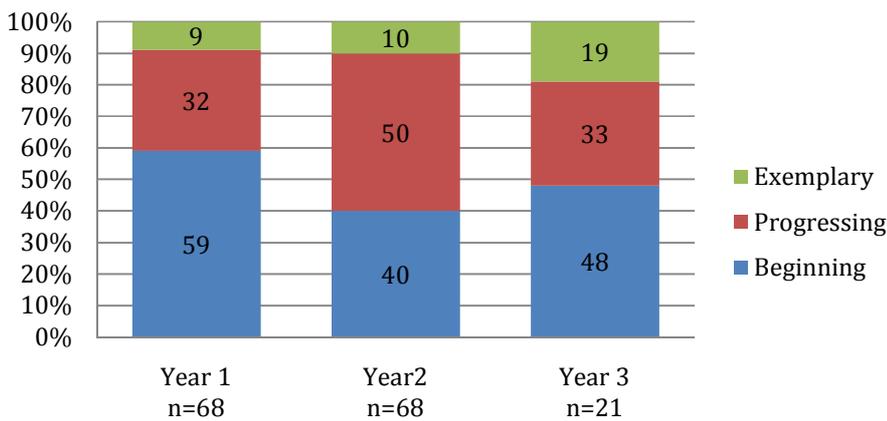
Schools reported progress across all five sections of the CSDF, with Leadership notable as the area of marked distance travelled. Where a very small proportion of CSDF gradings show regression, the most likely explanation is that a change of Head Teacher or Co-ordinator resulted in a temporary stalling of the Programme.

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Overall Summary: Mean change score across years*

Chart legend: Year 1 to Year 2, Year 1 to Year 3

Category	Year 1 to Year 2	Year 1 to Year 3
Leadership	0.27	0.66
Curriculum	0.25	0.55
Teaching	0.24	0.67
Staff	0.22	0.66
Environment	0.22	0.64

* Range: -2 to +2

% which have changed up or down over 1 year & 2 year period OVERALL SUMMARY

Chart legend: Change +2, Change +1, Change 0, Change -1, Change -2

	Y1-Y2 (n=68)	Y1-Y3 (n=22)	Y1-Y2 (n=68)	Y1-Y3 (n=21)	Y1-Y2 (n=67)	Y1-Y3 (n=20)	Y1-Y2 (n=68)	Y1-Y3 (n=21)	Y1-Y2 (n=68)	Y1-Y3 (n=21)
Change +2	2	11	3	14	2	15	2	15	3	15
Change +1	29	49	24	37	28	47	25	44	23	38
Change 0	66	39	69	43	67	38	68	38	71	4?
Change -1	3	1	5	7	3	1	5	1	4	1
	Leadership		Curriculum		Teaching		Staff		Environment	

8 Conclusions

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

8.1 The Nature of the Programme

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

8.2 Effectiveness of the Programme

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

8.3 Success indicators

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

8.4 Distance travelled

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

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

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

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

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

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

8.5 Concluding comments:

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

a) Schools and creative agents should continue with efforts to capture and disseminate collated evidence about the benefits of the Change Schools Programme, of the sorts listed in section 7.2 and Appendix 3.

b) Schools which have undertaken the Change Schools Programme might consider devising a strategy for sustaining their progress in creative learning and teaching beyond the funding period. This could include a consideration of whether it would be beneficial to engage an external critical friend to fulfil the *developer* function adopted by many Creative Agents.

c) Area Delivery Organisations and local authorities might usefully try to engage and challenge schools which have not hitherto considered the strategic development of creative learning and teaching.

d) In order to maintain positive change, schools should consider ways to sustain an informed discourse about creative teaching and learning by facilitating a '*meaning making'* community of staff. This can be achieved through advisory groups, professional development or accredited postgraduate courses Useful topics would include identifying forms of evidence for creative learning and teaching and surveying the body of scholarship and research into creativity. Such programmes could utilise the range of publications which CCE has produced.

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Appendix 1 - Sample Schools included in the evaluation

Alfreton Park Community Special School
Ashmead Combined School
Bedford Primary School
Blackwell Community Primary & Nursery School
Brandhall Primary School
Bulmershe School
Chalfonts School
Cockton Hill Infant School
Cravenwood Primary
Dartmouth Community College
Elmhurst School
Firth Park Community Arts College
Frizington Community Primary School
Guthlaxton College
Heath Park Business and Enterprise College
Lambeth Academy
Launceston Community Primary School
Mellers Primary and Nursery School
Newlaithes Junior School
Northbourne Church of England Primary School
Otterham Community Primary School
Our Lady and St Patrick's Primary School
Park Wood High School
Pennington CofE School
Raynville Primary School
Picklenash Primary School
Rowan Gate Primary School
Saltash net Community School
Skinners Upper School
St Bede's Catholic Comprehensive School VI Form College
St Benedict Catholic School & Perf. Arts Coll.
Stainburn School and Science College
Stewart Headlam Primary School
Teesdale School
Thorney Close Primary School
Valley Road Community Primary School
Villiers High School
Waverley School
West Kidlington Primary School
William Tyndale Primary School
Wrockwardine Wood Arts College

Arrow Vale High School
Atlas Community Primary School
Bishop's Castle Primary
Bowling Park Primary School
Broadgreen Primary School
Burnley Brunshaw Primary School
Casterton Primary School
Christ The King Catholic Primary School
Cornwall Virtual School
Croft Community Primary School
Dowdales School
Eyres Monsell Children's Centre
Fosseway Primary
Gooseacre Primary School
Hadley Learning Community - Secondary Phase
Hope School
Langley Primary School
Madley Primary School
Mounts Bay School & Community Sports College
Newton-le-Willows Community High School
Ormsgill Primary School
Oxley Park Primary School
Park House School and Sports College
Pendle Vale College
Phoenix School
Princeville Primary School
Robin Hood Junior and Infant School
Sacriston Junior School
Sir John Heron Primary School
Southey Green Community Primary School & Nurseries
Southwark Park School
St Benet's RC Primary School
Starbank Primary School
Sunningdale School
The Hillcrest School and Community College
Tor View School
Victoria Infant School
Virtual College
Weoley Castle Nursery School
Widewell Primary School

Appendix 2 – background to the Statistical analysis

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

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

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

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

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

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

Appendix 3 – Evidence of impact: a Taxonomy

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

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

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

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Appendix 4 – Final template for Case Study Visits

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

Date when school began the CS Programme: | **Month:** [   ] | **Year:** [   ]

Visit Date: [   ] **Interviewer:** [   ]

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

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

Is this: CSDF 1[54] **(date)** [   ]   **CSDF2 (date)** [   ]   **CSDF 3 (date)** [7.10]

Section 1 - Leadership and Ethos	1.1 Leadership for Creativity	1.2. A strategy for creative learning	1.3. The understanding and engagement of staff with creative teaching and learning	1.4. Pupil involvement in decision making and leadership	1.5. Parental understanding of and engagement with creative learning	1.6 Wider community involvement in creative learning	1.7 Financial sustainability and resources	Overall Grade
Grade[55]								

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[54] We will be asking you to discuss your CSDF grades at up to **three** points in time:
CSDF 1 Sept 2008 or when you became a change school; **2** Sept/Oct 2009 (for our first visit) and **3** June/July 2010 (for our final visit – we understand that CSDF 3 will be a work in progress at the time of the visit)

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

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

Questions for CP Co-ordinators, SMT & Governor

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

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

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

9   Pupil participation Describe how pupils participate in:
- Appointing creative practitioners
- Deciding on what they need to learn
- Planning learning activities
- Reflecting on their learning?
-

Evaluator rating of progress:

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

Questions for Teachers

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

Evaluator rating of progress (see commentary):

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

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

Questions for Creative Agents

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

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6   How do the hours allocated to your work break down? Have you done extra work with the school and is this extra paid or unpaid?

Questions for young learners[56]

1. What has changed the most for you in your school since you started doing CP projects?
2. What CP project work sticks in your mind from the things you have done recently /over this last year?

3. What can your teachers do now after (project) that they couldn't before? Has anything changed about the way your teacher/s teach and work with you after (project)? What makes you say this?
4. Is there anything you can do now that you couldn't before the project? Can you show me or tell me about some of the skills you have now (with reference to the work)? What happens when you are being creative?
5. Have you learnt any new words or ideas as a result of CP projects?

Evaluator rating:

Are there any prominent elements of change in the school, which are attributable to CP? Which elements of the CSDFs stand out? What demonstrates distance travelled by the school? Are there any emerging themes coming to the fore in this case study?
Evaluator overall comments:
Does the evidence support the school's self assessment in the CSDF?

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

Appendix 5 - Template for Analysis of Sample Schools

Case Study School: [ ]　　　　　　**Primary/sec/special etc:** [ ]

Numbers on roll: [ ]　　　　**Age range** [ ]　　　**urban/rural/fringe**

Date when school began the CS Programme:　　**Month:** [ ]　**Year:** [ ]

Date accessed on d/base: [ ]　　　**Researcher** [**DW/PW**]

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

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

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

What is the overall inspection grade? [ ]

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

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

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

4　　CSDF Section 1 Leadership (1.1-1.4 and 1.6, 1.7) and Section 3 Teaching & Learning (3.3-3.5).
　　Is this: CSDF 1[57]　　(date) [ ]　　**CSDF2　(date)** [ ]　　**CSDF 3 (date)** [ ]

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

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

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

CSDF 1 (date) | beg/prog/ex   CSDF2 (date) | beg/prog/ex   CSDF 3 (date) | beg/prog/ex

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

Comments:

Section 1 - Leadership and Ethos	1.2 Leadership for Creativity	1.2. A strategy for creative learning	1.3. The understanding and engagement of staff with creative teaching and learning	1.4. Pupil involvement in decision making and leadership	1.5. Parental understanding of and engagement with creative learning	1.6 Wider community involvement in creative learning	1.8 Financial sustainability and resources	Overall Grade
Grade[58]								

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

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

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

Comments:

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

Comments:

Appendix 6 – The Changed School

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Project description

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

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

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

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

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

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

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

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

Chapter 7 The 2010 Report: Creative Partnerships National Change Schools Programme Evaluation

7.1 The Change Schools Programme evaluation brief

Creativity, Culture and Education (CCE) contracted me to evaluate the Creative Partnerships (CP) national Change Schools Programme between March 2009 and September 2010. The latter date was only two years into this three-year funded Programme in around 800 schools. So the evaluation drew on material available up to that time, and had to draw inferences about the third year from the available evidence.

In its tender document, CCE specified the aims of the evaluation in the following terms:

> 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?

These aims were not elaborated in the tender, which afforded considerable scope to interpret and clarify them in the evaluation. The resulting 2010 Report, therefore, proposed a taxonomy of appropriate success indicators, defined the core nature which the policy authors and the public might expect to find in a Change Schools Programme and proposed an interpretation of the metaphor an 'appropriate distance' (see thesis Chapter 7.4). These three clarifications about how to conceive of the impact of the Change Schools Programme were my central contributions to new knowledge about CP in the resulting Report of the evaluation.

However, the evaluation team had some reservations about the timing of the evaluation; how could it be regarded as legitimate only two years into a three-year programme? This question will be more fully explored in Chapter 10.1 of the thesis.

I managed this evaluation on behalf of my own company, DWC Ltd, rather than Oxford Brookes University. One colleague, Phil Whitehead, assisted me in the fieldwork, and a statistician conducted an analysis of the Creative Schools Development Framework (CSDF) self-grades in the sample schools I selected for the evaluation.

I chose a representative sample of approximately 10% (n=80) of Change Schools, including secondary, primary, special, urban and rural schools in 10 CP Area Delivery Organisations (ADOs), representing every region of the country. My colleague and I reviewed all of the material relating to their work as CP Change Schools, including their applications, project planning forms, evaluations and CSDFs. On the basis of 'critical case sampling' (Patton, 1990), I identified 10 schools, one within each of the selected ADOs, in which to conduct detailed case studies. Subsequently, one school dropped out of the Programme leaving nine complete case studies. We arranged to visit them twice, once in autumn 2009 and again in summer 2010. During the visits we interviewed teachers, school CP co-ordinators, pupils, Creative Agents (CAs) and creative practitioners.

We made arrangements for comprehensive feedback about the evaluation. A former HMI acted as 'critical friend' to the evaluation team (see Appendix 1). He accompanied us to moderate some of the school visits in order to ensure consistency of approach, and commented on the methods used and drafts of the Report. We also invited a representative from each case study school to a meeting in London in September 2009, and in Birmingham in July 2010. Nine representatives – either the head teacher or the CP co-ordinator attended the first meeting, during which we asked them to discuss the criteria for evaluation: whether we were using the right methods and asking the right questions in our evaluation and what might count as evidence of distance travelled and impact. At the meeting we also asked them about the lessons learnt so far from the Change Schools Programme and summarised for them a range of recent research about school change. At the second meeting we canvassed views on the emerging findings of the evaluation with the school representatives and facilitated an ongoing

network of contacts for them. We also discussed the emerging findings with staff from three ADOs who met with us together with a representative from CCE in March 2010.

In order to secure a consistent approach to the interpretation of the material I developed two templates of questions. One was designed for recording information gleaned from a case study school visit, particularly from semi-structured interviews. A second was designed to record material from each school in our wider sample of 80 schools (Wood and Whitehead, 2010, pp.78-85).

CP co-ordinators: As a condition of funding each Change School was required to appoint a CP co-ordinator – usually a senior management team member – to lead and administer CP in the school. The co-ordinator worked closely with the ADO, through the CA. After the end of CP, the CSDFs sampled for my final CP evaluation indicated that some 46% of former CP co-ordinators retained a management responsibility for creative learning and teaching in their school, usually as a permanently funded allowance (Wood and Whitehead, 2012).

Change Schools were required to complete CSDF forms at least annually as a condition of funding. A statistical analysis of sample schools' CSDF self-grades provided a means of enhancing the validity of the largely qualitative analysis of prose material derived from case study school interviews and the planning and other forms from sample schools. We extracted their CSDF entries onto a spreadsheet prior to analysis. We offered a detailed description of the research basis of the statistical analysis in Appendix 2 of the 2010 Report (Wood and Whitehead, 2010, p.75). Although inevitably some self-grades and some complete CSDFs were missing, the statistical analysis covered two or more annual CSDFs for 68 schools in the sample. By the end of our data collection period 22 of the 68 schools had completed three CSDFs. Analysing the self grades gave the evaluation team an insight into how those completing the form – usually the school CP co-ordinator - recorded progress over time or 'distance travelled.'

The following three sections address how the evaluation interpreted the three elements of the brief above and reflections on the implications of the findings.

7.2 The 'nature and effectiveness' of the Programme

I had conflicting responses to determining the nature of the Change Schools Programme. On the one hand it seemed quite reasonable to expect the evaluation Report to describe features of common practice in Change Schools. On the other hand one would have expected a substantial publicly funded programme to pre-ordain its purpose, nature and success indicators in schools, rather than expect external evaluation to reveal it.

CCE provided a prospectus (Creative Partnerships, 2008b) explaining the Change Schools Programme to schools applying for funding[59]. I consulted the prospectus, and CPs' aims and objectives in order to understand the evaluation brief in more detail. The prospectus stated CPs' aims in the following terms: '…to transform the lives of children and families by harnessing the potential of creative learning and cultural opportunity' (p.2).

This aspiration to transform had its roots in an influential contemporary rhetoric about the transforming of organisations and 'super heads' turning round failing schools. In the aspiration one can also recognise an oppositional discourse about creative learning and teaching of the sort Foucault (1981) identifies (see Chapter 3.2 of the thesis). Whilst the arts remained within a contained discourse, creativity, under CP was thus positioned as a 'magic bullet' which could re-motivate pupils demotivated by standards, testing and the other attendant regimes of the National Curriculum (Ward, 2010). This evaluation Report recommended a cautionary approach to the concept of transformational change, (Wood and Whitehead, 2010, pp.11-13). The statistical analysis of the available CSDF self-grades in sample schools from year one to two of the Programme suggested that their mean progress with creative learning and teaching - 'distance travelled' - was

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[59]Approximately £45,000 and the services of an external Creative Agent over the three years.

around .25 of a grade. Although based on a smaller sample, CSDF self-evaluation from year one to three showed progression of around .6 of a grade. I therefore advanced the claim in the Report that steady, rather than a transformational, progress was taking place (*ibid* 2010, pp.63-4). It seems likely that the Change Schools Programme's stated aspiration to *transform* children and families functioned as a rhetoric designed to attract schools to the Programme. CCE staff accepted the evaluation's finding about moderate progression and accepted my interpretation of the transformation rhetoric in discussions about the 2010 Report drafts.

The Change Schools prospectus expressed the aims of the Change Schools Programme 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 (2008b, p.6).

Therefore the evaluation team looked for indications of:

f) innovative creative learning and cultural activities;
g) pupil motivation and achievement;
h) teacher and creative practitioner skills;
i) school structures and processes.

The 2010 Report described the nature of the Programme principally as a commitment to creative learning and teaching. Schools concentrated on developing a more flexible, opportunistic, adventurous workforce, especially in the first year of the Programme. The Change Schools Programme in sample schools was also characterised by its work providing more varied cultural access, especially in rural areas, challenging disadvantage and promoting parental participation and family learning (Wood and Whitehead, 2010). However, the Prospectus stated that the Programme should be needs based in schools (2008b, p.6). This gave latitude for the school to focus the

Programme in a range of ways. For example, 30 of the 80 sample schools, including seven in one ADO area made their priority the development of the school's physical environment. Also, 37 schools cited challenging local deprivation and improving cultural opportunity and life chances as a prominent impetus for change in their application to the Programme. So the Programme's nature partially reflected CPs' original emphasis in 2002 on areas of deprivation. For example:

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

> Employment is mainly centred on low paid manufacturing and assembly work. These areas [of the local conurbation] have: the highest rate of teenage pregnancies; the highest rate of single parents; a high level of in-year transfers/mobility; the highest levels of unauthorised absences; the lowest numbers of students progressing to Post 16 education or training; the lowest aspirations of families and children and the lowest percentage of parents experiencing FE and HE (Sample school) (Wood and Whitehead, 2010, p.44).

Whilst family involvement and family learning was not among CPs' objectives, almost half of the sample schools seemed to assume that specifically family learning was among CPs' aims. Though this Report drew attention to some worthwhile work with families, particularly in disadvantaged areas (2010, pp.44-48), this area of work demonstrated that CPs' sometimes implicit nature and values were not co-extensive with its explicit aims and objectives. There were extensive areas of 'policy silence,' (Bell and Stevenson, 2006). The likely reason for family learning's profile in CP lay in a contemporaneous UK government strategy for primary schools, *Excellence and Enjoyment* (2003), which encouraged, '…detailed parental involvement strategies to be developed locally…' (p.48). It is a common tactic in schools to expropriate a funding stream such as CP to meet other government recommendations or requirements. The profile of family learning was also indicative of the implicit education policy priorities

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under the New Labour government of the time (see Chapter 10 of this thesis).

An analysis of the curriculum focus of all of the projects in sample schools revealed, as noted above, that the Programme was, in large part, centred on the arts:

> …29 targeted English and literacy, especially improving writing in key stages one and two, and speaking and listening. Art, particularly the use of new media such as animation, moving image and digital photography, was the vehicle for many successful projects, and 31 schools declared this as a principal curriculum focus of their work. Art and design was a focus in 30 sample schools…ICT (13), humanities (12), drama (12) music (9), personal, social and health education (6), science (6), design and technology (5) also featured in primary projects (Wood and Whitehead, 2010, pp.40-42).

This analysis consolidated my view that school CP co-ordinators and their partner CAs associated CP in large measure with the arts, despite the prevailing and contained discourse in the literature which associated creativity with a generic disposition which could be applied across the curriculum. The Change Schools Prospectus itself emphasised that:

> Creativity is not a skill bound within the arts, but a wider ability to question, make connections and take an innovative and imaginative approach to problem solving. These are skills that are demanded by today's employers' (2008b, p.4).

In this respect the Programme's nature in the sample schools differed from that which was described and required in the Prospectus. However, the almost unanimous verdict of the case study school staff we interviewed was that the Change Schools Programme had been a positive initiative for the school.

To analyse the *effectiveness* of the Change Schools Programme the evaluation team referred to the Programme's prospectus to identify what were listed as the key elements

of effective practice. The schools team at CCE expected that, 'in-depth evaluation and reflection,' (*ibid* p.9) would be taking place in those schools thus: 'generating a long-term dialogue across the whole school community about creative teaching and learning and the ways in which schools can become more effective creative learning environments' (*ibid* p.9). The resulting understanding should be shared in local school networks so that, 'Change Schools will contribute to the growing body of knowledge about the development of sustainable creative learning practice' (*ibid* p.11).

The evaluation team judged this to be logical. If CP was to fulfil its objectives to develop teachers' skills in promoting creative learning and teaching – as well as creative practitioners' skills – they needed to be talking about it, consolidating their understanding, and explaining it to staff in other schools. The evaluation team's conception was that, since two of CPs' objectives were about skills development, the Change Schools Programme could be deemed effective if, at the end of the initiative, the English education system had developed its capacity to understand and provide creative learning opportunities. What is more, writers about school change both within and beyond CP had argued that sustained and substantive professional dialogue was a necessary criterion of effective school change (Thomson, 2007; Fullan, 2006).

However, we unearthed very little in-depth evaluation and reflection in the sample of 80 schools or heard it in our nine case study visits. For this reason I highlighted a notable exception in my Report; Raw's (2009) helpful meta-analysis which identified five strategies for creative learning. Raw proposed these strategies to promote creativity, deriving them from a highly systematic meta-analysis of successful work in Creative Partnerships Bradford. Raw's 'process analysis method' drew on standard self evaluations by teachers, pupils and creative practitioners in CP schools as well as perspectives from 11 school senior leadership teams, who were asked to assess the degree of change ('distance travelled') – if any – which they felt could be attributed to their school's involvement in CP.

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

- introducing unfamiliar elements into learning;
- providing space and time for pupils to think;
- creating tension and deadlines in learning activities, (called 'the Pressure Cooker effect');
- valuing process over product in learning activities;
- introducing games, experimentation and aspects of play into learning – (called 'The Jester Effect'). (Raw, 2009, cited in Wood and Whitehead 2010, pp.16-17).

Raw's materials were published to include a short booklet containing a rationale and working method for using these five strategies in the classroom. So it offered a contribution to the development of teachers' skills in creative teaching, one of CPs' stated objectives. The five strategies also formed a useful prompt for the sort of 'deep conversations' and sustained discourse which the Change Schools prospectus encouraged in schools. This was a rare example of work attempting to understand and disseminate pedagogical techniques promoting creative learning and teaching. The UK government's Select Committee on CP and the curriculum had called for this two years earlier: 'A priority now for Creative Partnerships…in planning for the future should be to produce replicable models or templates, which can then be used and adapted to initiate work in other schools' (2007, p. 27). But, whilst the CP Research Team regularly commissioned academic surveys on topics relevant to CP, such as Thomson (2007), they appeared not to be producing guidance, models or templates supporting creative learning and teaching and there was virtually no evidence of sample schools making use of such materials, or of the body of existing creative education materials (for example, Cropley, 2001; Treffinger, Sortore and Cross, 1993). The findings of the 2008 Report were replicated in that the stakeholders in CP appeared only to refer as far back as *All Our Futures* (1999) for the conceptual underpinnings of creative learning, which was being promoted as if *ab initio* in schools (see thesis Chapter 5.2).

Nevertheless, the consensus in the case study schools was that the critical factor in ensuring the Programme's effectiveness was the developmental progress of staff. Most of the nine schools prioritised staff development. Once again, it seemed logical to the evaluation team that schools valued staff development as a means to promote and indeed sustain creative learning and teaching as a legacy after CP funding ceased. But it was difficult to identify the substantive content of this, given that nearly all the staff development the evaluation team encountered appeared not to draw on the literature or to design strategies and models for creative learning and teaching. The Change Schools Programme evaluation Report records, as representative of the paucity of dialogue, a response from a teacher at one of the case study schools:

> It depends on what you mean by creativity. We haven't had the whole school discussions while I've been here. It's difficult for children to have these discussions...they probably had these discussions before I came...It [discussion] all gets lost in the mire [of everyday school life] if we're not careful (Wood and Whitehead, 2010, p.50).

For pupils in the case study schools Programme effectiveness was defined by the new ideas which creative practitioners brought to their lessons. For example, the 2010 Report recounted how, in one case study school, the creative practitioners who worked with them showed the pupils how to observe the natural world and how to represent it in some depth, leading to enhanced pupil engagement (*ibid*, p.39).

7.3 'Success indicators'

The evaluation team associated this phrase with performance indicators, which had been increasingly developed in UK education during the Thatcher government post 1979 and continued under the New Labour government which was still in power as we started this evaluation. So the evaluation team made the assumption that we should look for forms of evidence which would corroborate the positive verdicts recorded in the

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clear majority of project reports from the sample schools. However, only a minority of sample schools presented such evidence. This was despite the clear requirement in the Change Schools and Schools of Creativity Planning & Evaluation Guidance, (2008a, p.4). At case study schools we probed in order to uncover evidence supporting the positive claims staff made, and four schools revealed such evidence.

The gold standard in this respect was any sort of evidential link between exceptional patterns of subject attainment gain and pupils who had been involved in CP projects focused on the same subject. However, it is important also to acknowledge that such gains in attainment are usually influenced by a multitude of variables: a new teacher, a new syllabus or increased parental support, for example. But the evaluation team looked for instances where some degree of causal link was plausible. So, one (anonymised) case study school was able to identify a positive exceptional pattern:

> At Ramsey Primary the Head Teacher and Co-ordinator analysed attainment data for evidence of distance travelled which was attributable, at least in part, to the Change Schools Programme. Their analysis was encouraging: they calculated a rise of 30% overall for year six pupils achieving level five scores in English and maths compared to a 12% increase the previous year. In year five 20 out of 45 pupils were already at level four in writing with nine others at a secure level three *a* – an increase of 10% from the previous year. In writing 73% were on track for level four+ compared to 45% three years ago. In year five's reading there was an increase from 74% on track to achieve against their targets in 2009 to 82% in 2010 (Wood and Whitehead, 2010, p.30).

However, the evaluation team also sought to identify instances of positive change in attendance rates, reductions in instances of challenging behaviour or positive pupil attitudinal surveys among CP cohorts in schools. It was difficult to tease out evidence at case study interviews but we were able to prompt staff to new insights into available forms of evidence in four schools. Some of this evidence was, *prima facie*, unconventional:

A teacher at Holby Upper School designed a word association test focused exclusively on pupil motivation and attitudes to learning and used it with a group of around 20 pupils. These had attended a week-long course of creative learning and teaching, focused on investigative skills, at a regional theatre and arts centre. Using methods from her background in educational psychology, she interviewed her pupils before and after the week, asking them what words came to mind when they thought about learning. 'Boring' and 'not fun' were cited ten times in the pre-course interview. In the post-course interview, 'fun' was cited seven times, 'good' three times and 'enjoyable' twice. Overall, many more positive and fewer negative words were used after the course, with 'working with others' and 'feedback' cited as the most frequent phrases after it (*ibid* p.31).

Overall the evaluation team identified fewer than ten schools in the sample of 80, which could produce corroborative evidence of CPs' impact. This prompted the team to develop a taxonomy of evidence of impact, which I included as an appendix to the evaluation Report (*ibid* pp.76-77) and which was designed to offer a resource to Change Schools during the remaining year of the Programme. This taxonomy highlighted the wide range of evidence schools could potentially marshal in support of their positive claims. As well as improved standards, better behaviour or attendance and positive attitudinal surveys, we suggested that the development of specific pupil skills, improvements to the learning environment, new schemes of work, changes to leadership or timetable structures, all potentially constituted legitimate evidence in support of the Programme's impact. Nonetheless, the very limited body of corroborative evidence for its impact contributed to my impression that CP had missed a major national opportunity to account for the benefits of creative learning.

In the absence of success indicators articulated in the evaluation tender, this 2010 Report proposed a set of success indicators which seemed appropriate to the Change Schools Programme and which the evaluation team could interrogate in the sample schools (Wood and Whitehead, 2010). The last but no less prominent of the indicators

was 'legacy and sustainability'; the proposition that a programme focused on school change should leave a legacy, a changed state in the school which could clearly be identified and evidenced. In this context the logical legacy would be that creative learning and teaching should be sustained after CP funding ended. The CP research staff regularly questioned me about legacy and sustainability in my progress meetings with them and this seemed, therefore, to emerge as an important indicator of how they interpreted the Change Schools Programme's impact.

This posed challenges. How could anyone assess the Programme's legacy prematurely? MacIntyre's seminal text *After Virtue* (1981) had powerfully refuted predictive power in the social sciences, and 'the grounds for employing social scientists as expert advisers to government.' Attempts to clarify the Change Schools Programme's legacy in schools highlighted the methodological shortcomings inherent in the timing of an evaluation, which had been commissioned and was due to be completed before the end of the Programme. It is now clear to me that there was a political reason for completing the evaluation and reporting before the end of the Programme. A positive report would be a powerful reason for continued funding in the imminent government funding review.

This evaluation Report suggested a partial solution to this problem. The Programme's legacy could validly be predicted by identifying the sort of provisions and processes likely to sustain creative learning and teaching in sample schools. The Report attempted, in brief, to describe the *capacity* of a school to sustain its creative teaching and learning, by reference to schools establishing creative groups and committees, changes to timetables, and the commitment of leadership. A validation of this approach was provided in OfSTED's (2009) report structure for school inspections at the time, which included an assessment of a school's capacity to sustain improvement.

To find evidence on which to base a rudimentary prediction, the evaluation team asked staff in each case study school whether they would continue with this kind of programme if the funding ended. Senior staff and co-ordinators in case study schools

unanimously agreed that they would seek alternative financial arrangements. As evidence of this, by June 2010, one case study school had recruited over 40 creative practitioners using funding outside of the Programme and another sample school's governing body had, by July 2010, committed five years of funding of £5000 each year and created a new assistant head appointment with responsibility for the Change Schools Programme. These provisions seemed appropriately designed to sustain creative learning and teaching in a school and this line of enquiry led me into a much more substantial evaluation of CPs' legacy in the final two evaluations I undertook (Wood and Whitehead, 2012, 2011). So the taxonomy of evidence and this first attempt to describe what could count as CPs' legacy were my 2010 Report's contributions to a clearer conception of CPs' impact.

7.4 'Distance Travelled'

The logical assumption to make about this aspect of the evaluation brief was that schools would make some form of progress, changing in relevant ways, leading to more and better creative learning and teaching. The CP process for evaluating Change Schools fitted with this conception. So the CSDF self-evaluation form for schools adopted the descriptors, 'beginning, progressing' and 'exemplary,' and annually schools completed self-grading within the CSDF, judging whether they were working their way up through the descriptors (for the structure and questions in the CSDF, see Wood and Whitehead, 2010, pp. 83-84). The evaluation team, therefore, interpreted the metaphor 'distance travelled' in our brief as referring to the major headings in the CSDF and patterns of progress in schools' self-grades. So, I included a statistical analysis of sample schools' self-grades from their CSDFs in the 2010 Report (see Chapter 7.1 of the thesis). This showed graphically which schools judged themselves as having moved upwards through the self grades as they filled in each year's CSDF. In our team's interpretation, examples of distance travelled, therefore, included headings within the CSDF structure, such as creative developments in leadership, curriculum and professional development.

OfSTED's report *Learning: Creative Approaches That Raise Standards* (2010), not only appeared to make the same sorts of assumptions about schools' progress as our evaluation team, but listed among the effective steps CP had taken, since OfSTED's previous CP report (OfSTED, 2006) that it: 'Use[s] local knowledge to direct resources and to challenge specific schools, for example ones where the local authority has pointed to dull learning...' (2010, p.41). In this section OfSTED reported that CP had thoroughly reviewed and revised its selection procedures. So it was fair to assume that ADOs would target and select schools which would benefit from creative innovation; ones with a conservative ethos or 'dull learning;' schools which perhaps had been reluctant to take risks or experiment with the curriculum; the sort of schools which OfSTED's report, *The Curriculum in Successful Primary Schools* (2002b) was intended to influence. The section of the Change Schools Programme evaluation Report which was originally called 'the usual suspects' investigated which of the sample Change Schools had been selected by ADOs because they would benefit from breaking free of cautious approaches to teaching and learning. This section proved to be contentious and several drafts passed between the CCE senior management and me.

First, the evaluation team looked at sample schools' applications to the Programme which revealed thirty schools indicating that they had been involved in CP as long ago as 2004/5, and before their application to the Change Schools Programme. The commonest previous involvement was as an enquiry school but ADOs had designated others as 'core' schools, or 'change agenda' schools. So over a third of sample schools had received funding to develop creative learning and teaching before their application to be a CP Change School.

Secondly, the evaluation team read each sample school's most recent OfSTED inspection report to identify any references to creative learning and teaching. Around 26% of sample schools (n=22) had received an inspection report explicitly praising aspects of its creative learning and teaching prior to the school joining the Change Schools Programme, including half of the eight sample schools in one ADO. The

following is an extract from an OfSTED report for a school some eight months before it joined the Change School Programme:

> Creative approaches bring learning to life and inspire pupils to work hard and enjoy their work. Strong links with partners add to the range of first-hand experiences, for example experimenting in a secondary school laboratory or joining in a Zulu dance workshop (OfSTED, cited in Wood and Whitehead, 2010, p.33).

So the evaluation team found evidence that almost half the schools in this sample had an existing commitment to creative learning and teaching, as evidenced by their previous involvement in Creative Partnerships or their most recent OfSTED report or both. Although all sample school applications had to include details of a school's previous involvement in CP, it is quite possible that an even higher proportion of schools in the sample were experimenting with creative learning and teaching prior to their Programme application, but that this was not mentioned in OfSTED's inspection. If the sample was representative 'distance travelled' was likely to apply only to a minority of Change Schools. Most schools seemed only to be consolidating their existing commitment to creative learning and teaching. This finding matched that of Jones and Thomson's *Creative School Change* research for CP: 'A significant number of schools in our sample reported that they had embarked on large scale changes before the introduction of CP' (2007). It seemed to me that OfSTED's 2010 report was logical in assuming that a national Change Schools Programme would be directed towards radical change in hard to change schools, rather than one which further supported a large body of schools with an existing commitment to creativity. Moreover the original vision for CP in the government green paper *Culture and Creativity: The Next Ten Years* was that:

> Arts activity has mainly reached the schools that have enthusiastic teachers and a habit of cultural activity. We should ensure that the best of our artists and companies can also reach the have-nots – the schools facing greatest

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challenges with less of a tradition of cultural achievement (2001, p.10).

However, the main approach to analysing distance travelled in the Change Schools Programme evaluation was in the positivist paradigm: a statistical survey (described in 7.1 above) of CSDF self grades. Over at least two - and in 22 cases three - annual CSDFs, schools reported progress across all five sections of the self evaluation form, with school leadership standing out as a prominent area of progress. The statistics revealed only a modest mean forward progress of .25 of a grade in year one of the Programme and .6 from year one to year three (although the year one to three progress was based on the smaller sample of 22 schools). In a small number of cases Change Schools recorded on the CSDF forms that their work in creative learning and teaching had gone into reverse. This was always attributable to personnel changes; a CP co-ordinator leaving the school, a favoured creative practitioner or CA not being available to the school after the first year and, in two cases, a change of head teacher (Wood and Whitehead, 2010, pp. 36-37).

Summary Issues in the 2010 Report

There were two major themes in this Report, both of which I hoped would add to the understanding of CP. First, the Report carefully unraveled the implications of the evaluation brief. I explained what should be understood by the 'nature and effectiveness, success indicators and appropriate distance travelled,' by schools in the Change Schools Programme. As part of a major education policy, CCE ought to have articulated these concepts for the Programme itself, as part of a logical framework of aims, objectives, and intended outcomes. But, as has been demonstrated in Chapter 7.2 of the thesis, practice in schools did not fully reflect the CP Change Schools Programme Prospectus, which in itself left some omissions in listing CPs' intended outcomes.

A major finding in analysing the brief was that over half the Change Schools in the sample had a documented existing commitment to creative learning and teaching. A *prima facie* assumption, strengthened by the Prospectus' stated aim to 'transform'

schools, was that the Change Schools Programme would change schools. The reality implied by the evaluation team's finding was that ADOs had directed half of their funding to schools sympathetic to creative innovation, rather than persuading hard to change schools to commit to three years of innovation, as OfSTED (2010, p.41) had assumed. This finding clearly troubled CCE's leadership, which asked for amendments to this section of the Report. This issue highlighted a dilemma for me and perhaps for all contract evaluators, which is discussed in Chapter 7.5 below.

The second major way in which I attempted to contribute to the interpretation of CP's impact through this 2010 Report was, at the initiation of my colleague Phil Whitehead, to include in the Report a template of types of evidence for CPs' impact (Wood and Whitehead, 2010). Clearly the government departments which had introduced CP wanted CPs' policy executive to produce and record evidence of its impact and achievements. But CCE itself had not offered guidance on intended outcomes or how to recognise the influence of the Change Schools Programme. Among more obvious forms of evidence, such as CPs impact on attainment or attendance, the template included guidance on how to evidence CPs' potential legacy and sustainability, an aspect of its impact which grew in importance once CCE had commissioned me to undertake a synoptic evaluation of the Programme. This is summarised in Chapter 8 of the thesis.

7.5   A reflexive perspective - dilemmas of the contract researcher

CP staff requested amendments to drafts of both my 2009/10 and 2010 Reports. On both occasions the proposed amendments centred on softening negative sections of the reports, specifically 'the usual suspects' section of the 2010 Report, that half the sampled Change Schools were already committed to creative learning and teaching (see thesis Chapter 7.4) and, in the 2009/10 Report, about the lack of evidence of CPs' impact (see thesis Chapter 6.1). I faced a choice between retaining the hard-hitting nature of the original text, knowing that CP might never publish and thus disseminate the reports to ADOs and CP schools, or, in the 'societal interest' (Smith, 1998), to engage in a process of negotiation to the point where both parties were content and my work could be published and disseminated. The process of negotiating a final draft of

these commissioned reports highlights the dilemmas which are faced by contract researchers in the policy field, dilemmas about which I have subsequently reflected and which are outlined below.

Born out of the academic community by ethics committee, I perceived myself, as contract researcher, without form or void, objective, immutable, relentless in the pursuit of truth, reporting without fear or favour. From my experience on university quality and validation committees and as an additional HMI this was the position I felt I was expected to adopt. However, it has become clear to me that, in the post-lapsarian realities of public policy accountability, fulfilling contract briefs for clients is far more complex and the role is far more ambiguous. These dilemmas challenge the contract evaluator's integrity and ethical stance. Over time I have come to recognise and understand three dilemmas in particular. I propose definitions of three dilemmas I have identified below:

*The first dilemma I call the **divergence** dilemma. This can be defined as a divergence between the structure and articulation of the client's evaluation brief and the contract researcher's conception of the task. My brief for the 2010 Change Schools Report presented a divergence dilemma, since CP wanted an evaluation of the Change Schools Programme before it had run its three-year course. My dilemma was to accept the work and the funding, knowing the shortcomings of the brief or to turn it down on the basis that a more valid evaluation could only be conducted after the three years of the Programme cycle. The former choice might seem, prima facie, to be cynical. However, the contract researcher might decide, as I did in this case, that it is also important to provide information to stakeholders as soon as possible so as to influence good practice and correct shortcomings in running a policy programme or project. Several of my clients, outside of CP, have also presented me with divergence dilemmas, usually because funding cycles and accountability for public money pressurise them into commissioning untimely evaluation schedules.*

*The second dilemma I define as the **omissions** dilemma in which the contract*

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researcher is obliged to fill in omissions in the evaluation terms of reference. To this extent s/he becomes, de facto, one of the policy authors as well as its evaluator. The omissions might be a result of poor articulation by the clients, under pressure to fulfill requirements to evaluate a policy programme, or owing to poorly conceived policy purposes and objectives. I faced the omissions dilemma in my 2005 Report for CP, when I was tasked to produce a typology of effective CPD and in my 2010 Report, in which I was charged to define the nature of the Change Schools Programme. In both cases one might have expected a well-conceived policy programme to have listed these indicators of programme effectiveness. However, in accepting the task of filling in these gaps, and when my reports were disseminated to stakeholders, I became both an author of CP policy, and its evaluator. Once again the contract researcher faces the choice between declining flawed terms of reference and so losing a contract or accepting the task of correcting those flaws. In my case, I felt I could help CP stakeholders to understand the policy's purpose more clearly by clarifications in the reports, and this aligned with my researcher positioning as an 'indigenous outsider' (Banks, 2010) in evaluating arts programmes.

*A third dilemma I name the **collusion** dilemma in which the client contracts the evaluator to find out information which cannot reliably be found. For example, over the years, several of my clients' evaluation terms of reference have required report findings about the future development of young people, despite having a timescale which could not track that development. It is also common for terms of reference to require research on a policy's return on investment despite very opaque relationships between the evaluation material and any fiscal formulae. This dilemma presents starker, less nuanced choices but sometimes both parties collude in getting the evaluation done because it is a political and pragmatic imperative to report on the effectiveness of a funded policy. For example, I accepted a unitary authority client's brief to report on a public art programme's return on investment. Whilst only very provisional estimates could validly be made in my report, its key section for local councillors simplified the complex concept of return on investment and quantified it. I make a critical case against a similar example from CP in Chapter 8.2.*

I faced these dilemmas by prioritising 'societal interest' over a strict 'guild-based' (Smith, 1998) *code of conduct for contract evaluation. Smith describes the emergence, in the USA since the 1980s, of an identifiable body of independent evaluators who have developed codes of practice and, as trades in medieval times, are evolving:* 'as a collection of individuals seeking to maintain their livelihoods through the provision of client services…in many respects a guild' (Smith, 1998, p.178).

Smith's work is part of a body of scholarship, associated with the American Evaluation Association, concerned with standards and ethics for independent consultants undertaking professional evaluation in education and public services. His contribution is part of a wider U.S.-based literature about the sort of dilemmas I define above. Indeed, Mabry (1997, cited in Smith, 1998, p.180) *defined a dozen such dilemmas. Despite the modest list of dilemmas I came to recognise and define in the U.K. policy context and have outlined above, I saw myself as ultimately serving societal interest* (Smith, 1998) *and promoting the public good by accepting the contracts. Smith puts it thus:*

> for example, it may be socially and politically very important to evaluate a
> national educational program even though it is not possible to do so at an
> acceptable level of quality. In such a case the evaluator might proceed if the
> social benefit is deemed to exceed guild [i.e. the standards of various evaluator
> associations] cost (Smith, 1998, p.186).

I was never in any doubt that it was more important to see my seven CP reports disseminated to CP's 'societal' stakeholders – especially to schools – than to defend every word and sentence in the original drafts of my seven CP reports, in adherence to tacit 'guild-based' evaluation principles. Indeed, I believed that it was a democratic imperative to circulate and highlight all evaluation about the effectiveness of such a publicly-funded national education policy.

This chapter has added a U.K. perspective to the U.S.-based literature on ethical dilemmas faced by contract evaluators, by defining three dilemmas I faced in both my Creative Partnerships evaluations and in other work. The chapter has also described the template of evidence the evaluation team developed in the 2010 Report to help schools corroborate their claims about CPs' impact. Within this template we began to suggest how CPs' legacy and sustainability could be recognised, an issue which is developed in the next chapter, which follows the facsimile of my 2011 Report.

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

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[60]. 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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[60] 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[61]) 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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[61] See the explanation of McLean's needs model in the original evaluation (Wood et al: 2010,14)

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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

2 Introduction

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[62].

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[63] 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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[62] See the CCE website for details of the three programmes http://www.creative-partnerships.com/programmes/
[63] From the Change Schools Prospectus p6.

The synoptic survey - CCE published DWC's original evaluation report[64] 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.

3 The survey methods and terms of reference

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[65] 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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[64] Available at http://www.creativitycultureeducation.org/research-impact/exploreresearch/?pageNo=2
[65] Available at http://www.creative-partnerships.com/about/change-schools/change-schools-documents-resources-for-schools-in-receipt-of-funding,183,ART.html

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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[66]), 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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[66] 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 30th 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)[67]. 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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[67] 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.

4 The survey findings

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[68]'. 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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[68] 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*[69]:

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

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[69] 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'.*

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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*[70], one profiled its work on *Open Futures*[71] and another on *Learning Futures*[72]. 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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[70] http://www.internationalprimarycurriculum.com/
[71] http://www.openfutures.com/about-open-futures
[72] 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).
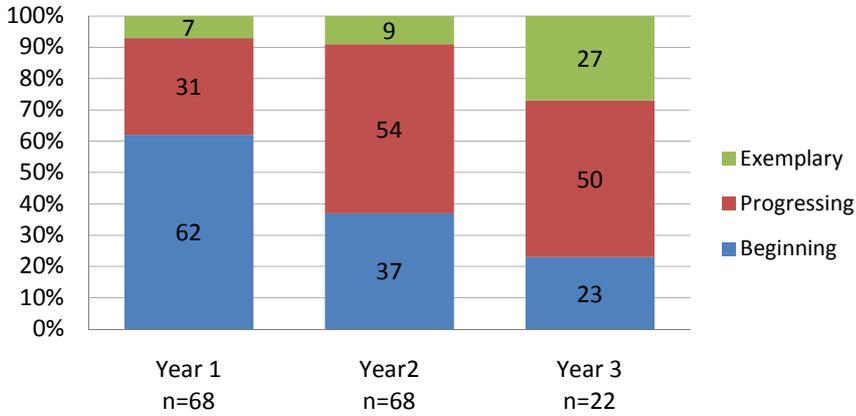

4.11 The statistical survey.

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. 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 attributable 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.

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[73]), wider community (1.6) and financial sustainability (1.7)* displayed a slower momentum of change, although the improvements over time are still statistically significant[74]. 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 the larger sample, but expresses the results in percentage terms and therefore allows the reader to make comparisons.

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[73] These chart numbers correspond to the section numbering in CSDFs.

[74] 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.

Parental understanding 2010

Year 1 n=68: Beginning 62, Progressing 31, Exemplary 7
Year2 n=68: Beginning 37, Progressing 54, Exemplary 9
Year 3 n=22: Beginning 23, Progressing 50, Exemplary 27

Parental understanding 2011

Year 1 n=68: Beginning 62, Progressing 31, Exemplary 7
Year2 n=68: Beginning 37, Progressing 54, Exemplary 9
Year 3 n=50: Beginning 14, Progressing 56, Exemplary 30

Creative learning 2010

)Year 1 n=68: Beginning 22, Progressing 54, Exemplary 24
Year2 n=68: Beginning 6, Progressing 62, Exemplary 32
,Year 3 n=21: Beginning 0, Progressing 38, Exemplary 62

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

25

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

	Year 1 n=68	Year2 n=68	Year 3 n=49
Exemplary	24	32	71
Progressing	54	62	29
Beginning	22	6	0

External involvement 2011

	Year 1 n=68	Year2 n=67	Year 3 n=51
Exemplary	21	30	73
Progressing	37	57	28
Beginning	43	13	0
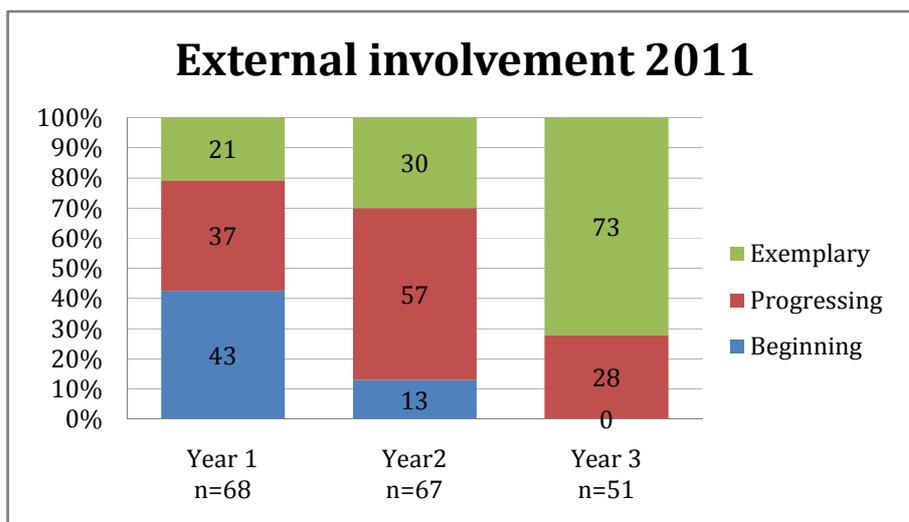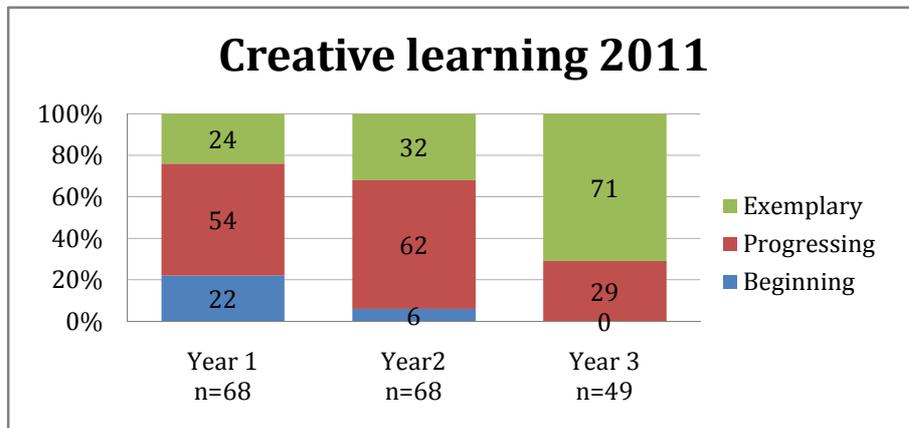
All areas of the *Teaching and Learning* section in the CSDFs showed clear momentum and the highlight in this section is *involvement of external creative partners (3.3)*, with 73% of the sub-sample grading itself as *exemplary in 2011*. This supports evidence in CSDF prose accounts that schools were nurturing a thriving range of partnerships by year three.

Performance management 2011

	Year 1 n=68	Year2 n=68	Year 3 n=47
Exemplary	12	13	30
Progressing	37	49	68
Beginning	52	38	2
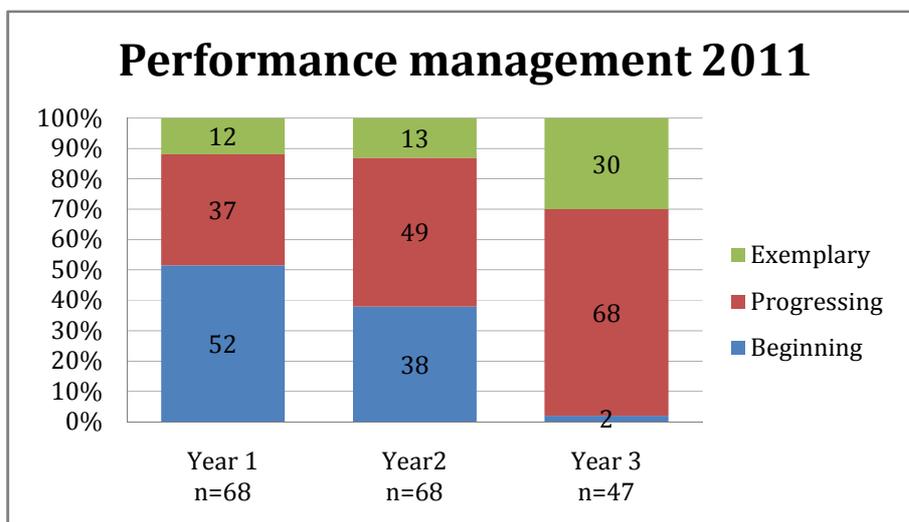
In the section on *Staff Learning and Development,* the momentum in year three was marked for *performance management (4.5)*, with more schools indicating progression. Two

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.
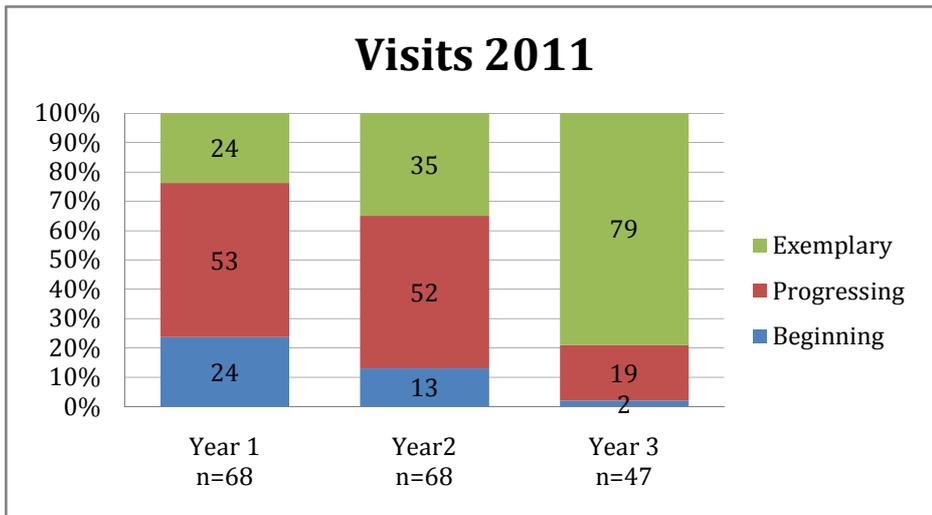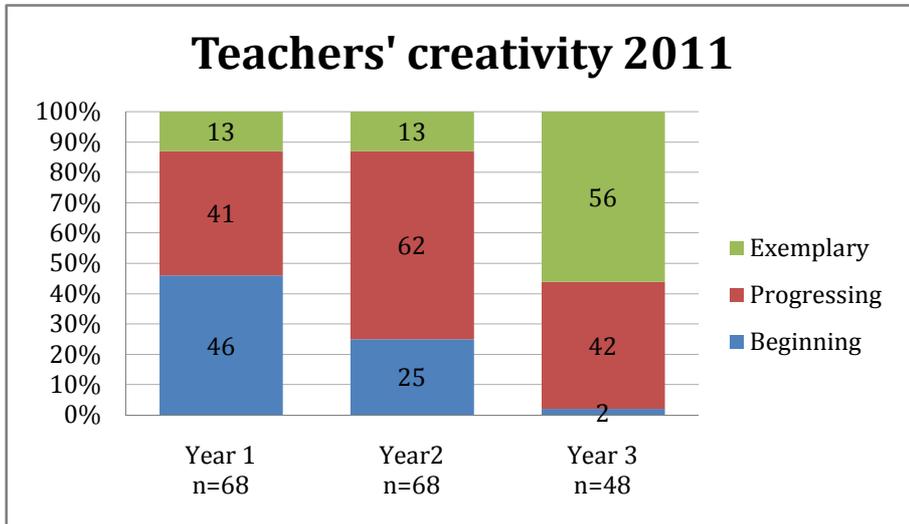
Teachers' creativity 2011

Year	Beginning	Progressing	Exemplary
Year 1 n=68	46	41	13
Year2 n=68	25	62	13
Year 3 n=48	2	42	56

Visits 2011

Year	Beginning	Progressing	Exemplary
Year 1 n=68	24	53	24
Year2 n=68	13	52	35
Year 3 n=47	2	19	79

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.

% which have changed up or down over 1 year & 2 year period - OVERALL SUMMARY 2011
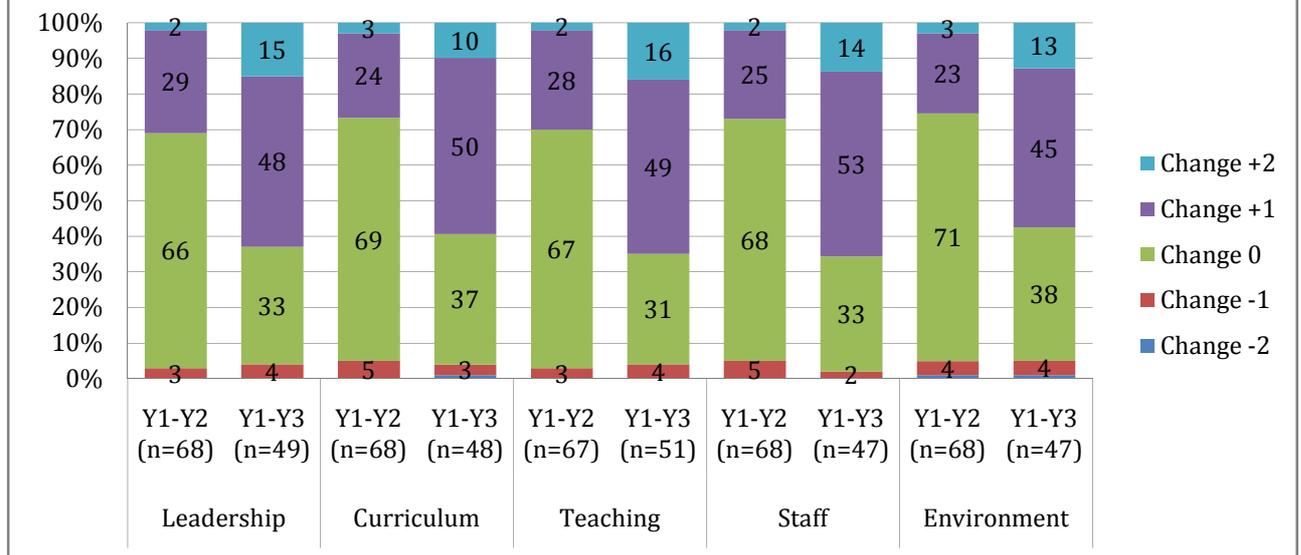
The chart above shows the *mean* change score, based on all sub-areas of questions within each of the five CSDF sections. So, for example, the *Leadership* score represents the average change scores across the seven sub-areas. The chart, therefore, shows a composite picture of change.

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.

Overall Summary: Mean change score across years* OCT11

* Range: -2 to +2

Category	Year 1 to Year 2	Year 1 to Year 3
Leadership	0.27	0.7
Curriculum	0.25	0.67
Teaching	0.24	0.76
Staff	0.22	0.77
Environment	0.22	0.67
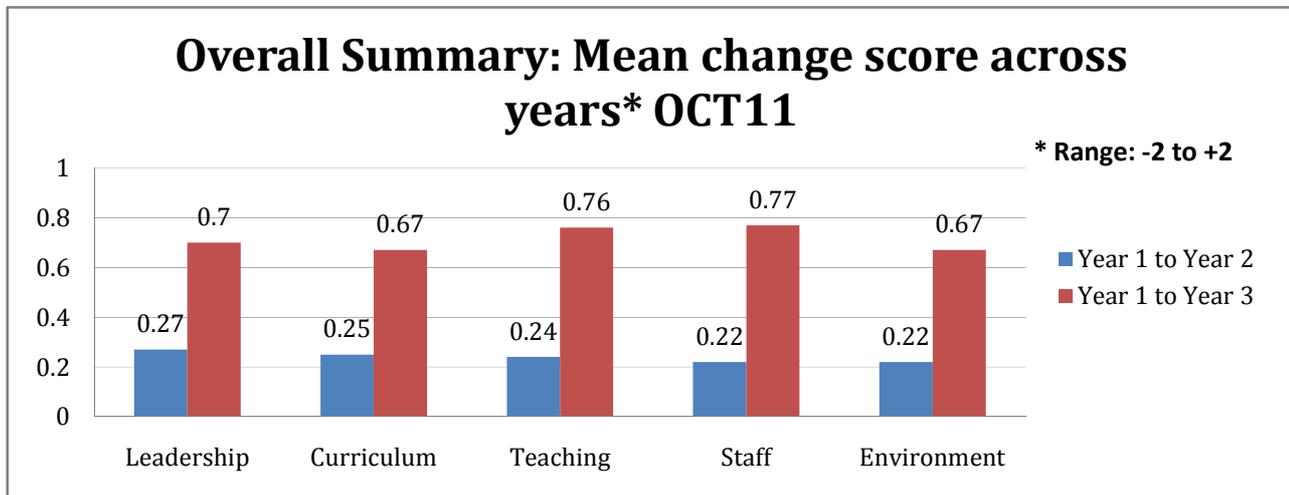
4.12 Comparison with original survey:

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.

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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.

5 Conclusions

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.

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 both the original report and in this survey 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.

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[75]. 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

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[75] See Appendix 4 for a brief discussion and explanation.
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- 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)

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)

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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.

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.

retaining CA = 3
retaining creative partner = 3
creative steering c'ttee = 2
creative 'legacy' project = 2
total 10 = high predicted impact
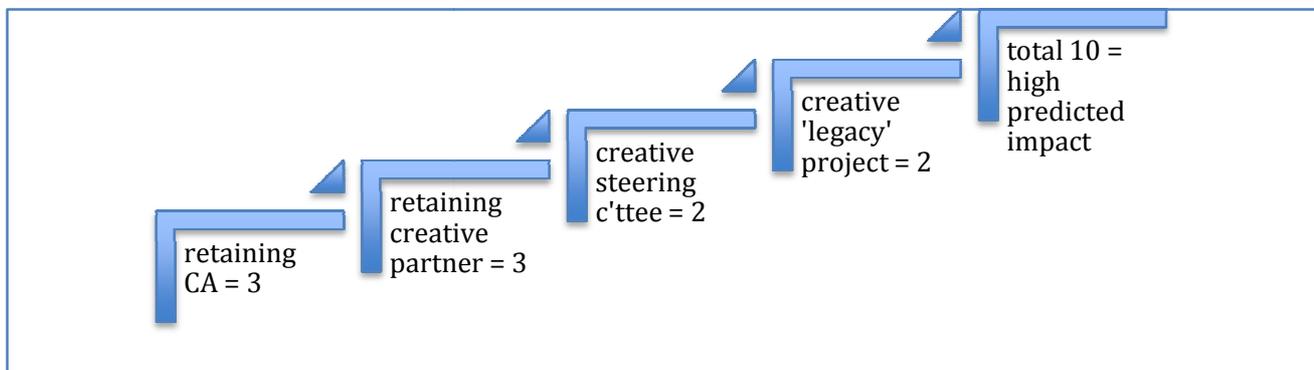
Clearly a sample of 20-30 schools across a sub-region, together with a follow up survey would be needed as a basis for reliability. But the model is one, which could be trialled or adapted more widely in analysing the local or regional legacy of the Change Schools Programme.

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Appendix 1 - Sample Schools included in the evaluation

Alfreton Park Community Special School
Ashmead Combined School
Bedford Primary School
Blackwell Community Primary & Nursery School
Brandhall Primary School
Bulmershe School
Chalfonts School
Cockton Hill Infant School
Cravenwood Primary
Dartmouth Community College
Elmhurst School
Firth Park Community Arts College
Frizington Community Primary School
Guthlaxton College
Heath Park Business and Enterprise College
Lambeth Academy
Launceston Community Primary School
Mellers Primary and Nursery School
Newlaithes Junior School
Northbourne Church of England Primary School
Otterham Community Primary School
Our Lady and St Patrick's Primary School
Park Wood High School
Pennington CofE School
Raynville Primary School
Picklenash Primary School
Rowan Gate Primary School
Saltash net Community School
Skinners Upper School
St Bede's Catholic Comprehensive School VI Form College
St Benedict Catholic School & Perf. Arts Coll.
Stainburn School and Science College
Stewart Headlam Primary School
Teesdale School
Thorney Close Primary School
Valley Road Community Primary School
Villiers High School
Waverley School
West Kidlington Primary School
William Tyndale Primary School
Wrockwardine Wood Arts College

Arrow Vale High School
Atlas Community Primary School
Bishop's Castle Primary
Bowling Park Primary School
Broadgreen Primary School
Burnley Brunshaw Primary School
Casterton Primary School
Christ The King Catholic Primary School
Cornwall Virtual School
Croft Community Primary School
Dowdales School
Eyres Monsell Children's Centre
Fosseway Primary
Gooseacre Primary School
Hadley Learning Community - Secondary Phase
Hope School
Langley Primary School
Madley Primary School
Mounts Bay School & Community Sports College
Newton-le-Willows Community High School
Ormsgill Primary School
Oxley Park Primary School
Park House School and Sports College
Pendle Vale College
Phoenix School
Princeville Primary School
Robin Hood Junior and Infant School
Sacriston Junior School
Sir John Heron Primary School
Southey Green Community Primary School & Nurseries
Southwark Park School
St Benet's RC Primary School
Starbank Primary School
Sunningdale School
The Hillcrest School and Community College
Tor View School
Victoria Infant School
Virtual College
Weoley Castle Nursery School
Widewell Primary School

Appendix 2 – Template used to analyse sample school CSDFs
<u>Final CSDF accessed:</u>   (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

Section 1 - Leadership and Ethos	1.3 Leadership for Creativity	1.2. A strategy for creative learning	1.3. The understanding and engagement of staff with creative teaching and learning	1.4. Pupil involvement in decision making and leadership	1.5. Parental understanding of and engagement with creative learning	1.6 Wider community involvement in creative learning	1.9 Financial sustainability and resources
Grade[76]							
Section 2 - Curriculum development and delivery	2.1 A curriculum that supports creative learning	2.2 Management and organisation of the creative curriculum	2.3 Creative careers and enterprise advice	2.4 Special events			
Grade							
Section 3 Teaching and Learning	3.1 Planning and collaboration	3.2 The use of ICT to support creative learning	3.3 The involvement of external creative partners	3. 4 Pupils' involvement in planning and personalised learning	3.5 Developing Creative skills & attributes in pupils and staff		
Grade							
Section 4 – Staff learning and development	4.1. Valuing teachers' creativity	4.2 The quality and relevance of CPD in creative teaching and learning	4.3 Learning networks	4.4 Reflective practice	4.5 Performance management		
Grade							
Section 5 – Environments and resources	5.1 Indoor learning spaces that support creative learning	5.2 The use of display to support creative learning	5.3 Outdoor learning spaces that support creative learning	5.4 Visits that support creative learning			
Grade							

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[76] **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[77]. 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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[77] PricewaterhouseCoopers LLP, (2010) *The Costs and Benefits of Creative Partnerships*, London, PWC.

Chapter 8 The 2011 Report: Creative Partnerships Change Schools Programme Synoptic Evaluation

8.1 Impact and prediction

In 2011 Creativity, Culture and Education (CCE) commissioned this evaluation to capture information on the final year of the Change Schools Programme. I led the evaluation, assisted by a colleague, Phil Whitehead, who shared the desk-based analysis of 80 Creative Schools Development Framework forms (CSDFs) with me, using my templates for analysing them (Wood and Whitehead, 2011, pp.38-39). He discussed emerging themes with me and commented on drafts of the final Report. A statistical specialist, Becky Hamlyn, collated and interpreted the CSDF self-grades for the evaluation.

This commission seemed to be a response to the point I had emphasised in the first Change Schools Programme Report (Wood and Whitehead, 2010), namely that the original evaluation was based on material from only the first two years of a three-year funded Programme. A more valid account of the Programme's nature and effectiveness could be collected at or after its end, which is why I introduced the word synoptic to distinguish the 2011 Report from the initial Change Schools Programme evaluation.

At the inception meeting for this contract, CCE research staff emphasised their interest in learning more about the Programme's impact and the arrangements schools made for the legacy and sustainability of the Programme's objectives after the funding ceased. These three concepts were becoming more important to CCE as evidenced by the new initiatives the CCE Schools Team of staff was undertaking. Between December 2010 and March 2011, CCE Schools Team staff wrote detailed descriptors to illustrate the quality standards expected in the Creative Partnerships (CP) project evaluation forms which schools had to submit as a condition of funding. These descriptors applied to each section of the forms, and were articulated at three levels: *not met, met* and *excellent*. This was essentially a shared resource for both the Schools Team and staff in the CP Area Delivery Organisations (ADOs), since the CCE Schools Team was now sampling project evaluations from across the country

and making a judgement about whether these texts met CCE's new descriptors. As a response, Schools Team staff gave feedback to ADOs on the quality of the evaluations in each area and occasionally required ADOs to re-submit sub-standard forms.

This was clearly a change in CCE's previously *laissez faire* approach (see thesis Chapter 4.2). Prior to the introduction of the national Toolkit in 2006/7 (see thesis Chapter 4.1) CP area offices were required only to submit broadly statistical output data on CP; for example how many teachers had attended creative professional development courses, how many pupils were involved in CP projects, which school subjects formed the basis of projects and which art forms were the vehicle for projects. From 2008, the introduction of the CP national evaluation framework (see thesis Chapter 5.1) standardised the structure of CP evaluation forms, so a quality assurance system was in place without the application of the widespread monitoring which might have quality controlled CP evaluation. Now CCE work was focused on quality control of CP project narratives and the evidence contained therein. Its approach now appeared more inspectorial, with its focus on carefully articulated standards and monitoring. Recommendations in my evaluation reports had called for this sort of tighter accountability before. For example, in the 2008 Report I recommended that ADOs should do more to ensure schools met their contractual obligations by following evaluation guidance (Wood, 2009, p.29). And in the 2010 Report I wrote that tightening up in this way would, 'enhance the impact and legacy,' of CP (Wood and Whitehead, 2010, p.71).

In addition to increased monitoring, CCE provided enhanced guidance to schools by collecting examples of effective planning forms and exemplary pupil contributions. Central to this guidance was a set of detailed written descriptors of quality standards in writing CP project evaluations. As a complement to this dry, text heavy guidance, CCE produced sample conversations between Creative Agents (CAs) and school staff to illustrate good practice, and flow charts to assist CAs to conduct CP project evaluations. All of this material was linked to the home page of the password-protected evaluation database web page, so that it was easily accessible whenever CAs and school CP co-ordinators logged on to the CP site to upload project evaluations, which were then available for regional ADOs and CCE's Schools Team to check.

It seemed clear that CCE's new emphasis on quality standards had been influenced by the critique about quality accountability contained in my 2007, 2008 and 2010 Reports (see, for example, Wood and Whitehead, 2010, p.32). CCE commissioned me to write the quality standards for end point evaluations, to provide a range of CP evaluation guidance materials, and to design and lead a one day training course, which my evaluation colleague and I led on 24 occasions around England, for almost all of the approximately 600 CAs who worked with schools and facilitated the Change Schools Programme local evaluation.

I was asked to produce extracts from project evaluation forms I had read which illustrated how evaluation could capture the development of what CCE now referred to as the, 'nine forms of impact,' in end-point evaluations. These principally comprised creative skills such as risk-taking and problem solving. I also wrote a sample evaluation discussion between a teacher and a CA, which demonstrated how a CA might question school staff to identify evidence of a CP project's impact (see Appendix 3). I also designed a flow chart to help CAs structure the deep conversations which determined the content of project end point evaluation forms (see Appendix 3).

The national training programme I designed and led gave me and virtually all of the country's CAs a chance to discuss how CPs' impact could be interpreted and evidenced. During the training days this slide seemed to make the strongest impression on delegates:

My visual metaphor used a line – 'It doesn't amount to a hill of beans in this crazy world!' - from the final scene of the film *Casablanca* (1942) to emphasise the importance of trying to record what CP had achieved. By drawing attention to the size of government investment in CP, and the resulting creative learning partnership projects which, by then, an estimated one million pupils had experienced, I stressed that CP ought to leave behind a legacy amounting to something more than 'a hill of beans;' preferably a significantly enhanced understanding of the practice and effect of creative learning and teaching in our state education system. Behind the metaphor was my doubt about whether much of value would be left as CPs' legacy. So the CAs who facilitated CP project evaluation had a pivotal role in evidencing CPs' added value and extending our national understanding of creative learning and teaching.

It is important to note that CCE uploaded the on-line guidance materials in April 2011, just three months before CP ended. The programme of training days I led took place in May 2011 a little less than two months before the end of the Programme and only just in time potentially to influence the final round of project end point evaluations in schools. When we later presented the Change Schools Programme Synoptic Evaluation Report to CCE's senior management it emerged that these new priorities and a new emphasis on monitoring and training coincided with a change of staff at senior level in CCE.

The Change Schools Programme Synoptic Evaluation involved a desk-based survey of self-evaluation material from the original sample of 80 Change Schools (out of a final 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 CSDFs which the sample schools uploaded onto the national CP database. Sixty-one schools from the original sample submitted final CSDFs in 2011. Compared with the 2010 data capture for the original Change Schools Programme Evaluation Report, when only 22 schools out of the sample had three sets of self grades, the 2011 statistical survey data was now much fuller. Of the 61 sample schools, which had uploaded a set of at least three CSDFs, 50 provided sufficient self-grades to merit valid inclusion in the 2011 statistical survey.

CCE's quality assurance initiatives in the early months of 2011, in all probability, had a bearing on the findings of this synoptic evaluation. The survey revealed 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 showed that many schools had developed reflection, discussion and understanding of the concept of creativity in education and a few had 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. There was more evidence than previously to corroborate the gains claimed through the Programme. Twenty-three schools drew explicit attention to corroborative evidence, 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. I attributed some of these more positive findings to the quality standards and the training initiatives which CCE had introduced. For example:

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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 (Wood and Whitehead, 2011, p.23).

During this survey my ideas about predicting impact began to crystallise. The government was conducting a public spending review and CP needed to demonstrate value for public money. Mindful of this, an important part of the CCE Research Team's brief for this evaluation was finding out about CPs' likely legacy and sustainability. My response was that longitudinal evaluation would have, in principle, captured such evidence but I realised that such a method is generally expensive to maintain and cannot provide timely information for stakeholders, funders and spending cycles. CCE would not have commissioned a longitudinal evaluation at this stage, and instead required my synoptic evaluation Report within a few months.

So I needed to be clear about CPs' intended legacy in order to evaluate how this was being or would be sustained in CP Change Schools. CPs' aims and origins, as articulated by both politicians and government documents such as the CP Policy and Delivery Agreement (2004a), were complex and to some extent internally contradictory, as outlined in Chapter 2.4 of this thesis. It was not altogether clear whether CP was designed to promote the arts, combat deprivation, enhance teacher skills, and/or develop a more creative generation who would eventually enrich the UK economy. Given this complexity, evidence of CPs' longer-term impact or legacy would be *de facto* subject to a time lag, accumulating over many years and demonstrated, presumably, in the subsequent economic activity of individuals who had taken part in CP projects when they were at school, and/or in the increased capacity of the creative industries to work in statutory education. The UK government minister responsible

for the bulk of CP funding acknowledged this time lag in evidence to the Parliamentary Select Committee on CP and the curriculum:

> We want evidence-based policy because we do not want to feel a policy we have developed on an intellectually sound basis does not deliver what we want of it, but it is going to be hellishly difficult to come back to you in even five years' time and say there is an X per cent educational improvement absolutely caused by this. (Select Committee on Education and Skills, 2007, p.15)

Almost five years later CP had reached this 'hellishly difficult' point. It seemed, therefore, that the CCE leadership's emphasis on finding out more about CPs' legacy and sustainability in schools was because it was perceived to be an important indicator of future impact before the time lag which would allow that legacy to emerge.

In this survey, therefore, I began to propose a model to analyse schools' capacity for continued improvement in creative learning and teaching, in order to predict likely legacy or future impact in sample Change Schools. I supported the model by reference to literature on predicting social impact. For example the World Bank's elements and principles for social impact analysis included the *counterfactual* (Cordouel, Dani and Paternostro, 2006) which prompted my thinking about what might happen in schools once there was no further CP funding. The World Bank's elements of *transmission* and *distribution* (*ibid* 2006, p.16) helped me consider what changes in schools would have the widest impact and upon whom.

I also drew attention, in the 2011 Report, to OfSTED's framework for school inspections at the time, which included a prediction about the school's 'capacity to improve,' (2011). I went on to identify indicators, or predictors, of medium term impact which I defined as over a period of no more than three future years, and which was most reliable over one year, since schools maintain annual strategic plans and monitor them over the succeeding year. Those predictors were principally changes to school leadership and school systems. In the synoptic Report I outlined my reasons for regarding these two concepts as valid predictors of a legacy

of continuing creative learning and teaching innovation. 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, p. 32)

So those schools which had given a senior staff member responsibility for leading creative learning and teaching beyond the life of the Programme, seemed most likely to be able to sustain its objectives, since individuals with these responsibilities have a formal mandate to maintain creative initiatives. 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, the evaluation team 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 influence on creative learning and teaching for a period of at least a year and possibly two or three years (Wood and Whitehead, 2011, pp. 33-34).

The full list of indicators I proposed in the 2011 Report was:

i) the appointment or designation of a senior leader in the school with responsibility for creative learning;

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j) financial resources allocated on a medium term basis, typically £2000-£10,000 per annum over 1-3 years;

k) the commissioning of a creative partner or practitioner to promote creative learning;

l) an action plan or strategy for creative learning and teaching;

m) a pupil, staff and governor standing committee or forum for creative learning and teaching;

n) a redesigned or significantly amended curriculum, focusing on creative skills development and/or developing models of assessment in creative learning;

o) an annual timetabled programme of creativity events and reflection, including partnership with and visits to creative and cultural organisations;

p) professional development in creativity and/or the setting of a creative target in performance management for school staff (Wood and Whitehead, 2011, pp. 4-5).

I suggested that CCE could use these indicators to provide information, from 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 after the end of CP.

Summary issues in the 2011 Report

This Report outlined much more positive developments in the Change Schools Programme and evidence that schools were now tackling some of the shortcomings I had previously highlighted. For example, now 21 sample schools had adopted models for reflection or assessment, thus beginning to enhance staff understanding of creativity and address the idea of 'deep conversations' as CP required. The 23 schools which now cited evidence of CPs' impact had possibly drawn on the taxonomy of evidence articulated in my previous Report (Wood and Whitehead, 2010). Finally 27 schools were making arrangements for CP to leave a tangible legacy. A likely explanation, in part, for this acceleration of progress in Change Schools was CCE's new focus on quality standards, including my contribution to its materials and to the training.

During the process of writing this Report, I emphasised that CPs' legacy, like that of many other education policies, would logically have a long gestation period. Its legacy would only fully emerge when the pupils in CP schools entered the workforce. But the imperative of the political cycle demanded prompt evaluation of policy impact. Valid, longitudinal evaluation was of no practical advantage to the politicians initiating policy. At the same time three other clients of mine were seeking interim evaluations of programmes with long-term outcomes, and were attracted to the predictive solution to this dilemma. So first I researched predicting impact in social science settings and then I articulated the indicators listed above in the 2011 Report for the context of CP. This was my most important contribution to understanding CP in this Report and clarifying its evaluation. I refined this approach to predicting impact in the final commission for CP in 2012 (see thesis Chapter 9.1).

CCE's tighter emphasis on quality standards and demonstrating CP's impact in 2009/10 coincided with profound changes in society and politics and reflected the *realpolitik* of this period in the recent past. This was almost certainly not coincidental as the next section exemplifies.

8.2 A retrospective perspective: The imperative of impact in Creative Partnerships

It seemed to me that CCE's heightened concern, from 2010, to highlight CPs' impact by means of this evaluation and the preceding training sessions, online guidance and published quality standards was a strategic decision influenced by the changed economic conditions and zeitgeist in society, which were now very different from 2002, when CP was introduced. Public sector funding was under pressure. Certain widely covered media events figured prominently in the changed conditions. In 2007 news images of the first run on a UK bank in more than a century, *Northern Rock*, presaged announcements of wide ranging weaknesses in the banking sector and a recession began. The outgoing Chief Secretary to the UK Treasury, Liam Byrne, left a note for the incoming new government, 'I'm afraid to tell you there's no money left' (Guardian 17.5.2010).[78]

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[78]http://www.guardian.co.uk/politics/2010/may/17/liam-byrne-note-successor accessed 24.4.2013

In September 2010 *The Stage* newspaper claimed to have information that Arts Council England was intending to cut the funding for CP in 2011. The same article juxtaposed rumours of the impending cut with:

> A report published by CCE this week claims that the [CP] programme generates around £15 for the wider economy for every £1 invested in the scheme, because of the impact it has on GCSE grades (Smith, 2010).

The Guardian newspaper also drew attention to the report's figures (Higgins, 2010). The report in question, *The Costs and Benefits of Creative Partnerships,* (PriceWaterhouseCoopers LLP, 2010) was commissioned by CCE. It gave the concept of impact prominent attention. The report's approach was based on a, 'logic model, through which inputs to [CP], deliver impacts to each of the potential beneficiaries (learners and their parents; and schools and their teachers)' (2010, p.3). Whilst the development of a logic model by CP itself might have clarified its objectives and outcomes more specifically as an aid to evaluation, the PriceWaterhouseCoopers (PWC) model carries connotations of a rather simplistic, transmissive concept of education through which teaching delivers learning to empty vessels which compliantly absorb it. This model sits uneasily with the complex network of relationships central to the evaluation of a social science like education.

The report's conclusion, which found its way to national newspaper headlines, was:

> Creative Partnerships is estimated to have generated or is expected to generate a net positive economic benefit of just under £4bn. Expressed as a ratio of the benefits to the costs, we estimate that every £1 invested in the programme delivers £15.30 worth of benefits (*ibid* p.3).

This conclusion was drawn from existing studies on attainment and lifetime earnings, existing data on pupils involved in CP and on GCSE attainment. In marshalling large scale data from unrelated sources in support of this precise metric, the PWC report has many of the qualities of 'culturomics,' (Michel et al, 2011) which the Cultural Observatory at Harvard was

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introducing to the world[79]. The principal methods were quantitative and statistical, drawing their legitimacy from sensitivity analyses and the UK government's *Green Book* (Treasury, 2003) guidance on central government appraisal. As such the PWC report is substantively different from qualitative evaluation. However, my scepticism about the plausibility of the headline figure was strengthened by some of the unstable assumptions made in order to arrive at it. The report's authors themselves acknowledged two major weaknesses in their approach. First, they assumed that CP operated in schools in a uniform way: 'the modelling process cannot cater for such heterogeneity in school approaches or programmes, and instead assumes that each school is impacted in the same way' (PWC, 2010, p.26). But CP clearly stated that it was needs-based in schools and did not try to enforce uniformity:

> Creative Partnerships does not seek to be prescriptive about developing contexts for effective creative learning. Schools develop their own perspectives based on years of experience and understanding of their individual contexts and it is important that this is respected (Creative Partnerships, 2008c).

Moreover, CAs worked in a range of different ways in introducing CP to schools.

Secondly, the authors also acknowledged: 'the availability of data forced us to effectively assume that the whole year has been impacted' (PWC, 2010, p.31). However, it was by no means common, for example in secondary schools, for a whole year group to be directly involved in CP and indeed one Change School among the 2010 Report's case studies involved fewer than 50 young people out of approximately 1500 on roll.

But the principal distorting factor in the report was the implicit assumption that the schools had not developed creativity before CP. CP, it was assumed, introduced creative learning and teaching to schools, from scratch. Creativity in schools not only plainly pre-dates CP but also the Change School Programme evaluation clearly found evidence in OfSTED reports and prior funded projects that half of the schools in the sample were committed to creative learning and teaching before joining the Programme (see thesis Chapter 7.4 above). The

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[79] http://www.culturomics.org/

government's Select Committee report on CP had made a similar point: 'It is important to note that some schools not involved in Creative Partnerships run similar programmes independently of the scheme, and have done so for many years' (2007, p.3).

These assumptions undermine the PWC report and render it unconvincing. However, its media profile during the early months of a new government and in a prevailing atmosphere of public sector cuts gave me the impression that CCE commissioned the PWC analysis of impact principally for strategic reasons rather than to add substantively to a clear conception of CPs' impact. This was 'mediatized' policy enactment (Fairclough, 2000). In the Education and Skills Select Committee hearings in 2007, the Chair, Barry Sheerman MP, responded to a similar justification of CP by its Chief Executive with the following:

> Some of your remarks seem to be a bit on the back foot. You are obviously worried that you might lose your funding. It worries me that some of the ways you explain and defend – I do not say this in an offensive way – are inappropriate in the sense I would want you to be defending [CP] much more on the overall value that this brings to a school, not just the measurable improvement in results. (2007, p. EV20)

8.3 A reflexive perspective: from the outside in

I deliberately adopted a sceptical position about the very positive findings in this synoptic evaluation, in case my responses were influenced by my own contributions to the development of CP quality standards and to the training days I led for CAs. So, in order not to overestimate sample schools' progress I supported the positive findings in this evaluation with a careful record of the number of sample schools recording their progress in different ways; for example, the 23 schools which cited corroborative evidence of CPs' benefits. This form of dilemma (see thesis Chapter 7.5) about my direct contributions to the work of the CP Schools Team also led me towards a formulaic approach to logging change processes in schools, an approach which became my model to predict CPs' legacy.

Nevertheless, as an advocate of creative learning and teaching and of the arts, I was pleased to record the better outcomes from the Change Schools Programme and welcomed CCE's rather more robust approach to monitoring and evaluation at this time. Moreover, it was flattering that an external evaluator could be thought of as sufficiently accurate and perceptive to be asked to contribute to the quality assurance of CP. As a contributor to CP quality standards material and by writing and presenting a CP training course, I moved further inside Banks' (2010) continuum, edging towards an 'indigenous insider' position. The very act of doing this work weakened my externality as an objective outsider evaluating CP. I wanted to see CP succeed and believed that I could make a telling contribution to sharpening the antennae of CAs and others responsible for completing CSDFs.

Despite that contribution, or perhaps because of it, my most prominent memory of the national training programme was that CAs regarded the training and the new emphasis on quality standards as too little too late. Their previous impression seemed to have been that their job was almost exclusively to broker a stimulating partnership between creative practitioners and schools, rather than to monitor quality or record the impact and legacy of the programme, which was seen as a bureaucratic chore to satisfy CCE's accountability responsibilities to ACE and to the two government departments funding CP. It was clearly dispiriting to them and to me that quality standards in evaluation had only become CPs' major priority in the final six months of its nine-year existence.

This chapter has recorded the rather more urgent efforts CCE made, in 2010/11, to collect information about CP's impact and its legacy. From a retrospective position I have provided an example (PriceWaterhouseCoopers LLP, 2010) which indicates that CCE was redoubling its efforts to retain its funding as the UK entered recession and the government changed. These efforts manifested themselves in evaluation reports like the PWC one analysed above, which had a partial public relations function. They also explain CCE's interest in CPs' legacy. The original contribution to clarifying CPs' impact I made in this synoptic Report on the Change Schools Programme was to identify how to predict CPs' legacy with some construct validity. This prompted CCE to commission me to develop a predictive impact model in my

final Report on CP. This is summarised and analysed in the next chapter, following a facsimile of the 2012 Report.

Predicting the continuing impact of the Creative Partnerships Change Schools Programme on creative learning and teaching.

May 2012

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1   Executive summary

Creativity, Culture and Education commissioned David Wood Consulting Ltd (DWC) to analyse the ongoing legacy of the Creative Partnerships Change Schools Programme as a follow up to its two national evaluation reports on the Programme (Wood and Whitehead, 2010, 2012). In the second of these reports, in 2012, the authors pointed out that 27 of the 80 schools sampled had put various provisions in place to sustain creative learning and teaching beyond the three years of Programme funding. Creativity, Culture and Education sought to gain a clearer picture of how the Programme's legacy would unfold, and commissioned DWC to undertake an analysis. To do this, DWC developed an experimental model to predict the continuing impact of the Programme in a sample of 50 former Change Schools. This report is the result of that exercise.

The report contends that an experimental 'Predictive Impact Model' is a valid means of making predictions about a former Change School's continuing capacity to promote and prioritise creative learning and teaching, especially if resources cannot stretch to longitudinal evaluations of the Programme's impact. As such, the model contributes to other forms of evidence about the Change Schools Programme's added value and return on investment. This report draws on examples of both scholarly and policy approaches to predicting social impact around the world, to argue that the model aligns with contemporary concerns to determine what policy interventions are likely to be successful.

The principal source of data was the final Creative School Development Frameworks (CSDFs[80]), which each Change School was asked to complete and upload on to the Creative Partnerships central database in the summer term of 2011. A sample of 50 school CSDFs was scrutinised against criteria for identifying specific and precise references to the school making certain provisions and arrangements which would be likely to sustain creative learning and teaching. A total score of 25 marks was assigned to meeting all of the criteria. Schools' scores against the criteria ranged from 4-17.

The 50 schools were identified first from among the sample of 80 selected for the national evaluation of the Change Schools Programme, and secondly from recommendations by staff in the Area Delivery Organisations which locally managed the Programme in regions around the country.

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[80] 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 results show that almost all schools in the sample favoured four key provisions:

- 72% put core funding into creativity beyond the life of the programme;
- 90% described creative curricular innovation;
- 84% made reference to continuing professional development (CPD) sessions focused on creativity, and
- 76% stated that they had a creative action plan or that creativity formed a section of their school improvement plan.

Whilst schools in the highest two scoring ranges tended to put core funding into creativity, schools right across the range claimed to have made provision for the latter three provisions listed above. Schools across the board, therefore, prioritised activities which necessitated staff engagement with, and discourse about, creative learning and teaching as central to the legacy of the Programme. This is consistent with the Programme's stated focus on generating a long-term dialogue about creative teaching and learning in schools. The least popular provision was retaining an external creative agent to broker creative projects in schools.

Schools which scored above the median score of 11, in particular, can be said to have made several substantial provisions for a legacy, almost certainly embedding that legacy around the reflective activity of staff in creativity-focused CPD and in creative curriculum innovation. The report finally suggests that the Predictive Impact Model could be applied:

- as an alternative to longitudinal studies;
- as a means of identifying schools in the vanguard of creative learning and teaching;
- as a means of analysing the legacy of the Programme in schools across the country, in regions or conurbations and
- as a way to profile and replicate the positive impacts of the Change Schools Programme.

As such it may be of use to Arts Council Bridge organisations and other institutions contributing to creative education in this country and overseas.

2   Introduction

In 2010 Creativity, Culture and Education (CCE) published a national evaluation of the Creative Partnerships Change Schools Programme conducted by David Wood Consulting Ltd (DWC). As a follow up to the original report, Creativity, Culture and Education commissioned DWC again to conduct a synoptic survey of the Programme as it completed its three-year cycle in schools (see below). Creativity, Culture and Education published the report of this survey in January 2012.

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, which ended in 2011, worked with over one million children and over 90,000 teachers in more than 8000 projects in England since 2002. The Change Schools Programme was one of the three Creative Partnerships School Programmes launched by Creativity, Culture and Education in 2008[81].

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 because these opportunities can dramatically improve their life chances.

The Change Schools Programme - enabled schools in areas facing significant challenges[82] to engage in an intensive programme, lasting between one and three years, which supported the creative development of the whole school. The Programme focused on generating long-term dialogue about creative learning and teaching and how schools could become effective creative learning environments. Change Schools were encouraged to explore in depth how they were developing the conditions where creativity can thrive.

An element of Creativity, Culture and Education's brief for the 2010 evaluation was for DWC to gather data on the Change School Programme's 'success indicators,' including how schools were planning to

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[81] See the CCE website for details of the three programmes http://www.creative-partnerships.com/about-creative-partnerships/
[82] From the Change Schools Prospectus p6.

sustain creative learning and teaching beyond the funding period of the Programme, thus securing its legacy. The 2010 evaluation report drew attention to the challenge this presented:

> *'A rather more difficult success indicator to articulate was the potential of the Change Schools Programme to leave a legacy and maintain innovations in creative learning and teaching after the Creative Partnerships funding had ended. Nonetheless, it was possible to describe the capacity of a school to sustain its creative teaching and learning, by reference to schools establishing creative groups and committees, changes to timetables, and the commitment of leadership. Also, the evaluation drew on the evidence of Office for Standards in Education (Ofsted) inspection reports relating to a school's capacity to sustain improvement.'* (Wood and Whitehead, 2010, p8)

Subsequently, the 2012 synoptic report pointed out the specific provisions which some Change Schools stated that they had put in place to sustain creative learning and teaching beyond the life of the Change Schools Programme:

> *'Twenty-seven sample schools [out of a sample of 80] 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.'* (Wood and Whitehead, 2012, p23)

What characterised all of these provisions and processes was the clear link between them and securing a legacy for the Change Schools Programme. The report suggested (2012, pp32ff) that these provisions were – as long as schools had accurately described them in their self evaluation - valid indicators of the medium term impact of the Programme in schools. From these indicators, the report included a draft 'Predictive Impact Model,' which was applied to one of the schools sampled in the survey. As a result of this illustration, the report suggested that the model could be trialled or adapted more widely to analyse the local or regional legacy of the Change Schools Programme.

In February 2012 Creativity, Culture and Education responded to the draft Predictive Impact Model by commissioning DWC to apply a refined model to 50 former Change Schools across the country and report on the findings. This is the report of that exercise.

3   Researching impact in the social sciences

In the positivist tradition of scientific research, the 'gold standard' involves randomised control trials looking at the effects of a specific intervention, such as a drug[83]. In order to focus on causality and isolate dependent variables a control sample is selected to contrast with the individuals treated with the drug in question. The effects on both groups are analysed over time. Sometimes effects are monitored over many years in the context of clinical trials. These longitudinal studies have pride of place in the research tradition.

Longitudinal studies of this sort are less common in education and the wider social sciences, principally because independent variables abound in the social sciences. Influences on people come from all quarters. Give a reading scheme to 500 five year olds and look at their test scores in reading at seven, then compare this to 500 seven year olds who never used the reading scheme. Are the results reliable? Their reliability can be undermined by the other influences on the control group. Did the second 500 have more supportive parents, a higher proportion of teaching assistants or volunteer grandparents per class, and so on. Social life is complex, messy, sometimes as unpredictable as the weather[84]; it is often hard to isolate cause and effect in order to highlight the specific impact of an intervention.

Moreover, longitudinal research is usually very expensive; researchers need to be retained for a long time. The results of longitudinal research are usually published too late to influence the policy intervention being researched. Nevertheless, longitudinal research is well suited to policy interventions involving young people.   Setting independent variables aside, longitudinal research could go some way towards addressing fundamental questions about Creative Partnerships into the future, such as how instrumental this policy intervention was in stimulating a creative and enterprising young workforce, which contributes positively to a creative economy. The reality is, however, that the available resources, which underpin policy interventions, rarely stretch to fund long term studies of their impact or added value.

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[83] See, for example, Robson 2002, p116
[84] A good illustration of independent variables can be found in May (1997, p101)

Despite this reality, much policy research is commissioned specifically to evaluate the impact and added value of policy, often before all the possible benefits of a particular intervention have worked through the system. Addressing this conundrum is exercising the policy research community in this country and across the world, as will be seen in the next section.

4   Predicting impact in the social sciences

This section describes some of the international research, which has influenced the Predictive Impact Model described in section 6, below.

If longitudinal studies of policy interventions are prohibitively expensive in many cases, and if a plethora of independent variables obscure cause-effect relationships in the social sciences, what is the next best solution to evaluating the impact of policy interventions? This question assumes particular importance where policy interventions address health, welfare, and economic prosperity across populations. So it is no surprise to find that the World Bank has commissioned substantial research experimentation designed to *predict* impact. In 2006 it published a selection of what it termed *ex ante* models, designed as 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. The following extract from its publication was quoted in the earlier synoptic report and 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, p21)

So, for example, one study (Coady & Newhouse, 2006, p387ff) designed a model to look at the very practical problem of the impact of increased domestic fuel prices on the poorest households in Ghana. Clearly the close relationship between patterns of household expenditure and price increases for an essential outgoing, like fuel, has high construct validity in predicting impact. And the more valid the predictive model, the more reliable the predictions are likely to be.

However, models which are designed to predict the future impact of a policy intervention cannot, by definition, actually claim *reliability* – at least not until they are subjected to the test of time. So such models must be self-evidently *valid*, as in the example of the previous paragraph[85]. Unless such models are seen as common sense they will not be accessible or convincing to stakeholders. Latané (1981) proposed a notably straightforward theory of predicting social impact. His 'Social Impact Theory' draws on an empirical truth and Latané used a metaphor to explain that truth: **According to Latané, social forces influence people in the same way as light bulbs shine on a surface.** The total amount of light cast on a surface depends on the strength of the bulbs, their distance from the surface and their number. In the same way, people are influenced under the right circumstances:

1. **Number**: They are influenced by peers, and more influenced the more peers there are;
2. **Proximity**: They are influenced by proximity, family, friends, neighbourhood, the people and institutions close to them are more influential than people the other side of the world;
3. **Authority**: They are influenced by authority; teachers, community leaders, politicians, newspapers, TV etc. (Latané, 1981, p343).

So Latané's proposition is the common sense one that, for example, any one of us is more likely to recycle if lots of our peers are doing so, if our family members and neighbours are doing so and if the TV, newspapers, religious leaders, politicians and bosses are exhorting us to do so. As will be seen in the next section, this common sense principle is applied to the model for predicting the impact of the Change Schools Programme. So, for example, a legacy of the Programme is more likely:

- if a senior staff member has responsibility for promoting creativity across the curriculum;
- if there is an action plan for creativity which would need to be reviewed periodically;
- if continuing professional development sessions and courses are specifically devoted to creativity, so profiling it for teachers;

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[85] For the methodological background to the validity claimed for the Predictive Impact Model see Appendix B p28.

- if staff decide to prioritise creative learning and teaching in curriculum innovation and development;
- if each teacher has a formal creative target, so creative teaching will be discussed at each performance management review.

So the model is comprised of regular, periodic school systems and processes which promote creativity, as well as financial commitments to creative learning and teaching.

Models designed around the world to assess the longer-term impact or effectiveness of policy are influencing policy research in the UK. Ilic and Bediako (2012) describe work to assess a range of policy programmes at the Center for the Study and Prevention of Violence at the University of Colorado (CSPV).

> 'CSPV set a very high scientific standard of programme effectiveness. They reviewed more than 900 delinquency, drug and violence prevention programmes. Of these, only 11 met the necessary standards. To pass muster, a sustained effect is required for at least one year after treatment, with no subsequent evidence that this effect is lost.' (2012, p58)

So, for CPSV, a necessary condition for a policy intervention to be deemed effective is that its impact would be undiminished after a year. In the same way, the optimum conditions for sustaining creative learning and teaching in a Change School, which make up the Predictive Impact Model described below, could form the basis for an evaluation of the school after a year or more, as in the CSPV model above.

Ilic and Bediako go on to describe the way in which the Greater London Authority's *Project Oracle* drew on CSPV's work to introduce a five-level standards framework for assessing the effectiveness of social policy interventions in London:

> 'Project Oracle seeks to further the aims of evidence-based policymaking by stimulating collaboration between government, academia and the wider social intervention community. It was established in recognition of four key factors:
> There is currently no clear understanding of what programmes work, in what conditions they work, and whether they therefore represent 'value for money', relative to each other or to 'doing nothing'.

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There needs to be a sustainable body of evidence so that the knowledge base evolves for future policymaking.

Evidence needs to be cultivated from somewhere using a consistent method, requiring a stimulus and a mechanism for providers to develop continuously.' (2012, p58)

Project Oracle's use of a numerical framework was designed to apply a consistency of approach to the independent and self-evaluation of London-based policy interventions, so reducing the scope for individual interpretation. The Predictive Impact Model proposed below uses a numerical framework for the same reasons. However, before the model is outlined, the next section describes the data applied to it.

5 The data used to apply the Predictive Impact Model

The principal source of data was the final Creative School Development Frameworks (CSDF[86]), which each school in the Change Schools Programme 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 range of the school community would be consulted and, through this self-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.

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.

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[86] 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

It is important to note that Culture, Creativity and Education made an extra request to schools to complete the summer 2011 CSDF. Change Schools had not initially been asked to complete a CSDF at the end of the three-year programme, so planning a legacy at this synoptic point was not a funded activity within the Programme. In addition, Creativity, Culture and Education provided further support for self-evaluation in 2011, principally the development of quality standards, and a nationwide training programme for the creative agents who supported the completion of CSDFs in schools. On the one hand, therefore, the extent to which schools chose to complete this final document and the detail they included could be viewed as an indication of their commitment to sustaining creative learning and teaching as a legacy of the Change Schools Programme. On the other hand the 2011 CSDFs are likely to have been enhanced by the intensive support for self evaluation in the months leading up to their completion.

It should, therefore, be emphasised that the content of these CSDFs is wholly what the school itself reported in 2011, rather than an externally corroborated report. The Predictive Impact Model described in the next section is predicated on the assumption that schools have reported reliably and accurately on their progress against the five creative dimensions of their work. Whilst, the original evaluation of the Change Schools Programme (2010, p70) indicated that schools, on the whole, presented an accurate picture using the CSDF, the additional training and support provided in 2011, is likely to have influenced the process of completing the CSDF. The most plausible assumption is that this extra support was a positive influence, resulting in more detailed, sharper self-evaluation and reporting, even if not greater candour and accuracy.

6   The Predictive Impact Model

We analysed the prose elements of 50 sample CSDFs, looking for specific and precise references to the school making certain provisions and arrangements which would be likely to sustain creative learning and teaching. The full dataset is presented as Appendix A. The 50 schools were identified first, from among the sample of 80 selected for the national Change Schools Programme evaluation, and secondly from staff recommendations in the Area Delivery Organisations which locally managed the Programme in regions around the country. Either those staff or our team believed that there was evidence of a legacy of the Programme in these schools. As such they comprise a selected rather than a random sample. In other respects the 50 schools are representative of the Change School Programme nationally; there are 18 secondary schools, 27 primary schools, four special schools and

one children's centre[87], drawn from 12 Area Delivery Organisations representing a wide range of regions of the country. There is also a mix of urban and rural schools.

The Predictive Impact Model was applied to a close reading of the final CSDF in each Change School. A total of 25 marks was assigned to 12 conditions or provisions, described in a CSDF, for sustaining creative learning and teaching in a school. To limit scope for individual interpretation the provisions were precisely and tightly defined. These definitions are outlined below:

Senior staff appointed/retained (3 marks)

Has the school indicated that it has either retained the role of creative school coordinator or appointed a member of staff responsible for creative learning/creative initiatives to a senior management team (SMT)? The key point is evidence of a senior staff member leading or driving creative learning in the school.

The synoptic survey evidence showed that schools making significant progress against the CSDF sections had appointed a member of the SMT to lead on creative learning. In Change Schools this was a formalised role – that of the school coordinator, who had 16 days per year from their workload dedicated to developing the Programme and supporting the creative agent and practitioners in planning and evaluating projects. Seven of these schools from the original sample of 80 schools had retained this role at least for the year following the end of Change Schools Programme funding (that is, into 2011-12).

Core Creative Funding (3 marks)

Has the school indicated that significant recurrent core funds have been allocated for the next one to three years? 'Significant' would be in the region of £2000-£5000, i.e. sufficient to run at least one project involving practitioners with groups of staff/pupils.

Practitioner retained/appointed (3 marks)

Has the school made specific reference to contracting one or more creative practitioners in 2011/12, either through core funding, or through applications to other sources?

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[87] Since this version of the report is for Creativity, Culture and Education's internal audience schools have not been anonymised. Moreover, the only data used for this analysis is derived from that which schools elected to submit to the Creative Partnerships database in 2011.

Creative Agent retained (3 marks)

Has the school indicated that it is retaining the services of the Creative Agent assigned to it during the Change Schools Programme, either through core funding or through applications to other sources?

Creativity Action Plan (1 mark)

Does the school make reference to a distinct plan or a creativity section of a wider school improvement plan with targets into 2011/12 and beyond?

Creative Committee (1 mark)

Has the school formally established a group comprising staff and possibly, inter alia, governors, pupils, external consultants and/or creative practitioners to meet in 2011/12 and possibly beyond?

Creative Curriculum strategy (2 marks)

Does the school indicate the adoption of a changed curriculum, either for the whole school or specified subjects/phases, one that is centred on creative learning approaches? Many schools in the Change School sample indicated in their original aims that they wanted to introduce a more creative curriculum for their pupils. This often meant a curriculum that involved or mapped skills development in creative learning and/or a more co-constructed approach to planning, teaching and evaluation, that is greater pupil voice and involvement in their learning.

Timetable Change (2 marks)

In secondary schools this refers to schools which have altered or interrupted the routine timetable for creative projects. In primaries, when the school records that creative practitioners have come into school, we have inferred that this necessitates a timetable alteration.

Annual Creative Events (2 marks)

This refers to schools which report an annual creative festival, or, in the case of some primary schools, reports of increased parental attendance at regular events.

Formal partnerships with External Creative Organisations (2 marks)

Has the school named a creative organisation(s) or individual(s) it is working in partnership with during 2011/12 or beyond in order to enrich the school's creative curriculum?

Creative Learning CPD (2 marks)

Does the school support, host or run continuing professional development (CPD) courses and events for its staff, which are specifically focussed on creative learning and teaching as a topic?

Performance Management target   (1 mark)

Do teaching staff have to account for a creative target in their performance management interviews?

In order to explain the differentiation of marks between provisions, we assigned a score of **three** to the four provisions which require the school to make specific financial allocations to creative learning and teaching by:

		type	senior staff creative appointment	core creative funding	practitioner(s) appointed	creative agent retained	creativit
assigned value of legacy				3	3	3	3
School	ADO						

   i.   allocating a responsibility for creativity to a senior staff team member;
   ii.   allocating core funding to creative learning and teaching;
   iii. engaging a creative practitioner(s) to continue to lead creative projects;
   iv.   engaging an external creative consultant or 'agent' to advise on creative learning.

We allocated a score of **two** to provisions which involve substantive activity, requiring planning and monitoring during the school year, such as:
   i.   formal partnerships with creative organisations;
   ii.   timetable changes;
   iii. annual creative events;
   iv.   creative CPD courses.

We allocated a score of **one** to provisions which are part of regular school processes, such as:
   i.   the existence of a creativity action plan;
   ii.   the establishment of a creative committee;

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iii.   requiring staff to include a creative target in their performance management review.

A worked example, Rye College

Using its final CSDF we include below the text which led us to assign a final mark of 15 to Rye College. The scoring criteria are in bold below with the available marks in brackets. In the right hand column there are extracts in italics from the College's final CSDF in 2011, and a brief commentary on how we assigned marks.

Senior staff creative appointment (3)	*'The leadership team has recently been reformatted and now consists of 3 creative Community Leaders.'* These appear to oversee almost the whole curriculum; we assigned 3 marks.
Core creative funding (3)	*'…the College has allocated a 1k pot to start the Carnival development in September 2011. The College has been successful in securing 2.5k "Sharing Success" funding in which the students and staff are creating a cultivation event to secure funds for the future.'* This specifies funding only in 2011/12 so we assigned 2 of the 3 possible marks.
Practitioner(s) appointed (3)	No reference
Creative agent retained (3)	No reference
Creativity action plan (1)	This is described as an element of their College Improvement Plan: *'By March 2012 this will be a college that has exemplary creative approaches to teaching and learning across the whole college.'* We assigned 1 mark.
Creative committee established (1)	No reference
Creative curriculum strategy(ies) (2)	We assigned 1 mark on the basis that: *'Rye College is looking to methods of creative evaluation across the whole school.'*
Timetable change (2)	The creative timetable change they refer to several times is *'Whole school drop days, are now a common occurrence at the College, enabling greater creative opportunities for students, staff and practitioners.'* Since this is not described in detail

	we assigned 1 mark only.
Annual creative events (2)	Rye College's Annual creative event is prominent in the CSDF: *'The carnival is now a focus for the College Improvement Plan to raise standards and to move the College from good to outstanding. ...it has been a strategic development...and has become part of the College ethos...'* We assigned 2 marks.
Formal partnerships with creative organisations (2)	They name local businesses, Brighton Festival, Same Sky, Rye Art Gallery, a Photographer and Imagination our Nation – they will be in the London finale of this collaborative arts programme for young people in August 2012. We assigned 2 marks.
Creative CPD (2)	CPD was assigned a mark of 2 on the basis that the school *'...annually start with a whole staff Inset day to focus on the creative curriculum. Whole school inset and programme development has been embedded over the past 3 years with each department championing creative learning in their curriculum area.'*
Performance Management in creativity (1)	*'Every teacher has identified a creative objective.'* We assigned 1 mark.

7   The Results of the survey using the Predictive Impact Model

We surveyed 50 schools and scored each one against the provisions above. The first diagram below (Fig.1) shows the percentage of the 50 schools, which made provisions under each criterion.
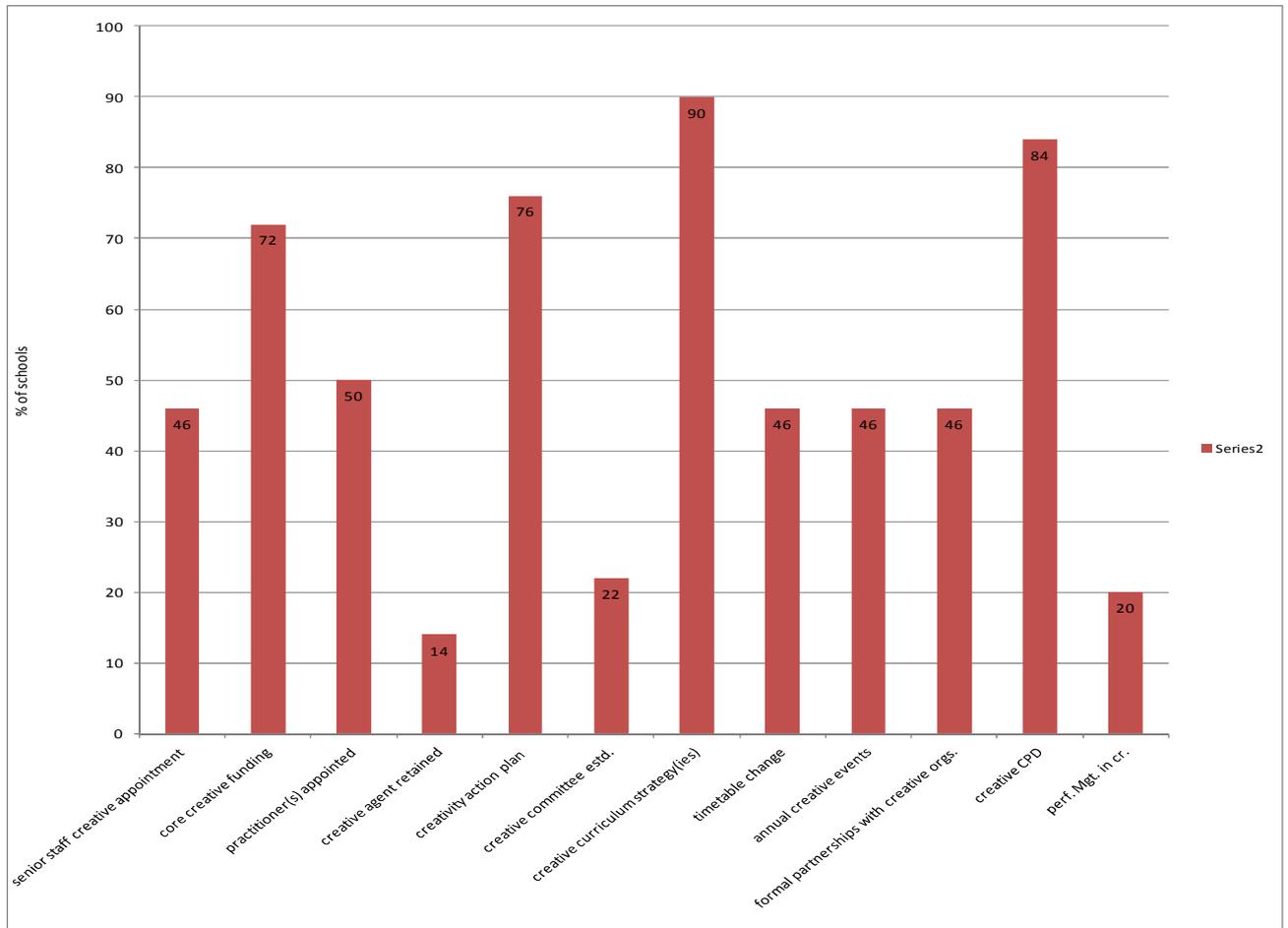
Figure 1 – Percentage of sample schools reporting on each provision

The results show that schools in the sample tended to favour four key provisions:

- 72% put core funding into creativity beyond the life of the programme,
- 90% described creative curricular innovation,
- 84% made reference to creative CPD sessions, and
- 76% stated that they had a creative action plan or that creativity formed a section of their school improvement plan.

Taken together these represent the most popular strategies which the 50 sample schools decided to employ in order to secure a legacy for the Change Schools Programme. Only the first of these relies on funding; the remaining three provisions which stand out - the CPD events, the monitoring of an action plan and the introduction of curriculum strategies - are centred around schools' internal resources and reliant on staff engagement and discourse about creative learning and teaching as

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central to the legacy of the Programme. This is a positive finding, not least because the Change Schools Programme Prospectus is clear about its aim for school staff:

> *'Our Change Schools Programme focuses on generating a **long-term dialogue** [our emphasis] across the whole school community about creative teaching and learning and the ways in which schools can become more effective creative learning environments*[88].

Moreover, the research literature on school change, which was surveyed in the original Change Schools Evaluation report (Wood and Whitehead, 2010), identifies active staff discourse as a key factor in effective school change and improvement. For example *a bias for reflective action*, is one of Fullan's (2006) seven premises of school change.

Finally these three popular strategies align well against the models and typologies of effective school change profiled in the Nottingham/Keele Creative School Change report for Creative Partnerships (Thomson et al, 2009). The Nottingham/Keele report describes four levels of 'permeation' of change in schools; at the deepest level of permeation there is a collaborative and distributed concern for innovation and improvement across all school staff. Specifically, the popular strategies identified in Fig. 1 above, suggest that creative learning and teaching has permeated school planning, and that a clear majority of the 50 sample schools had reached what the Nottingham/Keele report calls a *substantive* stage, engaging with and embracing creative learning and teaching.

The least commonly mentioned provision was retaining a creative agent. It seems that, whilst agents were widely praised for initiating and steering creative projects during the programme, their contribution was eventually embedded in the schools' processes. Indeed the broad trend was for schools to draw on their own resources to sustain creative learning and teaching. Also, few schools established creativity committees, or built creative learning and teaching into performance management.

We divided the scoring range, which was between four and 17 into 4 segments. The number of schools in each segment was as follows:
4-7   5 schools
8-11   26 schools
12-15 15 schools

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[88] From the Change Schools Prospectus p9 & 7 respectively

16 +   4 schools.

The four schools in the highest segment (see Fig. 2) had high scores on the basis of committing substantive funds to creative teaching and learning, as well as actively attending to a creative curriculum and providing creative CPD. The presence of three primary schools in this segment might seem surprising; secondaries have more financial and other resources to commit to curriculum innovation. However, all three primaries had strong and committed leadership and all demonstrated a willingness to commit core funds to creative learning and teaching. As can be seen in the clustering of the columns, all schools in this segment also used their resources to retain creative practitioners.
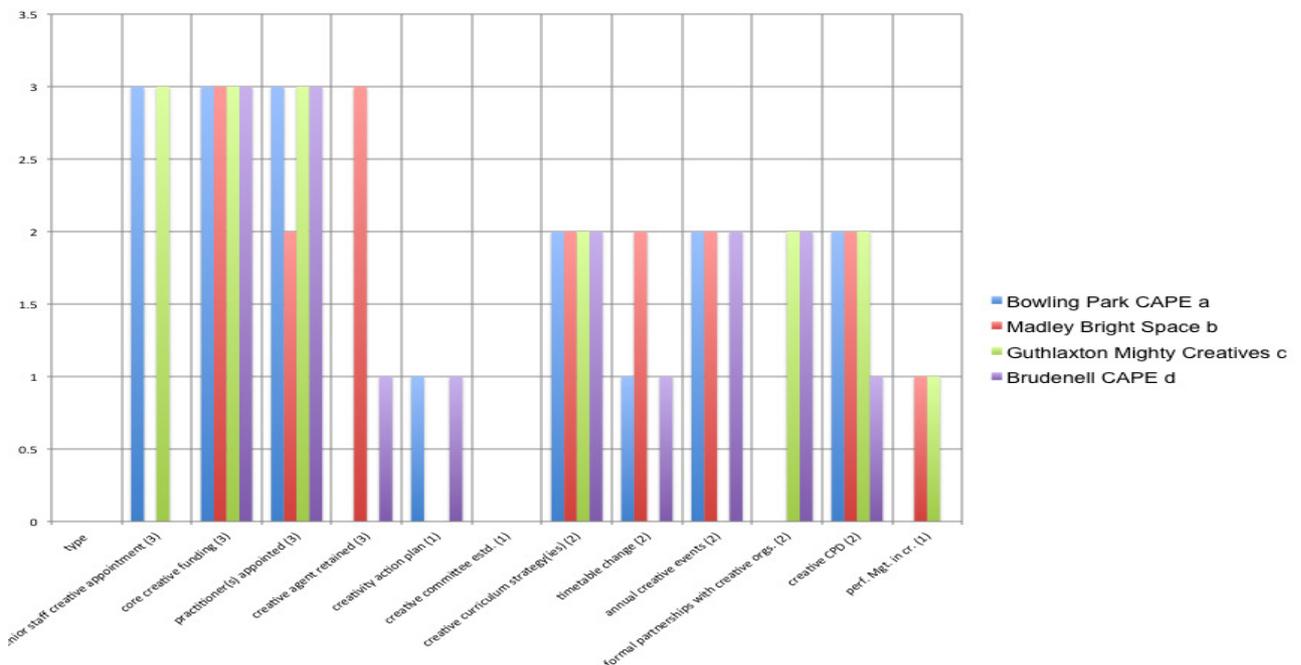
Figure 2 – Provisions reported by schools with the highest scores

As can be seen in Appendix A, in the second segment from the top, schools had made the same sort of commitment to a creative curriculum and to creatively focused CPD. In the third segment there was less evidence of financial commitments but still a clustering of school activity around creative curriculum development, action planning and CPD. These popular provisions can be conceived of as a linear set of strategies comprised of:

planning for creative learning and teaching in action plans;

doing it through curriculum experimentation and innovation; and

supporting it with CPD events focused on creativity.

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At the top of the scoring range, those schools which scored highly in terms of the core funding they continued to commit to creative learning and teaching, can be thought of as representing a *return on the investment* of the Change Schools Programme. Across the full range of school scores, the three popular provisions could be conceived of as indicating a *return on the expectations* of the Programme.

Even in the lowest segment, the five schools which scored few marks still tended to make commitments to a creative curriculum and a creativity action plan as will be seen from the clustering of columns in Fig.3 below.
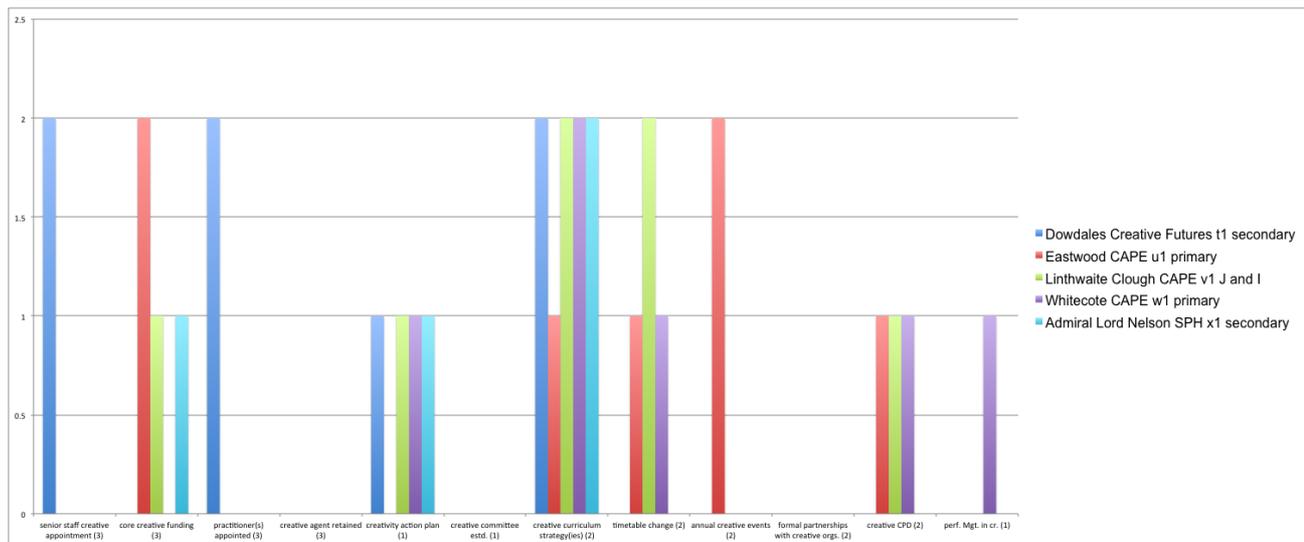
Figure 3 – Provisions reported by schools with the lowest scores

Area Delivery Organisations drew attention to four of these schools and the remaining one came from the original Change Schools Programme evaluation sample. In all five cases the initial judgement that these schools had made provision for a legacy of the Programme was largely misplaced.

The full distribution of scores for the 50 schools is shown in Fig. 4 below. As can be seen the mode score is 11, which 13 schools scored, and the median score across the scoring range is also 11. The mean score is 11.16. Given this clustering around a score of 11, it is suggested that schools above this threshold can be said to have made several and substantial provisions for a legacy, almost certainly embedding that legacy around the reflective activity of staff, in creativity-focused CPD and in creative curriculum innovation.
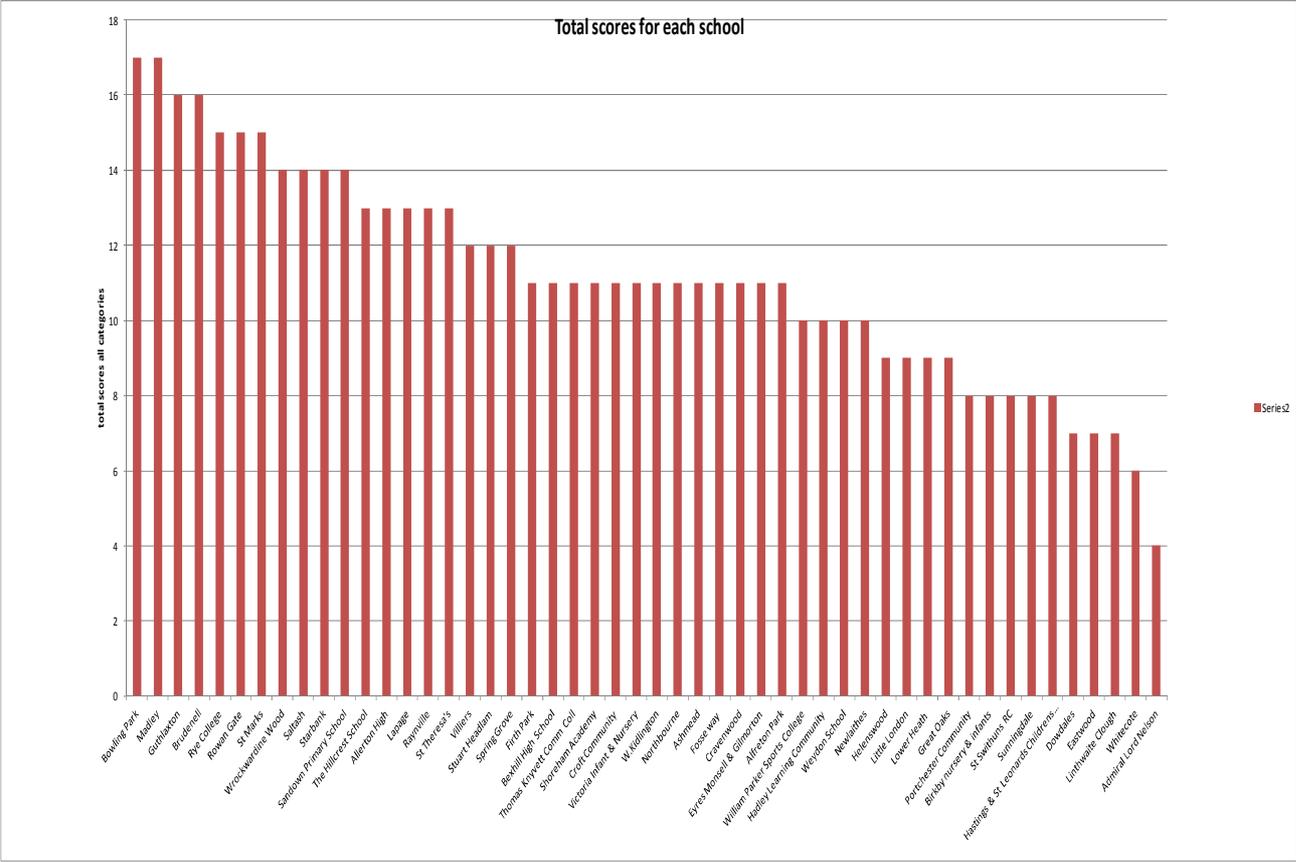
Figure 4 – Total scores for each school using the Predictive Impact Model

8   The uses of the Predictive Impact Model

The proposition implied by this exercise is that one can make a valid prediction about the strength of the Change Schools Programme's legacy in any school by interrogating their final CSDF for these specific provisions, and interpreting them precisely. An important caveat to this is that the model assumes honest and accurate self-evaluation in the CSDFs. However, the extra training and support provided for the process in 2011 is more likely than not to have influenced this self evaluation process positively, prompting possibly more integrity and accuracy, and more detailed and insightful descriptions.

Another caveat is that the 2011 CSDFs, like all annual self review instruments, progressively become out of date, and so are less accurate in the second and third year, even if schools have committed, as some did, to two or even three years of funding for creativity. Even three-year plans can be subject to amendment year on year. However, schools routinely formulate and update forward plans and so

various forms of alternative documentation could form the data to which the model could be applied. Moreover such data could be reviewed by two or more individuals, as we did, so fulfilling a moderating function. What, therefore, might be the practical use of the model?

Earlier (see p7) the uses of the World Bank's Poverty and Social Impact Analyses were listed. If that list is adapted to the Predictive Impact Model the following potential applications emerge. The model could be used to:

- analyse more widely the link between the inputs attributable to the Change Schools Programme and their related legacy outcomes in schools;
- analyse the distribution of that legacy in schools across the country, in regions or conurbations
- profile and potentially replicate the positive impacts of the Programme;
- build ownership of that legacy in the arts and education community and its capacity for analysis.

In any former Change School, an interrogation of provision using the model could determine whether that school offered fertile ground for initiative and creative experimentation. The model might, therefore, be of use to creative organisations, practitioners and to the ten Bridge Organisations, which Arts Council England is currently funding, in order to help young people benefit from high quality creative and artistic opportunities[89]. Using the model, such organisations could select schools for projects, on the basis of their current creative provisions. By selecting schools with a proven commitment to creativity, the projects would have the best chance of success.

Secondly, applying the model to any CSDFs across the c972 former Change Schools could provide an institutional benchmark of provision, a useful alternative to the sort of scrutiny applied by *Artsmark* award processes.

Thirdly, at a time of a diminishing role for local authorities, schools are forming federations, alliances and clusters and designating lead schools with strengths in various areas, including creativity. The model offers a valid means of identifying schools in the vanguard of creative learning and teaching, which could therefore take the lead and become a hub in that area of the curriculum.

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[89] See Arts Council England Bridge Organisations Briefing
http://www.artscouncil.org.uk/media/uploads/pdf/briefing_bridge_organisations_180711.pdf

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More prosaically, the model could be utilised as a cheaper and more practical approach than longitudinal studies of the Change Schools Programme's impact. In future years the model could be adapted as a means of analysing creative learning and teaching provision as reported in a school improvement programme (SIP), self-evaluation framework or development plan. Moreover, the model could be applied to provision in *any* school by scrutinising these documents or through visits and interviews with staff, although a visit would change the nature of the model from a resource-efficient one towards the sort of longitudinal monitoring which, though more reliable, is much more expensive, as pointed out above.

As such it could help organisations, including schools, identify and collect the most common-sense or valid evidence of creative learning and teaching. Alternatively, it could be seen as a model of good practice, demonstrating how curriculum innovation, action planning and creative CPD provide the vehicle for staff reflective discourse about creativity and, ultimately, creative school change.

9   Conclusions

Authoritative sources, both within the Creative Partnerships literature (Thomson, 2009) and outside it (e.g. Fullan, 2006) contend that ongoing reflective dialogue among staff is a key contributor to effective school change. The data collected for this report clearly implies that almost all the 50 sample schools not only recognise this by making provision for creative curriculum initiatives, CPD and creativity action plans, but that they also perceive this as the key to ensuring a legacy for the Change Schools Programme. This small sample indicates that the Programme's impact is being maintained in the creative engagement of school staff and, to a lesser extent, continued core funding in schools.

This policy intervention is being seen to have an impact or 'really work' as Ilic and Bediako put it (2012). Their argument, in a National Endowment for Science, Technology and the Arts (NESTA) publication, launching *'The Alliance for Useful Evidence,'* is that:

> *'Too much time and energy is expended in debates around specific 'toolkits', methods and processes, policy semantics, without a foremost agreement over principles of evidence [or] necessary agreement over what the relative evidence requirements are, prior to committing to such radical change… [Programmes] occasionally lack a clear comprehension of what they intend to achieve; consequently they are unable to assess whether they have succeeded in their aims.'* (2012, p54)

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Does the data reported here amount to a valid set of predictions about the legacy of the Change Schools Programme? In the evaluation reports (Wood and Whitehead, 2010, 2012) we tacitly, and sometimes explicitly, acknowledged that clear and distinctive causal links between the Programme and improvements in creative learning and teaching would always be obscured by the multitude of independent variables which influence and deflect the work of schools in any one academic year. Nonetheless, the Predictive Impact Model developed and tested here attempts to reflect the contemporary concerns - of NESTA and other organisations such as Project Oracle within the office of the London Mayor - with evidence of 'what works.' The model highlights hot spots of activity where, we suggest, valid evidence of the Programme's legacy can be found. As such, we contend that the model comprises the most accessible current evidence which can be marshalled to give account of the Change Schools Programme's legacy.

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Appendix A – The Predictive Impact Model data set

The spreadsheet on the following page summarises the scores for all 50 schools in the sample for this report. Taken broadly, the ends of each **row** shows the prediction about the legacy of the Change Schools Programme, expressed by each school's score against the provisions identified.

At the bottom of each **column** there is a total score against each of those provisions. This shows which are the most popular provisions which schools put in place, both as a raw score, then in the next row by numbers of schools, and in the next row as a percentage of schools.

DWC Predictive impact model for Change Schools 2011/12

School	ADO	type	senior staff creative appointment	core creative funding	practitioner(s) appointed	creative agent retained	creativity action plan	creative committee estd.	creative curriculum strategy(ies)	timetable change	annual creative events	formal partnerships with creative orgs.	creative CPD	perf. Mgt. in cr.	total
assigned value of legacy			3	3	3	3	1	1	2	2	2	2	2	1	25
Bowling Park	CAPE	primary	3	3	3		1		2	1	2		2		17
Madley	Bright Space	primary		3	2	3			2	2	2		2	1	17
Guthlaxton	Mighty Creatives	secondary	3	3	3				2			2	2	1	16
Brudenell	CAPE	primary		3	3	1	1		2	1	2	2	1		16
Rye College	Surrey & sussex	secondary	3	2			1		1	1	2	2	2	1	15
Rowan Gate	Mighty Creatives	primary	3	3	3			1	2				2	1	15
St Marks	SPH	junior	3	2			3		1	2	2		2		15
Wrockwardine Wood	BCCSIP	secondary ar	3			3		1	2			2	2	1	14
Saltash	Real Ideas Org.	secondary	3		3			1	2	2		1	2		14
Starbank	Bright Space	Primary	3	3	2		1		2			2		1	14
Sandown Primary School	Surrey & Sussex	primary		2	3		1	1	1	2	2		2		14
The Hillcrest School	BCCSIP	secondary		3				1	2	2		2	2	1	13
Allerton High	CAPE	secondary	3	1	1		1		2	2			2	1	13
Lapage	CAPE	prim & nurs	3	2			1		2	2	1		2		13
Raynville	CAPE	primary		3	3		1			2	2	2			13
St Theresa's	CAPE	primary	2	3			1			2	2		2	1	13
Villiers	A New Direction	secondary	3	2			1		2	2		2			12
Stuart Headlam	A New Direction	Primary	3	3			1		1			2	2		12
Spring Grove	CAPE	primary		3	3		1		2	1			2		12
Firth Park	CAPE	secondary		3			1	1	2			2	2		11
Bexhill High School	Surrey & sussex	secondary		2			1		2	1	1	2	2		11
Thomas Knyvett Comm C	Surrey & sussex	secondary		2					2		2	2	2	1	11
Shoreham Academy	Surrey & sussex	secondary	3		2		1	1	1				2	1	11
Croft Community	BCCSIP	primary	2	2			1		2			1	2	1	11
Victoria Infant & Nursery	Creative Futures	primary		3	3		1		2				2		11
W.Kidlington	Creative Junction	primary	3				1	1	2		2		2		11
Northbourne	Creative Junction	primary	2		3		1		2				2	1	11
Ashmead	Creative Junction	primary	3		3		1		2				2		11
Fosse way	Mighty Creatives	Primary	3				1	1	2			2	2		11
Cravenwood	MMU	primary	2	3			1		2			1	2		11
Eyres Monsell & Gilmorto	Mighty Creatives	childrens' c		3	2		1		2				2	1	11
Alfreton Park	Mighty Creatives	special		3					2	2		2	2		11
William Parker Sports Col	Surrey & sussex	secondary		2	2		1		1		1	1	1	1	10
Hadley Learning Commun	BCCSIP	Secondary		3		3			1		1	1	1		10
Weydon School	Surrey & sussex	secondary	1		2		1	1			2	1	1	1	10
Newlaithes	Creative Futures	primary		3	2		1		2				2		10
Helenswood	Surrey & sussex	secondary		3	2		1	1			1		1		9
Little London	CAPE	primary		1	1		1		2	2	1	1			9
Lower Heath	BCCSIP	primary		3			1		2		1		2		9
Great Oaks	SPH	sec special	1	1			1			2	2		1	1	9
Portchester Community	SPH	secondary		2		3	1		1				1		8
Birkby nursery & infants	CAPE	N and I		1	1				1	1	2	1	1		8
St Swithuns RC	SPH	primary					1		2	2	2			1	8
Sunningdale	Nat. Glass Centre	special				3	1		2				2		8
Hastings & St Leonards C	Surrey & Sussex	special			2		1		2		1	1	1		8
Dowdales	Creative Futures	secondary	2		2		1		2						7
Eastwood	CAPE	primary		2					1	1	2		1		7
Linthwaite Clough	CAPE	J and I		1			1		2	2			1		7
Whitecote	CAPE	primary					1		2	1			1	1	6
Admiral Lord Nelson	SPH	secondary		1			1		2						4
			60	85	59	19	38	11	80	38	38	37	74	19	
Number of scoring schools by category			23	36	25	7	38	11	45	23	23	23	42	19	
Total as a %			46	72	50	14	76	22	90	46	46	46	84	38	

1

Appendix B – Validity and the Predictive Impact Model

The persuasiveness of a model to predict the future, even - as in the case of the Predictive Impact Model - the short-term future, cannot hang on its reliability. The reliability of predictive models can only be tested when results are known. For this reason the efficacy of the model used in this report depends on the *validity* of the model. This short appendix sets the context of the model and elucidates the thinking and debates underpinning the methodology.

We make the case for the *construct* validity (Robson, 2002, p102) of the model in section 6, above. The Predictive Impact tool was demonstrably valid in terms of measuring what we set out to measure from the final CSDFs and in this sense provides the construct validity. Section 6 also makes a detailed case for *theory* validity (Fox Martin and Green, 2007, p18) insofar as we explain the case for validity with a plausible theory about why certain activities sustain creative learning and teaching. The model takes the form of *event* coding, its validity being strengthened:

a) by *unity of time*, since all data was collected from 2011 CSDFs,

b) by *specifying* each provision scored in the model

c) and by *inter-observer agreement* since each evaluator moderated the other. (Robson, 2002, p334ff).

For a more in depth review of the 'trustworthiness' of the kind of fixed design research approach considered in this study, see Robson (2002, p95-109).

The objective accuracy of the self-evaluation data in the final CSDF returns in comparison to previous years, given the extra training and support provided by Creativity, Culture and Education is, of course, a consideration. We have to then demonstrate internal validity and generalisability:

> 'Does it 'really' correspond to, or adequately capture, the actual state of affairs?' (ibid, p100).

However it is a variable applied to all the schools in the sample. As researchers in this kind of study we were 'concerned with aggregates, with group properties and with general tendencies' (ibid, p98). We were particularly looking for patterns in the data to support a theory: that where a set of conditions was observed in a school, The Change Schools Programme was more likely to have a longer term impact, sustaining the creative learning goals of the school.

A further take on the idea of validity in research terms is provided by Daniel Kahneman in 'Thinking, Fast and Slow' (2011). Kahneman considers judgement and decision-making processes and how we might improve the ability to look critically at the choices we make, based on both professional knowledge and intuition. Of particular interest are Chapter 20, 'The Illusion of Validity' and Chapter 21, 'Intuitions vs Formulas'. Both chapters consider the confidence of experts in predicting outcomes, for the stock market in Chapter 20, but in a whole range of social science fields in Chapter 21. Kahneman argues that highly professional and expert prediction is barely more successful, and often less successful than the informed non-specialist:

> 'Those who know more forecast very slightly better than those who know less. But those with the most knowledge are often less reliable. The reason is that the person who acquires more knowledge develops an enhanced illusion of her skill and becomes unrealistically overconfident.'
> (2011, p219)

The highly skilled experts he studied consistently relied upon their intuition rather than what was often simple statistical evidence to the contrary. This was particularly marked in Kahneman's review of Paul Meehl's work on predicting outcomes for the grading of first year undergraduates (freshmen). The following extract summarises the key points in the discussion:

> 'Meehl reviewed the results of 20 studies that had analyzed whether clinical predictions based on the subjective impressions of trained professionals were more accurate than statistical predictions made by combining a few scores or ratings according to a rule. In a typical study, trained counselors predicted the grades of freshmen at the end of the school year. The counselors interviewed each student for forty-five minutes. They also had access to high school grades, several aptitude tests, and a four page personal statement. The statistical algorithm used only a fraction of this information: high school grades and one aptitude test. Nevertheless, the formula was more accurate than 11 out of the 14 counselors. Meehl reported generally similar results across a variety of other forecast outcomes, including violations of parole, success in pilot training, and criminal recidivism…About 60% of the studies have shown significantly better accuracy for the algorithms. The range of predicted outcomes has expanded to cover…the diagnosis of cardiac arrest… economic measures such as the prospect of success for new businesses…questions of interest to government

agencies…and miscellaneous outcomes such as the evaluation of scientific presentations and the winners of football games. Each of these domains entails a significant degree of uncertainty and unpredictability. We describe them as "low-validity environments." In every case, the accuracy of experts was matched or exceeded by a simple algorithm.'
(ibid, p222-223)

This would seem to support the simple statistical predictive tool applied in this study, bearing in mind Kahneman's warning that whilst this may provide valuable insights into the short or near future, 'the line that separates the possibly predictable future from the unpredictable distant future is yet to be drawn' (ibid, p221).

Chapter 9   The 2012 Report: Predicting the continuing impact of the Creative Partnerships National Change Schools Programme on creative learning and teaching

By the end of 2011, when Creative Partnerships (CP) had finished, my interpretation, conveyed by the CP Prospectus (Creative Partnerships, 2008b), was that CP had evolved into a policy, the principal aim or purpose of which was to develop a generation of pupils with the creative skills to enrich the UK's economic success once they started work and became economically active. Only longitudinal studies could legitimately evaluate this long-term aim. The only practical alternative to this method was to develop a plausible model to predict impact, which my final CP Report for Creativity, Culture and Education (CCE) (Wood and Whitehead, 2012) attempted to do. In the 2011 Report (Wood and Whitehead, 2011) I pointed out that 27 of the 80 schools sampled had put various provisions in place to sustain creative learning and teaching beyond the three years of Programme funding. In response, CCE commissioned me in 2012 to pilot the experimental 'predictive impact model' I had proposed within the 2011 Report (*ibid*, pp. 32-35). The CCE senior management team wished to gain a clearer picture of how the Programme's legacy might unfold. By this time New Labour, which had introduced CP, was regularly attacked by the new coalition government for its alleged out of control public spending. So it was expedient for CCE to seek evidence for CPs' lasting impact or legacy as a major funded policy.

The evaluation material was derived from the final Creative School Development Frameworks (CSDFs), which each Change School completed and uploaded to the CP central database in summer 2011. A colleague, Phil Whitehead, and I evaluated half of the sample schools each, using my templates for analysing CSDFs (Wood and Whitehead, 2011). He discussed emerging themes with me and commented on drafts of the final Report. Of the original 80 sample Change Schools, 50 had complied with CCE's request and had completed and uploaded their final CSDFs by the end of September 2011 in sufficient detail for us to evaluate against the template (Wood and Whitehead, 2012). This was lower than the 10% of Change Schools nationally which I had originally intended as a sample

for evaluation purposes. It was, however, in my view, sufficient to undertake a survey with construct validity.

In designing this template, I refined the original predictive impact model (see thesis Chapter 8.1) and applied it to a close reading of each CSDF text. I assigned a total of 25 marks to 12 conditions or provisions for sustaining creative learning and teaching which schools had reported in their CSDFs. To limit scope for individual interpretation I precisely and tightly defined the provisions (Wood and Whitehead, 2012). I assigned a score of three to each of four financial allocations to creative learning and teaching schools had made, on the basis that allocating funding indicated the clearest commitment. I allocated a score of two to five further provisions, which involved substantive activity, requiring planning and monitoring during the school year, since this would necessitate staff discussion about, and commitment to, creative learning and teaching. Finally I allocated a score of one to regular school processes promoting creative learning and teaching which schools had adopted, since these were likely to be embedded in school business for at least one school year from the date of the CSDF. These scores were not shared with the sample schools but were designed as a unique analytical tool for compiling the 2012 Report. My colleague and I, therefore, designed a template specifically for analysing these final CSDFs. This 2012 Report template contained the following prompts:

Senior staff appointed/retained (3 marks)
Has the school either retained the role of creative school co-ordinator or appointed a member of staff responsible for creative learning/creative initiatives to the senior management team?

Core creative funding (3 marks)
Has the school allocated significant recurrent core funds to creative learning and teaching for the next one to three years? 'Significant' would be in the region of £2000-£5000, i.e. sufficient to run at least one project involving creative practitioners with groups of staff/pupils.

Practitioner retained/appointed (3 marks)

Has the school made specific reference to contracting one or more creative practitioners in 2011/12, either through core funding, or through applications to other sources?

Creative agent (CA) retained (3 marks)

Is the school retaining the services of the CA assigned to it during the Change Schools Programme, either through core funding or through applications to other sources?

Creative curriculum strategy (2 marks)

Has the school adopted a changed curriculum centred on creative learning approaches, either for the whole school or specified subjects/phases?

Timetable change (2 marks)

Has the school altered or interrupted the routine timetable to accommodate creative projects? (In primary schools which recorded that creative practitioners came into school, I inferred that this necessitated a timetable alteration).

Annual creative events (2 marks)

Does the schools stage an annual creative festival, or, in the case of some primary schools, does the school report increased parental attendance at regular events?

Formal partnerships with external creative organisations (2 marks)

Has the school named a creative organisation(s) or individual(s) it is working in partnership with to enrich the school's creative curriculum during 2011/12 or beyond?

Creative learning CPD (2 marks)

Does the school support, host or run continuing professional development (CPD) courses and events for its staff, which are specifically focused on creative learning and teaching as a topic?

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Creativity action plan (1 mark)

Does the school make reference to a distinct plan or a creativity section of a wider school improvement plan with targets into 2011/12 and beyond?

Creative committee (1 mark)

Has the school formally established a group comprising staff and possibly, *inter alia*, governors, pupils, external consultants and/or creative practitioners to meet in 2011/12 and possibly beyond?

Performance management target **(1 mark)**

Do teaching staff have to account for a creative target in their performance management interviews?

To illuminate the predictive impact model, the 2012 Report contained a worked example of the scoring system, as applied to an upper school, as follows:

> Using its final CSDF we include below the text which led us to assign a final mark of 15 to [a Sussex] College. The scoring criteria are in bold below with the available marks in brackets. In the right hand column there are extracts in italics from the College's final CSDF in 2011, and a brief commentary on how we assigned marks.

Table 2 - Predicting Impact: A worked example

Senior staff creative appointment (3)	*'The leadership team has recently been reformatted and now consists of 3 creative Community Leaders.'* These appear to oversee almost the whole curriculum; we assigned 3 marks.
Core creative funding (3)	*'…the College has allocated a 1k pot to start the Carnival development in September 2011. The College has been successful in securing 2.5k 'Sharing Success' funding in which the students and staff are creating a cultivation event to secure funds for the*

	future.' This specifies funding only in 2011/12 so we assigned 2 of the 3 possible marks.
Practitioner(s) appointed (3)	No reference
Creative agent retained (3)	No reference
Creativity action plan (1)	This is described as an element of their College Improvement Plan: *'By March 2012 this will be a college that has exemplary creative approaches to teaching and learning across the whole college.'* We assigned 1 mark.
Creative committee established (1)	No reference
Creative curriculum strategy(ies) (2)	We assigned 1 mark on the basis that: *'[X] College is looking to methods of creative evaluation across the whole school.'*
Timetable change (2)	The creative timetable change they refer to several times is *'Whole school drop days, are now a common occurrence at the College, enabling greater creative opportunities for students, staff and practitioners.'* Since this is not described in detail we assigned 1 mark only.
Annual creative events (2)	[The] College's Annual creative event is prominent in the CSDF: *'The carnival is now a focus for the College Improvement Plan to raise standards and to move the College from good to outstanding. …it has been a strategic development…and has become part of the College ethos…'* We assigned 2 marks.
Formal partnerships with creative organisations (2)	They name local businesses, Brighton Festival, Same Sky, Rye Art Gallery, a Photographer and Imagination our Nation – they will be in the London finale of this

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	collaborative arts programme for young people in August 2012. We assigned 2 marks.
Creative CPD (2)	CPD was assigned a mark of 2 on the basis that the school *'…annually start with a whole staff inset day to focus on the creative curriculum. Whole school inset and programme development has been embedded over the past 3 years with each department championing creative learning in their curriculum area.'*
Performance management in creativity (1)	*'Every teacher has identified a creative objective.'* We assigned1 mark.

(Wood and Whitehead, 2012)

The results of applying the model showed that almost all schools in the sample favoured four key provisions. These were represented in a graph (*ibid* p.18).

- 72% of sample schools put core funding into creativity beyond the life of the programme;
- 90% described creative curricular innovation;
- 84% made reference to continuing professional development sessions focused on creativity, and
- 76% stated that they had a creative action plan or that creativity formed a section of their school improvement plan.

Whilst schools in the highest two scoring ranges tended to put core funding into creativity, schools right across the range had adopted the latter three provisions listed above. These three provisions had something in common in that curriculum innovation, CPD and action planning all necessitated staff engagement with, and discourse about, creative learning and teaching. This was consistent with CPs' stated focus on generating a long-term dialogue and 'deep conversations' about creative learning and teaching in schools *(Creative Partnerships, 2008, p.10).* These three commonest strategies also aligned well with the contention that

ongoing reflective dialogue among staff is a key contributor to effective school change (Thomson, 2007; Fullan, 2006).

The 2012 Report proposed that my pilot predictive impact model was a valid means of making predictions about the legacy of CPs' objectives in a former Change School. Two important caveats to the validity of the model must be acknowledged. First, the model assumes honest and accurate self-evaluation in the CSDFs. However, the extra training and support provided for the process in 2011 (see thesis Chapter 8.1) is likely to have influenced this self evaluation process positively, prompting possibly more integrity and accuracy and more detailed and insightful descriptions. Another caveat was that the 2011 CSDFs, like all annual self review instruments, progressively become out of date, and so are less accurate in the second and third year, even if schools have committed, as some did, to two or even three years of funding for creativity.

This Report drew on examples of both scholarly and policy approaches to predicting social impact around the world, to argue that the model aligns with contemporary concerns to determine what policy interventions are likely to be successful. The 2012 Report finally suggested that the predictive impact model could be applied:

- as a means of identifying schools in the vanguard of creative learning and teaching;
- as a means of analysing the legacy of the Programme in schools across the country, in regions or conurbations;
- as a way to profile and replicate the positive impacts of the Change Schools Programme.

The Report pointed out a methodological conundrum in evaluating CP:

> …longitudinal research is well suited to policy interventions involving young people.   Setting independent variables aside, longitudinal research could go some way towards addressing fundamental questions about Creative Partnerships into the future, such as how instrumental this policy intervention was in stimulating a creative and enterprising young workforce,

which contributes positively to a creative economy. The reality is, however, that the available resources, which underpin policy interventions, rarely stretch to fund long-term studies of their impact or added value.

Despite this reality, much policy research is commissioned specifically to evaluate the impact and added value of policy, often before all the possible benefits of a particular intervention have worked through the system (Wood and Whitehead, 2012, p.7).

The Report, therefore, considered some relevant literature on predicting the impact of policy interventions. For example, Latané (1981) proposed a notably straightforward theory for predicting social impact. His 'Social Impact Theory' employs a metaphor to argue that social forces influence people in the same way as light bulbs shine on a surface. The total amount of light cast on a surface depends on the number of bulbs, their proximity to the surface and their strength. In the same way, people are influenced under the right conditions:

4. **Number**: they are influenced by peers, and more influenced the more peers there are;
5. **Proximity**: family, friends, neighbourhood; the people and institutions close to them are more influential than people the other side of the world;
6. **Authority**: they are influenced by authority; teachers, community leaders, politicians, newspapers, TV etc. (Latané, 1981, p. 343).

Applying Latané's proposition to the CP Change Schools Programme, a legacy might be predicted if, for example:

1. **Number:** all staff are committed to creative learning and teaching through a formal creative target, at performance management review;
2. **Proximity:** schools regularly have experience of creative practitioners working with the school and school meetings and working groups prioritise creative learning and teaching;
3. **Authority:** a senior staff member has responsibility for promoting creativity across the curriculum.

CCE's decision to commission a predictive analysis of CPs' legacy seemed to me to be, *prima facie*, unorthodox. The task required methodological creativity. A literature search indicated that work predicting impact had not been widely undertaken in education. Thomas (2004) succinctly explains the problems of prediction in the social sciences:

> There are problems – given the multi-factorial nature of social life – of attempting to predict all of the many and varied consequences of a particular course of action. Second, there are the difficulties of reconciling the methods of a scientific discourse with one concerned with persons (2004, p.5).

However, the World Bank (Coudouel, Dani and Paternostro, 2006) had undertaken a great deal of work in predicting the impact of social policies, and this was closely related to widespread contemporary concerns in government to determine, using evidence-based methods, 'what works' in publicly funded policy interventions. In education the use of the phrase 'what works' as shorthand for evidence-based interventions can be traced to Hargreaves' lecture to the Teacher Training Agency in 1996 (reproduced in Hammersley, 2007). More recently, the National Endowment for Science, Technology and the Arts (NESTA) launched *The Alliance for Useful Evidence,* in 2012. In its launch publication, Ilic and Bediako (2012) observe that, '[Programmes] occasionally lack a clear comprehension of what they intend to achieve; consequently they are unable to assess whether they have succeeded in their aims,' (2012, p. 54). As an example of good practice, they describe work, at the Center for the Study and Prevention of Violence at the University of Colorado (CSPV), to assess a range of policy programmes:

> CSPV set a very high scientific standard of programme effectiveness. They reviewed more than 900 delinquency, drug and violence prevention programmes. Of these, only 11 met the necessary standards. To pass muster, a sustained effect is required for at least one year after treatment, with no subsequent evidence that this effect is lost (*ibid* p. 58).

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So, for CPSV, a necessary condition for a policy intervention to be deemed effective is that its impact would be undiminished after a year. In the same way, the optimum conditions for sustaining creative learning and teaching in a Change School, which make up the predictive impact model in the 2012 Report, could form the basis for an evaluation of the school after a year or more, as in the CSPV model above. Ilic and Bediako go on to describe the way in which the Greater London Authority's 'Project Oracle' drew on CSPV's work to introduce a five-level standards framework for assessing the effectiveness of social policy interventions in London (*ibid* p. 58). Project Oracle's use of a numerical framework was designed to apply a consistency of approach to the independent and self-evaluation of London-based policy interventions, so reducing the scope for individual interpretation. The predictive impact model proposed in my final CP Report in 2012 used a numerical framework for the same reasons.

Summary issues in the 2012 Report

My final Report on CP had a central and exceptionally clear finding, namely that almost all of the sample schools made the same three provisions for securing the legacy of CP, in terms of curriculum innovation, CPD and action planning (Wood and Whitehead, 2012). This indicated that, at the end of the Change Schools Programme, there was a clear return on CP's expectation of schools: all three provisions necessitated maintaining a long-term dialogue and 'deep conversations' about creative learning and teaching in schools (Creative Partnerships, 2008a). The maintenance of this dialogue, in almost all sample schools, would probably contribute to effective school change if one accepted received wisdom about school change from both within and without CP (Thomson, 2007; Fullan, 2006).

This chapter has outlined my central clarification about CP in the 2012 Report: to propose and refine a predictive impact model which offers a solution to the political dilemma of introducing an education policy with long term outcomes, and yet needing timely information about the policy's impact and achievements. I discovered that this policy dilemma in education and other social sciences was exercising academics (Rosenthal, 2000), national and international institutions such as the Teacher Training Agency and the World Bank (Coudouel, Dani and Paternostro, 2006). With the benefit of hindsight, institutions, operating within the

constraints of world-wide recession, had a heightened concern for evidence and 'what works,' and were developing solutions on similar grounds to the model I had proposed for CP. I also found a scholarly source to inform my work in Latané's Social Impact Theory (1981), a plausible framework for understanding how social forces such as education might influence pupils and so exercise an impact on their development. So, my predictive impact model is a research-informed and methodologically plausible original contribution to evaluating the impact of an education policy. It could potentially be applied to other such policies in the future, and indeed my company has now applied it to evaluation work for other clients.

The seven evaluation reports I completed on CP span nearly all of the policy's life cycle and draw on the most substantial aggregated material collected for any evaluation of this policy initiative. So I am in a unique position to adopt a retrospective – and reflexive - perspective on its impact now that CP is over. The following chapter addresses the issue of its impact and the connotations of the concept of impact itself.

Chapter 10 Conclusion: interpretation and clarification of the impact of nine years of Creative Partnerships.

My seven evaluation briefs about Creative Partnerships (CP) had either explicitly or implicitly required me to analyse its impact. This logically led me to seek to understand the meaning of the term in the context of CP and to clarify it for those CP stakeholders reading my reports.

In terms of simple conceptual analysis the term seems to be most associated with physics. Impact exerts a force on an object and induces movement. There is a clear cause and effect relationship. I was therefore sceptical about the use of the word applied to educational interventions. There is a complex matrix of influences on a young person's development: home, family, locality, region, peers, individual teachers, learning styles and ability. This complex matrix goes implicitly unrecognised when the word impact is used in an educational context, and this matrix exemplifies the almost limitless set of independent variables which hamper attempts to identify direct cause-effect relationships in research into young people's learning. Pring (2004) sums up the difficulty of predicting in the social sciences: 'The full impact of these millions of interactions cannot be predicted with accuracy.' By its closure, CP had involved a million children as well as around 100,000 teachers and creative practitioners. Ascribing effects caused by the impact of CP is obscured by the infinite complexity of these interactions in schools.

Nonetheless impact is a beguiling and persuasive concept in the public policy field. The muscularity of the term carries connotations of policy interventions causing radical and evident change. So it was perhaps unsurprising that Creativity, Culture and Education (CCE) regularly commissioned impact evaluations. There were more than a dozen reports evaluating CPs' impact and effectiveness. (see, for example, Wood and Whitehead, 2011; PriceWaterhouseCoopers, 2010; Jones and Thomson, 2007; OFSTED 2006).

For example, CPs' leadership had first invited OfSTED to report on the policy's impact in 2006. Its report on CP in six areas was given the title *Initiative and Impact* (OfSTED, 2006). The report used a template of criteria to question

teachers, creative practitioners, co-ordinators and pupils in six areas which had secured funding in CPs' first phase. The template focused tightly on creative teaching, learning and assessment and the concepts of creativity and partnership rather than the wider set of priorities, such as family learning, which commonly characterised the operation of the policy. However, the report did not offer any clarity about how impact, in this specific context, might be evidenced. OfSTED suggested that sustainable partnerships between the creative and education sectors might establish long-term impact (para. 20) without defining what impact might mean in the context of CP or what might fully evidence it. Despite this lack of clarity, they judge the monitoring and evaluation of impact to be a weakness of CP (para. 61). In, *Learning: Creative Approaches That Raise Standards,* OfSTED (2010) surveyed 18 CP schools and judged that systematic monitoring was now in place, 'tracing the impact of targeted intervention:'

> There had been notable improvements in [pupils'] levels of achievement and in measurable aspects of personal development, such as attendance. Although it would be wrong to claim direct cause and effect between involvement with Creative Partnerships and these improvements, head teachers in the survey's 18 Creative Partnerships schools identified changes in policy and practice that they attributed to lessons learnt through participating in partnership projects (OfSTED, 2010, para.87).

In this extract OfSTED is cautious about claiming a relationship between cause and effect connoted by the concept of impact. So its statement about CPs' impact is based on positive testimonies by head teachers, which my own evaluations regularly read and heard, as opposed to corroborative evidence, which my evaluations found in short supply. Indeed this OfSTED report goes on to point out that there was no evidence of attainment gains in one of the CP schools in which the head teacher testified about CPs' impact (*ibid* para.90). Despite having nothing definitive to say about impact, this OfSTED report mentions the concept 41 times. Impact and related notions of evidence-based policy interventions had become a genuine example of Foucault's (1981) notion of 'discourse' in so far as it now belonged not just to the permitted concerns of public policy but also to its imperative concerns; not just what, 'can be said and thought,' (Ball, 1994), but

what must be discussed and reported on. In austere times policy executives recognised that demonstrating the impact of public spending was essential. Evidence-based interventions were in the ascendancy.

A distinct approach to demonstrating impact can be discerned here, which I define as a *public relations* approach. OfSTED, as the government's school inspection organisation, had the legitimacy and authority to influence public opinion in its report on CPs' impact (2006) discussed above. So commissioning OfSTED to report on CPs' impact potentially provided CP with authoritative support.

In the PriceWaterhouseCoopers report (2010), discussed in Chapter 8.2 of this thesis, CCE commissioned an impact evaluation which would assign a fiscal value to CP. It has already been argued that cause-effect relationships are difficult to recognise in the social science field of educational policy intervention. Yet the PriceWaterhouseCoopers report went as far as to claim a specific financial effect caused by CP. A public relations advantage can be discerned in CCE's decision to disseminate the PriceWaterhouseCoopers report to national newspapers. CCE's senior staff hoped to convince funders and stakeholders that the impact of the multiple educational transactions between staff, pupils and the creative sector could be expressed reliably or at least with construct validity as a financial metric: a £15 return on every £1 spent on CP. Whilst it has been shown that the report was based on incorrect assumptions, the newspaper articles about this report are clear features of how superficial interpretations of CPs' impact surfaced as a public relations tool.

In contrast to the public relations approach, CCE's activity in articulating quality standards and evaluation guidance early in 2011 can be categorised as the *substantive approach,* systematically identifying, interpreting and evidencing impact in the context of CPs' aim and objectives. This substantive approach to impact can only succeed if a logic model of the type described in the PriceWaterhouseCoopers report is developed when policy is conceived. Specifically such a logic model should articulate the policy aim(s), the concomitant activities or outputs, the desired outcomes and the evidence which would demonstrate those outcomes had been achieved. Such a model would provide the

underlying logic and legitimacy which would give construct validity to evaluation.

Retrospectively, I have come to recognise these two approaches to interpreting CPs' impact and to ascribe legitimacy to the substantive over the public relations approach. At the time of leading the evaluations, I implicitly saw my role as pursuing the substantive approach. My brief, as a contract evaluator, was to look for as direct a relationship as I could between CPs' influence in schools and outcomes which seemed largely to be attributable to CP, even if it was simplistic and misleading to refer to this as impact. As a condition of funding, CPs' leadership clearly had to commission substantive impact evaluations. However, evaluations like the PriceWaterhouseCoopers report (2010) gave CP a chance to utilise the public relations approach, which clearly offered more value as policy rhetoric.

In order to be clear about the outcomes we were looking to identify, the evaluation teams I led regularly discussed with me what CPs' intended purpose and impact were. This was not as clear as it could have been. As described in Chapter 2 of the thesis, it was difficult to identify the core policy purpose of CP with any certainty. That chapter shows how its purpose was articulated variously as concerned with economic success and skill development, social justice and combating disadvantage, re-balancing the curriculum or even just promoting the arts as Tessa Jowell, the minister responsible for its introduction, had originally indicated. Towards the end of the Programme an analysis of a sample of 80 Change Schools projects (Wood and Whitehead, 2010) revealed that the majority focused on the arts curriculum, implying that many school staff followed through CPs' original purpose, throughout the duration of the policy. However, there were other distinct emphases in the sample. Thirty of the schools undertook projects on developing their learning environment (*ibid* p.42), and 37 schools used CP projects to challenge deprivation and/or promote family learning (*ibid* p.44). So the lack of a consistent purpose for the policy seems to have been played out in eclectic uses for CP funding in schools.

The evaluation teams I led settled on CPs' four stated objectives (Department for Culture Media and Sport, 2004), which revolved around creative skills, as

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expressing its purpose. But some terms of reference for my CP evaluation contracts omitted to state the planned outcomes and targets for CP and instead commissioned me to articulate the intended outcomes. For example, I was required to propose a typology for effective CPD (Wood et al, 2005) and define 'distance travelled' by CP Change Schools (Wood and Whitehead, 2010) in the evaluation reports (see thesis Chapter 7.4). These omissions are germane to the lack of clarity about CP policy to which this thesis draws attention. Since CPs' purpose was never unequivocally stated and since only the Policy and Delivery Agreement for CP (Department for Culture Media and Sport, 2004) listed the sort of evidence which would indicate it was achieving its objectives, my seven reports all made contributions to clarifying CPs' aims and objectives, and the evidence it was achieving them (see, for example, Wood and Whitehead, 2010, p.79).

My doubts about CPs' clarity of purpose as a policy were fuelled because, during the time I was evaluating CPs' impact, I encountered the practice of developing *logical frameworks* for planning and evaluating policies and programmes. Ideas about logical frameworks, first used as a planning tool for the US military, emerged in the 1990s in the international development field and became an imperative if development charities were to attract funds from donor governments, particularly in Europe (Couillard, Garon and Riznic, 2009). Bell (2000) aligns logical frameworks to efficiency questions about what some undertaking is intended to achieve.

I became familiar with logical frameworks whilst evaluating work for clients which were international charities. It seemed to me that the gaps in the evaluation briefs the CP Research Team gave me might have been avoided if CPs' leadership had articulated a logical framework in both the terms of reference for my evaluation contracts and in the wider design of CP as a realisation of national education policy. For example, logical frameworks involve the discipline of results based management by which policy authors and policy executives select indicators to measure each policy objective or outcome, as well as outcome targets. Bakewell and Garbutt (2005) found that logical frameworks reduced, 'waffle, and wooly thinking,' in policy development.

Rosenthal's (2000) eight principles for using impact analyses in programme planning accord with the principles of logical frameworks. He argues for impact analysis at the planning stage and, crucially, advocates long-term evaluation: 'For good or bad, only the perspective of hindsight permits one to view impacts realistically' (p.14). Since CCE had no plans for long-term evaluation of CP, I had suggested my predictive impact model to them in 2011. Rosenthal goes on to cite an example which illustrates the reason for longitudinal impact evaluation:

> A good example is that of a project to train low-income families to become active in community politics. The project co-ordinator reported that the "impact" was that all who stayed in the training program were now trained to become active. Whether any of them became active…was not considered (2000, p.14).

Rosenthal correctly sees the error of confusing outputs with outcomes here. As do Bakewell & Garbutt:

> Part of the problem lies with the ongoing confusion about what indicators look like…while indicators are supposed to help assess the performance of the work being undertaken, in practice they are often a way of expanding on the general statements of outputs and objectives in the logical framework (2005, p.9).

CP processes displayed the same confusion in logging the days teachers spent doing CP-funded CPD, rather than recording the perceived impact of these courses on their teaching.

If a clearer form of logical framework had been designed for CP its intended impact might have been clearer for those implementing the policy around the country and it might not have required the contributions to understanding CP I made in the seven evaluation reports. Analyses of policy implementation gaps can offer one explanation for the lack of evidence of impact I described in my reports (see thesis Chapter 6.2) but I propose an alternative political explanation below.

My three National Evaluation Audit Reports (Wood, 2010; 2008; 2007) had been structured in order to profile the spine of accountability running up through the layers of those running CP from school co-ordinators, through to area staff and up to CPs' leadership. In the last of these audits my evaluation colleagues had already drawn attention to the paucity of evidence of impact (Wood, 2010, p.34). For example, one of my colleagues went into a school to interview a CP co-ordinator during the school holidays, the only time when the school could accommodate our request to visit. His interview was punctuated by noise from a group of young people in the next room. When the co-ordinator paused, unable to answer a question about CPs' impact on the school, my colleague asked about the noise. The reply was that this was a group of disaffected young people who had become so committed to their CP project that they were coming to school every day in half term to finish it. This alteration to the normal pattern of attendance went unrecognised by the CP co-ordinator until my colleague drew attention to CPs' clear impact on attendance in this case.

Apart from this paucity of evidence from within CP itself, there were other reasons I had some doubt about whether CP would ever adequately provide an account of its impact. The spine of accountability was weakened by the very fact that two government departments funded CP. The larger contributor, the Department for Culture, Media and Sport (DCMS), was focused on the promotion of culture; impact was measured by projects which people participated in and enjoyed. The marginal contributor, The Department for Education and Skills (DfES), was concerned with school standards and economic success; impact was measured in attainment gains. So government policy objectives were contradictory at the top of the spine and it is tenable that this obscured CPs' key purpose. At the base of the spine staff in schools were often not clear about what CP was trying to achieve. If social justice for disadvantaged areas was prominent in its early days it was enough for CP projects to provide enriched experiences for young people and their families. After 2008, when CP was centred on the three schools programmes, the implication was that school standards had become CPs' focus and partnerships with the creative sector were less important. However, CPs' policy executive was not rigorously calling schools to account (thesis Chapter 4.2) and it was no surprise if a standards focus was resisted in schools. Since OfSTED and local

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authorities were driving schools to raise standards, school staff perceived CP to represent an alternative, more permissive counter culture (thesis Chapter 4.2), an observation also made by others (Jones and Thomson, 2007). On these grounds CP had been very successful; my evaluations had found an overwhelming majority of CP project evaluations recording the development of soft skills such as confidence among pupils.

Yet at the shoulder of this spine, holding it together was CPs' leadership. CPs' continued funding was dependent on its leadership communicating its positive impact to politicians. So they saw it as part of their responsibility to commission impact studies, and if the headline findings were undermined by closer scrutiny – as in the case of the PriceWaterhouseCoopers (2010) report on CP – this might not matter as long as there were positive public relations effects.

With the advantage of retrospection it now seems to me that the ambiguities about CPs' purpose and the consequent 'policy silences' (Bell and Stevenson, 2006) and ambiguities about its intended impact lay in the party in government which introduced it; a party wrestling with its traditional past, with the Thatcherite philosophy of its tenacious predecessor in government, and with its attempt to modernise: New Labour.

There is some contemporary evidence that commentators were aware of the confusing nature of New Labour education policy even before CP was established as a major programme. Phillips and Harper-Jones (2003), in a review article, describe many in the education community welcoming New Labour on a wave of optimism which, after four years, 'dissipated into puzzlement, disappointment and concern,' (2003, p.131). Docking identifies one concern in particular, arguing that the New Labour government's policies were, 'fundamentally the Conservative's dressed up in New Labour clothes,' (Docking, 2000). The white paper *Schools Achieving Success* (DfES, 2001) demonstrates clearly how the government celebrated broadly retaining the National Curriculum and Assessment regime of the previous Conservative government. Its: 'priority was to put the basics right … the teaching of reading, writing and mathematics was radically improved across the country,' (2001, p.5).

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But at the same time many staff in CP schools believed that New Labour's promotion of creativity in education was intended to combat widespread pupil disaffection, resulting from what was perceived as the limitations of the English National Curriculum and its assessment, introduced by the previous Conservative administration. Jones and Thomson (2007, pp.38-40) found CP school staff 'overwhelmingly' holding this view of CP. Two reports by OfSTED make reference to the negative effect of the Conservatives' National Curriculum. In the year of CPs' introduction, OfSTED's uncharacteristically concerned tone in *The Curriculum in Successful Primary Schools* (OfSTED, 2002b) was premised on a view that schools were somewhat slavishly following unimaginative schemes of work as a result of the National Curriculum's assessment demands. OfSTED's (2010) report on creativity explicitly drew attention to CPs' role in combating 'dull learning,' (2010, p.41). Hall and Thomson (2007) have doubts about the oppositional and iconoclastic undertone in CP, seeing it as merely a New Labour inducement to bring disadvantaged children into the mainstream. Ingeniously, New Labour had positioned the National Curriculum as dull and stifling for young people whilst at the same time retaining its structure, standards and assessment regime; all central to Thatcherite education policy. Boyne, Farrell, Law, Powell and Walker, (2003) also demonstrate New Labour's inconsistency of approach, pointing out, for example, that the Secretary of State for Education, David Blunkett, criticised the negative consequences of performance data whilst in opposition, but expanded its scope in his government's 1997 White Paper. Yet, among his first actions, after the election of New Labour, Blunkett commissioned Sir Bernard Crick's Advisory Group on the Teaching of Citizenship and Democracy in schools (Citizenship Advisory group, 1998), like CP, another initiative directed at combating disaffection and promoting social cohesion among young people.

Buckingham and Jones (2001), in discussing yet another New Labour education policy, Education Action Zones, argue that the policy emphasis on social inclusion was something of a smokescreen obscuring the retention of the National Curriculum. Hall and Thomson (2007) concur:

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> The currently dominant social inclusion policy agenda is directed towards providing additional experiences for young people so that they fit better into a largely unchanged school system and curriculum (2007, p.325).

A residue of 'old' Labour's association with policies for social justice can also be seen in CP. Because the first round of CP funding was targeted at areas of socio-economic disadvantage, a perception that CP was primarily a social inclusion policy persisted long after the Programme was extended, in 2008/9, to schools outside those first targeted. Evidence from a sample of 80 applications to the Change Schools Programme (Wood & Whitehead, 2010, p. 44) suggest that half of the schools applied for CP funding on the basis that it was a policy aimed at areas of socio-economic disadvantage. The emphasis of applications implied that the Area Delivery Organisations (ADOs) managing CP in the regions of England in 2009 were still characterising CP as a policy addressing disadvantage, as much as when it had first been introduced in 2002.

Buckingham and Jones (2001) identify a 'cultural turn', in New Labour education policy after 2000. So, part of New Labour's differentiation from old Labour's traditional concerns with social inclusion, was to attach new importance to the economic contribution of the cultural industries. As a phenomenon of this cultural turn, CP positioned itself as a policy directed at promoting the cultural industries and employability for young people within them. The cultural turn in policy can also be identified in the reputation the party had at the time for promoting the UK as 'Cool Britannia.' The clever connotations of the phrase, as Hall and Thomson (2007) argue, align New Labour with traditionalism in the UK's colonial past as well as with modernism in the emergence of the cultural industries. New Labour's advocacy of the cultural industries was directed at the 'Brit Art' movement, led by young British artists of the late 1990s such as Tracey Emin and Damien Hirst. Adams' (2009) argument is that victimhood and disadvantage was a fundamental part of Emin's iconography. If so, a complex metaphor may have been at work in New Labour's celebration of Brit Art. The subliminal message is that the disadvantaged can be economically productive if they exploit their creativity. So Adams suggests that Tracey Emin was the, 'signature artist of the New Labour years, the pearly queen of emotional capitalism' (2009, p.40). The sentiment

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applies equally to CP. Its subliminal message of 'emotional capitalism' is that young people from areas of socio-economic disadvantage can contribute productively to New Labour's cultural economy and the key to their advancement is creativity. If so, my rather formulaic evaluation of whether CP met its stated objectives misses the point; creativity as an escape from poverty and disadvantage is an example of New Labour's complex ambition for CP.

Ward's analysis (2010, pp.30-31) of CP instantiates its multiplicity of purpose and also locates the origins of this in New Labour's education policy. She cites a key passage expressing government thinking on these issues in *Culture and Creativity: The Next Ten Years*:

> So the arts and creativity matter in their own right. But we also know that they matter in terms of their wider impact. Research and case studies repeatedly reaffirm what we all know intuitively: that participation in arts education leads to personal enjoyment and fulfilment; richer understanding of the social and cultural context in which we live; development of thinking and communication skills; improved self-esteem and personal and social development; and transferable skills. So the arts and creativity can play an important part in tackling disaffection and alienation, whilst also being a powerful force for social cohesion (DCMS, 2001, p.22).

Here ideas of the intrinsic worth of the arts and creativity sit side by side with claims about their value in promoting, 'transferable skills,' 'enjoyment and fulfillment,' 'tackling disaffection and alienation' and contributing, to 'social cohesion.' Bell and Stevenson (2006) identify similar multiplicity of purpose in the New Labour's Education Action Zones:

> Much of the language of the preceding Conservative administration was retained as New Labour developed its discourse of standards, markets, choice and competition. However, New Labour enthusiasm for raising academic standards…was tempered by its traditional commitment to social justice and the use of educational policy to pursue egalitarian objectives (2006, p.120).

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Their conclusion is that the New Labour tactic is:

> …the development of a policy as the development of a plurality of policies in which ostensibly the same policy may be repackaged for different audiences and purposes (*ibid* p.126).

Perhaps the blurred purpose of CP was, in retrospect, a repackaging of a plurality of purposes. Long and Bramham (2006) develop a similar analysis of New Labour policy strategy, arguing that it adopted a weak conception of social exclusion because it diverted attention from any more radical socialist policy or economic re-distribution to promote equality (2006, p.137). Their conclusion that New Labour was seeking legitimation from the electorate as well as doubters within the Labour movement by laying, 'claim to managing capitalism in the interest of social justice,' (*ibid* p.149) might well have been applied to the bifurcated currents running through CP policy.

Even before CP was introduced, educational commentators drew attention to the limits on New Labour's room to manoeuvre, following the radical changes wrought by Thatcherism. Jones, 'takes the Thatcherite achievement to be largely irreversible'. He argues that New Labour was 'compromised' by the low standards of its old Labour education policies (1999).

Ward (2010) traces CPs' opaque purposes to the document which proposed it, *All Our Futures* (1999). As New Labour attempted to take the wider party and the electorate along with its, 'seductive concept' (Ward, 2010, p.47) of traditional social concern mixed with economic *realpolitik* it assembled the National Advisory Committee on Creative and Cultural Education (NACCCE) and appointed a well-regarded advocate of arts education, Professor Ken Robinson, as its chair. *All Our Futures* was often cited as the inspiration for CP, but is subjected to Ward's critique: in Robinson's report, creativity was offering, '…something for everyone…[as] a panacea for social issues as disparate as business performance and youth disaffection,' in a '…tangle of ideas' (*ibid* 2010, p.46).

All Our Futures, (1999) seems to exasperate and bemuse Ward. Why does the report seem to alienate the arts education community by claiming that, 'it isn't possible to define creativity because of its particular association with the arts,' (1999, p. 33)? Why is creativity then promoted in the report as a form of universal 'panacea' for society's ills (Ward, 2010, p.55)? Why does the arts education community 'succumb' to the report's democratic definition of creativity (*ibid*, p.57)?

> In seeking to appeal to Third Way ideas about the maximization of the total social system, the authors of the NACCCE report married contradictory accounts of the creative process in their definition of creativity, and thereby provided a confused basis for Creative Partnerships (*ibid*, p.193).

Hall and Thomson draw attention to the same multiplicity of accounts of creativity in *All Our Futures*: 'The tensions in this carefully crafted language surface as the document progresses' (2007, p. 319). Turner-Bissett's (2007) critique is less comprehensive, arguing that the NACCCE report recruited creativity as a tool to drive up standards; a thinly disguised performative strategy.

The origins of these criticisms lie in recognising the 'contained discourse,' (Fairclough, 1989) permeating *All Our Futures*. The Committee was assembled and the report written in the early optimistic years of a New Labour government, when its dominant discourse of a Third Way, mixing market economics with social justice had made it electable. Using a contained discourse, the report adopts an, 'if you can't beat 'em, join 'em,' stance and implants creativity into the dominant discourse of both economic success and social healing. The democratic meanings of creativity, its claimed role in the economy, individual enterprise and autonomy, its role as a remedy for disaffection and destructiveness amongst the young was the report's attempt to portray creativity as a powerful force in education, and so to incorporate the arts in New Labour's residual Thatcherite curriculum.

The contradictions and ambiguities in understanding the purposes of CP policy, as outlined above, are mirrored by a New Labour party in transition, trapped in a dilemma: unable to dismantle the pillars of Thatcherite policy – competition, standards, the assessment regime, employability - without alienating the

electorate, while at the same time under pressure from the wider party to pursue its traditional social justice policies. Concurrently it packaged its 'New' credentials by directing education policy to the needs of 'Cool Britannia's' 21st century creative and cultural economy.

Impact, in the language and discourse of policy intervention, connotes a radically changed state, usually a better state. As such the concept of impact as the touchstone of educational policy effectiveness has its roots in the radical agenda of Margaret Thatcher's Conservative UK administration of the 1980s and '90s. Here the frequently identified 'binary' structuring of discourse (MacLure, 2003) which pitted standards, testing and accountability to parents against the 'loony left' local authorities, complacent teachers and other, 'discourses of derision,' (Ball, 1990) gave rise to a grand - and ultimately fictional - narrative that decisive and relentless policy interventions would soon have a palpable impact, raising standards and cleansing education of irrelevant ideology. When the New Labour administration came to power in 1997, it did not abandon the focus on standards and testing, though it overlaid this with new policies with a social justice agenda. CP, targeted on the most disadvantaged regions of England, was an important example of this agenda. But the residual imperatives of Thatcherite policy can be seen in the injunction to evaluate the policy's *impact*. The language is still muscular but the nuance is slightly different. The connotations are that a determined and radical change of direction will jolt teachers out of slavish adherence to the Thatcherite regime of standards and testing which led to pupil disaffection, and instead open teachers' eyes to the possibilities of creative learning and teaching. In their report on CP, Jones and Thomson (2007) argued that CP formed an oppositional discourse to the prevailing performativity agenda of the National Curriculum. It is the binary discourse in action again, though enacted by a governing Labour party which, in its 'New' iteration, took contradictory stances by pursuing its traditional social justice agenda at the same time as retaining the Thatcherite tenets of standards and accountability.

If this analysis is correct the clarifications about CPs' impact and effectiveness offered in my reports were less important to the politicians than the place of CP as part of a somewhat ambiguous 'Third Way' vision for education. New Labour

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politicians had advocated CP by reference to claims about the broad based benefits of creativity (thesis Chapter 2). The evaluations I led responded to this by analysing the extent to which CP supported a better understanding of creativity and its benefits. Although the evaluations found little evidence in sample CP schools of, 'models, processes, taxonomies and language to describe creative learning and teaching,' (Wood and Whitehead, 2010, p.49), this perhaps mattered less to the politicians than having an education policy which complemented the standards and testing regime. So, whilst my methods of impact evaluation took the *substantive* approach, influenced as they were by logical frameworks, the *public relations* approach to impact was never less important.

In contrast to the political and public relational interpretations of impact evaluations, there are critiques of them from within the research community. Flint and Peim's (2012) position undermines my efforts to understand and evaluate the impact of CP policy by calling into question the value of *any* impact evaluation:

> Educational research has been dominated by the ethic of improvement. In line with a general drive towards 'impact', this tendency favours narrowly focused and intellectually limited empirical research within the perceived order of development. There is no a priori reason why educational research should be dominated by a drive towards impact (2012, p. 278).

The evaluations which I led were responses to a brief implicitly requiring us to report on such an 'ethic of improvement.' The overarching term of reference was whether and how effectively creative learning and teaching, in partnership with creative practitioners, would transform education and address major problems such as disaffection. Moreover, the briefs for the seven evaluations I led could be said to require mainly, 'intellectually limited empirical research,' by analysing hundreds of CP projects at the time rather than the sort of long-term evaluation advocated by Rosenthal (2000), which might have traced CPs' effects on the economy. The questions which Flint and Peim regard as more challenging, philosophical and educationally useful were not part of my terms of reference: what is distinctively creative learning; what is distinctively creative teaching; what

processes do young people go through when they are engaged in creative activity?

Part of Flint and Peim's ontological position is that research grounds itself (2012, p.107), which implies, in this context, that I myself settled on 'impact' as central to evaluating CP. If I did so, my reflexive judgement is that it was less from a personal predilection than because the 'ethic of improvement' was the zeitgeist of contemporary education policy throughout CPs' existence. Flint and Peim's assertion is that the drive to assess impact is, 'narrowly focused.' A counter to Flint and Peim's position is to ask why wouldn't CP research be concerned to evaluate the added value, the influence, the impact of a funding programme costing £330 million to the UK taxpayer?

This chapter has analysed the concept of impact in the context of CP from a retrospective perspective and has dissected both a public relations and a substantive approach to profiling CPs' impact. It has classified and exemplified these two approaches for the first time, so contributing to our conception and understanding of impact. It has described how a substantive approach to defining and understanding CPs' impact relies on a logical framework for the policy, defining aims, objectives, outputs and outcomes. It has reiterated that this logical framework was not fully developed for CP which explains, in part, the paucity of evidence of CP's impact found in my evaluations. I also advance the theory that CP was a policy characteristic of the contradictions and 'policy silences' (Bell and Stevenson, 2006) of a New Labour movement in government and, as such, identifying its substantive impact was less important than CPs' role as a complement to Thatcherite education policy. In the final chapter I adopt a reflexive perspective on what might have motivated my response to CP as a contract researcher.

Chapter 11 A reflexive conclusion - Jo(e) Public and impact in education policy

In this chapter I self-interrogate the conclusions about Creative Partnerships (CP) I reported in the seven evaluations, analysing the extent to which my formally objective public-sector commissioned reports were influenced by positivism, by the movement for evidence-based practice and by 'what works' (Hargreaves, 2007) in educational research. I analyse how I positioned myself on behalf of Jo(e) Public, the taxpayer as a contract researcher of public policy.

My seven reports evaluating CP were written during a period when educational research was decidedly influenced by the 1996 annual lecture for the government's Teacher Training Agency by David Hargreaves (Hargreaves, 1996, reproduced in Hammersley, 2007). *This lecture prompted subsequent government funding for The Teaching and Learning Research Programme (2000-2009), Best Practice Research Scholarships (2000-2003); it was the inspiration for Creativity Action Research Awards, managed by CAPE UK for CP and ultimately it influenced the process of designing CP projects based on teacher enquiries (2008-11). The principal claim in Hargreaves' influential lecture was that, 'The £50-60 million we spend annually on educational research is poor value for money in terms of improving the quality of education provided in schools'* (Hargreaves, 2007). *Hargreaves contrasts the applied nature of medical research, conducted by an empowered legion of hospital doctors and general practitioners, with educational research, produced in the esoteric environs of universities and largely irrelevant to teachers. Hargreaves' argument is that educational research ought to be carried out largely by an emancipated teaching profession and properly be directed towards, 'what works'* (*ibid* p.5), *so reflecting the evidence-based movement in medical research and the ascendancy of the concept of 'praxis' as* 'wise and prudent practical judgement' about how to approach educational research and development from the 1980s onwards (Carr and Kemmis, 1986, p.190). *Hargreaves' advocacy of applied research into 'what works' in learning and teaching prompted, for example, the Teaching and Learning Research Programme to develop ten evidence-informed principles for effective teaching and learning*

(Hofkins, 2008).

Undoubtedly my seven evaluation reports reviewed in earlier chapters were of their time in so far as they were shaped by a post-Hargreavesian expectation that they would draw on evidence to identify what works in creative teaching and learning. However, critical responses to Hargreaves centred on his unproblematised assumptions about the nature of evidence, causation, and the accumulation of knowledge in educational research. A preference for positivism seems to underpin his argument and, in particular, his comparison with medical research. Hammersley's response summarises the 'underlying problems' *of Hargeaves' argument:* 'At the core of them is precisely the question of the extent to which one can have a science of human behaviour of a kind that models itself, even remotely, on the natural sciences' (2007). *One can detect, in the methods I used in the evaluations and in the predictive impact model's use of numbers, a leaning towards just such a natural science model, which sits uneasily with some social science research.*

One explanation for this positivist tendency in my seven CP evaluations is that they fitted, by definition, into the applied research category, being commissioned as a requirement of government funding for CP. As such, my implicit contractual obligation was to support conclusions with robust, valid and reliable evidence. The core of the compact between a contract researcher and a client responsible for public funding and policy is that the researcher will fulfill the brief objectively and report without fear or favour. The gravitational pull of positivism lends gravitas and authority to findings directed at policy makers, the executive and the public. Furthermore, the evaluation teams' assumption that our research into CP would elucidate what works in creative teaching and learning was strengthened by CPs' aims and objectives (DCMS, 2004). *When we faced, as an evaluation team, any lack of clarity about what the tender documents required, we drew from these aims and objectives a clear conception that CP was designed to develop skills in creative teaching and learning. Our interpretation of CPs' purpose was that it was about how creativity works in education; how creative practitioners can work most effectively in schools, how creative learning processes work, how to assess creative learning and teaching and strategies for stimulating creative processes.*

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When, in 2007, CP created its largest innovation, the Enquiry Schools Programme, its aim was to prompt these sort of enquiries into creative learning and teaching in order, 'to evaluate impacts and improvements arising from the programme' (Creative Partnerships, 2008c, p.3).

So the evaluation teams I led looked for the effects of CP as a dependent variable. We were trying to identify causation, in corroborative evidence, that creative practitioner and teacher skills were more sophisticated as a result of CP, and that creative learning and teaching was better understood as a result of CP enquiry projects. Despite the prevalence of positive testimonies in the 1000 or more projects we analysed, our negative conclusions focused around the paucity of evidence which was directly attributable to CP. The influence of positivism, and the Hargreaves effect, seem to underpin these approaches, thus attempting to shoehorn elements of the randomised control trial into social science research, which Lincoln and Guba (1985) *had already demonstrated, needed different standards of validity and reliability.*

But Hargreaves also had advocates. Hodkinson and Smith (2004) *summarise the post-Hargreaves position in favour of research into 'what works' by listing three imperatives.*

    (i)   We need high quality, 'safe' research, relevant to the needs of potential research users.

    (ii)   We then need a better process to inform the users of what the research findings are and

    (iii)   mechanisms to help them 'transform' the findings, in ways that will embed them into the users own beliefs and practices (2004, p.151).

Applying these three imperatives to the CP evaluations I led is illuminating. In terms of (i), as principal investigator, I was required by each Arts Council England (ACE) contract to lead seminars summarising the findings of the evaluations. For example, I ran a seminar for national arts organisations and local authority advisers following the CP National Evaluation - Continuing Professional Development Report (Wood, 2005). *So CPs' management presumably wished the*

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reports to provide material, 'relevant to… research users' across the country.*' But CPs' leadership appeared not to embrace the other two imperatives. First, the most substantial CP work to help (iii),*'transform the findings in ways that will embed them into the users' own beliefs and practices,' *took place almost at the end of the programme, when Creativity, Culture and Education (CCE) produced quality standards and a national training programme in 2011. Secondly, CPs' leadership seemed not to prioritise (ii) a, *'better process,' *to disseminate applied research to users. CP, in fact, devoted more resources to academic research surveying literature related to creativity. Its* Creativity, Culture and Education Series *was professionally published, widely disseminated in the post, and given ISBNs. Academic Researchers wrote these literature reviews, and most were reprinted* (see, for example, Banaji, Burn and Buckingham, 2006)*. By contrast, applied research evaluating the programme by LC Associates, the National Foundation for Educational Research and my own, was disseminated in photocopies and on the internet only. This had the effect of privileging theoretical and academic research into the nature of creative learning and teaching over applied research describing and instantiating good practice in CP. So CPs' approach was at odds with a general tendency towards evidence-based practice post-Hargreaves and 'what works'* (Elliott, 2004) *since CP seemed to privilege theoretical research surveys over applied research.*

Looking back at my reports, whilst I can justify - as a contract researcher in a post-Hargreavesian world - my concern to identify what worked in CP projects, I cannot as easily defend myself against the same criticisms Hargreaves faced about his positivist stance. The hypnotic influence of positivism was perhaps behind my decision to adopt a scoring system to predict CPs' legacy. Whilst I could defend the Latane-influenced common-sense approach (1981) *to predicting legacy by looking for schools maintaining creative committees or funding creative practitioners, the further step of assigning scores betrayed a tendency to privilege notions of value over an analysis of quality in educational evaluation. Yet I had criticised the same tendency in the PriceWaterhouseCoopers analysis* (2010)*. The authors of this report had conducted an experimental adventure in 'culturomics'* (Michel et al, 2011) *by harvesting large-scale data analyses from different sources and linking them with questionable causal connections. In this way it had*

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associated the macro economic impact of tens of thousands of 16 year olds achieving a higher grade at GCSE with micro conclusions in the form of a metric on CPs' investment return.

Despite the, 'sufficiency,' (Thomas, 2004) of hundreds of positive testimonies about CP, which my seven evaluations found in the evaluations of school-based projects, my reports tend to ascribe most value to corroborative evidence to complement these positive assertions.

There was a methodologically sound reason for scepticism about the validity of these testimonies. Most interviewees – whether in schools, Area Delivery Organisations (ADOs) or among creative practitioners - were in receipt of CP funding, so it was likely that they would make positive claims about the policy. The research teams I led were tacitly recognising the Hawthorne effect, which, it is claimed, has, '…come to be a significant preoccupation for many scholars. In education research in particular…' (Jones, 1992)*. Jones' article revisits the celebrated studies of the Western Electric Company at Hawthorne in the 1920s and '30s, which claimed that worker productivity improved as an effect of knowingly participating in an experiment and being observed by researchers. Whilst casting doubt on the findings of the original Hawthorne experiments, Jones acknowledges that a broad conception of the Hawthorne effect influences much research in the social sciences, management and the psychology of education. It is this broad conception which – probably implicitly - influenced our responses to the evaluation testimonies. First, the prospect of continuing to receive CP funding is a powerful motivation for claiming CPs' positive effects. Secondly, there is every reason to believe that many teachers and creative practitioners felt the same as I describe in the reflexive Chapter 2.6, namely that CP validated our professional identity and made us feel better because of the profile CP gave to arts education. So, the influence of the Hawthorne effect led us to look for corroborative evidence to support the widespread positive responses to CP which we encountered.*

But as the recipient of substantial public funds for my evaluations I felt unequivocally obliged, on behalf of the public, to interrogate the material from the respectability of positivist positions. Medawar's assertion about this scientific

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tradition recognised these, 'postures we choose to be seen in when the…public sees us.' (Medawar, 1982 p.88 cited in Thomas, 2004, p.6). *So, whilst there was 'sufficient' positive narrative in the CP project reports which formed most of the evaluation material, my reports tended to argue that this was insufficient and unconvincing unless corroborative evidence was available. In this approach it could be argued that I myself leant towards the contained discourse* (Fairclough, 1989) *discussed in Chapter 3.2 of the thesis. In other words, my standard for valid material about the impact of CP was in the positivist paradigm, since I implicitly assumed that this would be received as more legitimate and persuasive evidence, although there was more than enough positive testimony to support favourable conclusions about CP.*

And yet CP, as an educational policy, did not fit into the post Thatcherite mould. It was not based on an engineering model (Elliott, 2004) *where outcomes or targets were pre-specified as in so much of public policy. CP was founded on an enlightenment model within which creative learning and teaching was to be encouraged and celebrated; a policy which distinguished New Labour from the performative education policies which it inherited from Thatcherism and dared not dismantle. CP, like many an education policy could be seen as an experiment, its own 'third way' trialling alternative priorities for the curriculum. My assumption – derived from an engineering model - was that it was introduced in order to achieve its objectives. So, it was difficult for me to approach evaluation of CP outside of the engineering model, as Elliott points out:*

> In the prevailing policy context in education…forms of evaluation and quality assurance…measure the performativity (efficiency) against indicators of success in achieving the targets (2004, p.170).

But CPs' conception of indicators of success tended to be weak: in 2005 during my first evaluation, the numbers which CP area offices had to submit to CPs' management were in the forms of outputs rather than outcomes. So numbers of teachers undertaking CP were recorded but not the quality of what they were doing. From my earliest report, which contained a typology of forms of effective continuing professional development in CP, I, and the evaluation teams I led,

began to construct performance indicators for CP, so manipulating the essentially enlightenment arm of New Labour's education policy into the engineering model which New Labour inherited from the previous Conservative government, and which was being perpetuated by Hargreaves' influence on educational research.

In 2005 I began the processes of evaluating CP as a co-celebrant of arts education along with the hundreds of creative agents (CAs) and other managers who administered CP in schools and regions of England. All of the evaluation teams I led, bar one individual, were comprised of arts teachers. As advocates for the arts, had the perceived lack of evidence that CP was achieving a clearer understanding of the role and importance of the arts, jaundiced the evaluation teams? In retrospect this is a possibility; a sense of disappointment about the impact of what I recognised as an arts education policy may cloud my reports on CP. But an alternative interpretation of the critical tone of my reports is that I had taken the side of Jo(e) public, who had made a substantial contribution, through taxation, to CP as a national education policy, and who deserved to see its clear impact.

Grace's (1998) *position appears to endorse this latter interpretation, concluding that, 'Researchers are increasingly under pressure to produce 'what counts' in the market place.' He describes three meanings of integrity in educational research:*

(i)   An unimpaired condition (soundness);

(ii)   firm adherence to a code of principles (probity); and

(iii)   the quality or state of being complete (comprehensiveness) (1998, p.204).

Conducting the CP evaluations from an unimpaired or objective position and on behalf of the taxpayer can be interpreted as meeting the necessity for (i) soundness. My approach to (ii) probity (see Chapter 7.5) was to see myself serving 'societal interest' (Smith, 1998), even if I was obliquely contributing to the policy by clarifying aspects of CP and by contributing to its quality assurance. But I questioned my (iii) comprehensiveness in telling what was essentially a performative story in line with the dominant discourse, rather than the fuller and certainly more successful account of enhanced motivation, confidence and self

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esteem; stories which were so common to CP projects. In the seven evaluations I certainly uncovered sufficient positive responses to CP in both text and respondent accounts; a substantial body of 'thick description' (Geertz, 1973) *containing more than enough positive testimony to support very favourable conclusions about CP. But still I was looking for aggregate comparative data to substantiate positive claims about CP, so falling into the dominant performative mode. My reports also regularly criticised CP from a technocratic idealist position in assuming that, in an ideal world, policy enactment would be linear, passing seamlessly and unadulterated from government to executive to the local managers and school co-ordinators throughout the country.*

Lingard (2009) *distinguishes four meanings of researcher positionality. The third of these meanings positions the researcher in his or her place in the globalised world and within global geopolitics. Indeed CP claimed:*

> Creative Partnerships is part of a **global movement** [my emphasis] - a movement of people and organisations who are working to enable children and young people to realise their creative potential and improve their life chances through developing innovative and creative approaches to education (Creative Partnerships, 2008a, p.4).

The emergence of this emphasis for CP in 2008 is not coincidental but aligns with the beginning of the global recession and banking crisis. Ward (2010), *in placing CP in a global movement and discourse, cites a report, on the economic impact of CP, by* BOP Consulting *(2012), as an example of CCE's growing concern to commission impact evaluations of CP, and indeed, the PriceWaterhouseCoopers report* (2010), *analysed in Chapter 8.2 of this thesis, was another notable example. The extract above clearly implies an emphasis on employability in the global job market, contrasting with the early pronouncements about CP as a means of re-balancing the curriculum or contributing to social justice. With the notable bank bail-outs and the collapses of Northern Rock and Bradford and Bingley building societies in the UK, the world had changed, and indeed the UK government changed in 2010. As public sector cuts began, and as the media firmly focused on austerity, recession and banking crises, demonstrating CPs'*

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value and impact became an imperative, probably played out in CCE's decision to commission a final report on the CP Change Schools Programme (Wood and Whitehead, 2011) *and its legacy* (Wood and Whitehead, 2012)*. These, my final two reports on CP, tend to look more outwardly at international developments in accounting for impact; for example at the World Bank and the University of Colorado* (*ibid*, p.10)*. But the globally orientated focus of sections of my last two reports, are bound also to reflect the global recession, neoliberal commentary and public sector austerity playing out while they were written.*

Finally, the style and structure of the reports can also be viewed through a reflexive lens. By the time I started the seven evaluations I had been seconded for a year to, and trained as, an Additional Her Majesty's Inspector (HMI) for OfSTED, and the critical friend who advised me on the style and structure of all the CP reports was an ex-HMI too. On reflection the precise, economical style of writing I adopted in the reports was heavily influenced by the OfSTED writing training which both of us had received. The structure was also designed to inspire confidence in each report's objectivity: an opening section on the tender requirements of the evaluation was usually followed, in traditional style, with references to relevant literature, an account of methods used, and then the findings. The apparent authority and objectivity in such a style has the hallmarks of what Barthes (1967) *terms*, 'degree zero writing.' *The central artifice of such writing is that it appears wholly matter of fact and objective even though it shares what Barthes argues* (1967, p.73) *is the necessary quality of all writing about reality: a degree of fabrication.*

Acknowledging a degree of fabrication is a realistic and important verdict on CPs' impact and my reports about it over seven years. First, a degree of fabrication was at work in my tendency to downplay the hundreds of positive testimonies from school staff and creative practitioners which were so common in CP project reports, privileging corroborative evidence and even predictions over them. Secondly, the search for CPs' impact which so occupied my seven evaluations is itself a fabrication; a product of false hopes for direct causal connections among the performative imperatives of public education policy. It is an indication of the human instinct to bring sense and order to a chaotic world, by projecting dubious

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cause/effect relationships onto the unpredictable world of human behaviour, and the tangle of independent variables constantly in play when evaluating pupil attainment gains and school development.

The dilemma for the contract or applied researcher is that in order to gain his or her bread and butter s/he must secure and accept the contract, even if there are flaws or ambiguities in the terms of reference. There is a moral dimension to this – the applied or contract researcher may privately feel that the evaluation as defined by the client may yield little or no valid and/or reliable findings whilst explicitly accepting the terms of reference. My own approach to resolving the dilemma in the seven CP contracts was that I perceived my role, in part, as interpreting the brief, clarifying it and filling gaps left by omissions. A fuller understanding of the evaluation briefs and their origins came to light retrospectively.

As explained above (Chapter 10), I was concurrently working with other clients, particularly charities, which used logical frameworks to assure collective understanding of their policies and projects, and this helped me to understand what was missing in both CP and in my evaluation briefs. Bell (2000), in advocating logical frameworks, lists five fundamental questions to be asked in project evaluation:

> i) What activities are taking place in this project (material causes) - were they originally planned for or are they unintended additions to those first considered?

This thesis demonstrates how politicians formulated, and CPs' executive enacted, the policy in diverse ways, probably because it was principally intended as a departure from Thatcherism; a 'Third Way'[90] policy.

> ii) What are the outputs from these activities - what were they supposed to achieve (formal causes)?

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[90] For an explanatory analysis of usage see http://news.bbc.co.uk/1/hi/458626.stm [Accessed 11.06.2014]

The thesis illustrates how, as early as my first CP evaluation (Wood, 2005), CP's leadership was unclear about its intended outcomes. So, for example, CPs' executive tasked my evaluation team with proposing a typology for effective CPD in CP, rather than articulating itself what it wanted CPD in CP to achieve.

iii) What have they achieved and who wanted them to be achieved?

The thesis describes how CPs' leadership expressed what it wanted to achieve by the use of the term impact. The cause/effect relationship implied by the term, pointed to a misconception of the multiple influences on development in educational settings. This review of my seven reports supports the proposition that CPs' achievement was diminished because the teachers, CAs and ADOs involved failed to draw on scholarship and to grapple with understanding the concepts of creative teaching and learning, despite this being a vital activity in order to achieve CPs' objectives.

iv) What purpose or purposes are these outputs designed to bring about (efficient causes)?'

The thesis draws attention to material in the reports showing that the majority of sample project evaluations in CP schools failed to show the relationship between CP project outputs and their purpose, by failing to identify the sorts of evidence which would corroborate claims that CP was meeting its objectives. My Report on the Change Schools Programme (Wood and Whitehead, 2010) contributed to understanding this by including a taxonomy of forms of evidence for CPs' impact.

v) What wider goal is it expected will be made more realisable if the purpose is achieved (final causes)?

The thesis clarifies and extends our understanding of CPs' wider goal by relating its objectives to a future skilled creative workforce in education and a generation of school pupils with the creative skills to influence the economy positively. I have shown that only longitudinal evaluation can throw light on such long-term goals. As an alternative I have proposed a predictive impact model designed to identify the

sort of provisions and processes likely to secure a legacy for CP.

Moreover, this thesis clarifies the concept of impact as the term is recruited in the evaluation of education. In giving an account both of the conduct of the CP policy and the macro-political context of New Labour, I have shown that impact is not simply shorthand for measures of outcome but a rhetorical strategy in policy discourse. Whilst the work of the contract evaluator has to assume that evaluating impact is the formal analysis of the match between a policy's objectives and outcomes, CPs' advocates employed impact tactically in public relations attempts to obtain validation of the policy as a 'flagship' approach to creative learning and teaching. The thesis dissects examples of these tactics by illustrating strategies such as placing creativity within a contained discourse, aligned to the dominant discourse in the curriculum. It also shows how impact was claimed using both inexact measures such as the growth of pupil confidence and spurious exact measures such as the employment of 'culturomics' (thesis Chapter 8.2) to claim CPs' influence on the economy. My conclusion is that the notion of CPs' impact was marshaled by both politicians and CPs' executive as an elaborated code used to promote CP as a 'third way.' Thus, CP established a little beachhead in opposition to Thatcherite education and this was one of its implicit purposes, a diversion from experimenting with a substantive pedagogy for creative learning. So the retrospective commentary in this thesis complements the literal analysis of CPs' impact, which I was tasked to do in my evaluations, by illustrating its use as an element of New Labour education policy. This analysis has relevance, therefore, for other evaluations of the impact of education policy.

The importance of clarifying the impact of creative learning and teaching has been regularly highlighted, since CPs' closure, in several initiatives by governments across the world to evaluate the influence of a creative curriculum.

For example, the Welsh Government's National Plan for Creative Learning will be formulated in 2014. Early pronouncements by the Welsh minister for Education and Skills (Welsh Government, 2013) suggest that the Plan will be similar to CP. The education and arts sectors will be supported to work together, there will be a new focus on creativity in the curriculum and evidence gathering to measure the

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impact of the work will take place. In England the Arts and Humanities Research Council (2014) has initiated a two year research project on Cultural Value. Among the critical review projects is one looking at the role of the arts and culture in urban regeneration. The same concern is exercising federal organizations in the U.S. The President's Committee's *Turnaround Arts* (President's Committee on the Arts and Humanities, 2014) initiative, which is working in partnership with the U.S. Department of Education, will test the hypothesis that high-quality and integrated arts education can boost academic achievement and increase student motivation in schools in areas of socio-economic disadvantage. A similar purpose was evident in the directing of CP funding at the same sort of areas.

These developments within national governments strongly suggest that CP was part of a first wave of well-funded government policy programmes around the world which attempted to stimulate creative approaches to the curriculum and to understand their impact. The above examples of more recent government projects focused on the arts and creativity suggest not just the cyclic political acknowledgment of a group of 'soft' curriculum subjects, but the growth, within political circles, of an enlightened interest in creative learning and teaching and a striving to better understand its value and impact. So my disappointment that some of those involved in CP failed adequately to understand and record its impact is now tempered by optimism about repeated government attempts around the world to do so. Therefore, the retrospective perspective in this thesis can make an important contribution to the contemporary concerns exemplified above, and the value of analysing the impact of a large and long-lasting programme such as CP resonates with Hargreaves' (2007) influential call for existing educational research to inform the new.

11.1 The original contribution to knowledge

In summary, this thesis makes the first comprehensive contribution to understanding CP as a major national education policy of recent years in the UK. My seven national evaluation reports stand alone as an unfolding contemporaneous analysis of both the positive influences and shortcomings of CP during its nine-year existence. But this new retrospective commentary on them, by

tracing and distilling CPs history – principally, though not exclusively, through the lens of my seven national evaluations – shows how CPs' impact was perceived, interpreted and recruited in a political discourse by its policy authors, executive and stakeholders.

Moreover, through analysing the CP context, the thesis provides a clarification of the concept of impact as it is used in the discourse of a public education policy. I identify and define two approaches to impact adopted by CP stakeholders: namely the more rhetorical 'public relations' approach, and the 'substantive' approach underpinned, to a greater or lesser extent, by logical frameworks. Whilst recognising the policy implementation gaps which hamper the achievement of objectives in many national public policies, I argue that distinguishing outputs from outcomes, and delineating forms of evidence for impact renders the 'substantive' the more productive approach of the two.

This research also makes a contribution to understanding how the school curriculum is discussed by identifying the phenomenon of the 'contained discourse' as a common tactic which arts education professionals use to justify and advocate creativity and the arts in the curriculum.

The reflexive sections of this thesis, within which I re-evaluate my researcher positioning (Mercer, 2007) as a contract evaluator of CP, make a contribution to the literature on this issue, particularly insofar as I define three dilemmas of the contract researcher and, in doing so, add a U.K. policy perspective to the U.S.-based work on the ethics of independent contract evaluation (see, for example, Smith, 1998).

Finally, the thesis proposes a theorized and usable tool to predict impact in the light of the prevailing public policy imperative to demonstrate results promptly. I argue that, by identifying forms of leadership responsibility for CP as a policy and systems and processes which sustained it in schools, a valid 'predictive impact model' can be constructed to anticipate whether the policy will eventually have an impact and a legacy.

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This research, therefore, has theoretical implications for policy studies and practical applications for contract evaluators like myself who can now respond to the ubiquitous brief to 'evaluate impact' with a more discerning conception of, and a more legitimate and valid approach to, the concept.

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Appendix 1: Permissions to use the original CP Reports in this thesis

CPs' CEO, Paul Collard:

From: Paul Collard <paul.collard@cceengland.org>
To: David Wood <davidwoodconsultants@talktalk.net>
Sent: Fri, 19 Oct 2012 15:58
Subject: RE: research permission

Dear David,
Thank you for following protocol and asking, and I am happy to confirm that we give you permission to use the information you list for the purposes you describe.
Many thanks for your kind words. Life is certainly interesting!
Best regards
Paul

Evaluation Project Team member Dr Tony Eaude:

I worked on the Creative Partnerships National Evaluation – Continuing Professional Development 2005. My role as a member of the evaluation project team was to assist David Wood the evaluation project director. We attended periodic meetings chaired by David Wood to discuss the approach to be adopted and in the later stages of the evaluation themes emerging from the data. I read an agreed sample of previous Creative Partnerships evaluations and summarised the data in them, using an agreed template. I visited an agreed sample of Creative Partnerships projects in schools and conducted semi structured interviews according to a template agreed by the team based on a draft provided by David Wood. I wrote up the interviews and submitted these summaries as part of the evaluation data. The evaluation report was based on these summaries from different members of the evaluation team. Members of the team were given opportunities to comment on the proposed evaluation templates and drafts of the final report. I made comments on a draft which David Wood incorporated into the final report.

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Signed: Dr Tony Eaude
Job title: Research Fellow, Department of Education, University of Oxford and Independent Research Consultant
Date 22 November 2012

Independent moderator for the CP Audits and Change Schools Programme evaluations former HMI Peter Muschamp:

From: Peter Muschamp <petermuschamp@yahoo.com>
To: David Wood <davidwoodconsultants@talktalk.net>
Sent: Tue, 23 Oct 2012 17:50
Subject: INDEPENDENT MODERATOR

I was appointed by the Research Director at Creative Partnerships, Dr David Parker, to work as independent moderator to the team from Oxford Brookes University conducting a three-year audit of Creative Partnerships evaluation. I worked on the three Creative Partnerships National External Evaluation Audit Reports 2007, 2008 and 2009.
My role was to assist David Wood, the audit project director, as both moderator and reviewer by:
- advising and commenting on David's proposed audit methods, semi-structured interview templates and structure for the reports.
- moderating the work of his colleagues in the project team to ensure consistency in using the audit methods; accompanying them on at least one visit to a CP area to interview, CP staff, teachers, creative practitioners and pupils; reading their completed templates reporting the visit and their scrutiny of evaluation reports;
- considering critically the evidence David Wood presented and discussing critically each audit's emerging themes;
- commenting on the drafts of each final report.

Subsequently David contracted me to fulfil the same role when he was commissioned to conduct the Creative Partnerships Change Schools Programme Evaluation in 2010 and a Synoptic Evaluation of the same Programme in 2011.

Peter Muschamp

CPs' Research Director Dr David Parker

From: David Parker <David.Parker@ccskills.org.uk>
Subject: **Creative Partnerships Research, David Wood**
Date: 12 November 2012 18:06:39 GMT
To: D E Wood david@davidwoodconsultants.co.uk

Dear David
A confirmatory email below, referencing the studies you led for CP and my role as commissioner of the work. I hope this is sufficient and best of luck with your future research.

As Research Director for Creative Partnerships, my role was to commission evaluations and to ensure that they were completed in such a way as to be useful and informative to Creative Partnerships.

I commissioned David Wood to lead the following evaluation projects:
Creative Partnerships National Evaluation – Continuing Professional Development 2005
Creative Partnerships National External Evaluation Audit Report 2007
Creative Partnerships National External Evaluation Audit Report 2008
Creative Partnerships National External Evaluation Audit Report 2009
Creative Partnerships Change Schools Programme Evaluation 2010
Creative Partnerships Change Schools Programme Synoptic Evaluation 2011
Predicting the continuing impact of the Creative Partnerships Change Schools Programme on creative learning and teaching 2012.

In order to bring each evaluation to a conclusion which satisfied Creative Partnerships my role was:
- articulating the objectives of each evaluation and the emphases we required;
- advising and commenting on David's proposed evaluation methods, semi-structured interview templates and report structure;
- considering critically the evidence David Wood presented and discussing critically each evaluation's emerging themes;
- asking David to revisit or elaborate on particular findings, aspects of the data or evaluation themes;
- commenting on the drafts of each final report.

Dr David Parker
Director of Research

Creative & Cultural Skills
Lafone House
The Leathermarket
Weston Street
London SE1 3HN

Evaluation Project Team member John Hole:

From: John Hole <johnhole27@gmail.com>
To: davidwoodconsultants@talktalk.net
Sent: Wed, 21 Nov 2012 21:47
Subject: Creative Partnerships

Ref Creative Partnerships
My role as a member of the evaluation project team was to assist David Wood the evaluation

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project director. For each report I visited an agreed sample of Creative Partnerships area offices and conducted semi structured interviews based on an agreed template David Wood provided. I wrote up the interviews and submitted these texts as part of the evaluation data. I also read an agreed sample of school-based Creative Partnerships evaluations centred on an area of the country and summarised the data in them, using an agreed pre-designed template. This again formed data for David's evaluation report.

We attended meetings chaired by David Wood periodically to discuss the themes emerging from the data and were given opportunities to comment on the proposed evaluation templates and drafts of the final report.

I worked on the following Creative Partnerships evaluation project teams

- Creative Partnerships National External Evaluation Audit Report 2007
- Creative Partnerships National External Evaluation Audit Report 2008
- Creative Partnerships National External Evaluation Audit Report 2009

John Hole
Senior Lecturer @ Oxford Brookes University, retired.
20 Nov 2012

Evaluation Project Team member Hilary Lowe:

-----Original Message-----
From: Hilary Lowe <hlowe@brookes.ac.uk>
To: David Wood <davidwoodconsultants@talktalk.net>
Sent: Fri, 23 Nov 2012 10:57
Subject: Re: creative partnerships evaluation

Dear David
It is a pleasure to hear from you. I will gladly underwrite the text you have sent (please see below).
Best wishes

Hilary

My role as a member of the evaluation project team was to assist David Wood the evaluation project director. For each report I visited an agreed sample of Creative Partnerships area offices and conducted semi structured interviews based on an agreed template David Wood provided. I wrote up the interviews and submitted these texts as part of the evaluation data. I also read an agreed sample of school-based Creative Partnerships evaluations centred on an area of the country and summarised the data in them, using an agreed pre-designed template. This again formed data for David's evaluation report.

We attended meetings chaired by David Wood periodically to discuss the themes emerging from the data and were given opportunities to comment on the proposed evaluation templates and drafts of the final report.

I worked on the following Creative Partnerships evaluation project teams:

Creative Partnerships National Evaluation – Continuing Professional Development 2005

Signed Hilary Lowe
Job title: (Associate Dean, Civic and Community Engagement, Oxford Brookes University)
Date 23rd November, 2012

Evaluation Project Team member Rachel Payne:

My role as a member of the evaluation project team was to assist David Wood the evaluation project director. For each report I visited an agreed sample of Creative Partnerships area offices

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and conducted semi structured interviews based on an agreed template David Wood provided. I wrote up the interviews and submitted these texts as part of the evaluation data. I also read an agreed sample of school-based Creative Partnerships evaluations centred on an area of the country and summarised the data in them, using an agreed pre-designed template. This again formed data for David's evaluation report.

We attended meetings chaired by David Wood periodically to discuss the themes emerging from the data and were given opportunities to comment on the proposed evaluation templates and drafts of the final report.

I worked on the following Creative Partnerships evaluation project teams:

- *Creative Partnerships National Evaluation – Continuing Professional Development 2005*
- *Creative Partnerships National External Evaluation Audit Report 2007*
- *Creative Partnerships National External Evaluation Audit Report 2008*
- *Creative Partnerships National External Evaluation Audit Report 2009*

Signed: Rachel Payne
Date: 21.11.12
Rachel Payne
Senior Lecturer in Art Education
Oxford Brookes University
01865 488339
rpayne@brookes.ac.uk

Evaluation Project Team member Phil Whitehead:
From: Phil Whitehead <info@philwhitehead.net>
Subject: **Re: phd text.**
Date: 3 December 2012 12:15:38 GMT
To: D E Wood david@davidwoodconsultants.co.uk

My role as a member of the evaluation project team was to assist David Wood the evaluation project director. For each report I visited an agreed sample of Creative Partnerships area offices and conducted semi structured interviews based on an agreed template David Wood provided. I wrote up the interviews and submitted these texts as part of the evaluation data. I also read an agreed sample of school-based Creative Partnerships evaluations centred on an area of the country and summarised the data in them, using an agreed pre-designed template. This again formed data for David's evaluation report.

We attended meetings chaired by David Wood periodically to discuss the themes emerging from the data and were given opportunities to comment on the proposed evaluation templates and drafts of the final report.
I proof read and supported David Wood, in the editing of each of the reports, based on David's initial and subsequent drafts.

I worked on the following Creative Partnerships evaluation project teams:

- Creative Partnerships National Evaluation – Continuing Professional Development 2005
- Creative Partnerships National External Evaluation Audit Report 2007
- Creative Partnerships National External Evaluation Audit Report 2008
- Creative Partnerships National External Evaluation Audit Report 2009
- Creative Partnerships Change Schools Programme Evaluation 2010
- Creative Partnerships Change Schools Programme Synoptic Evaluation 2011
- Predicting the continuing impact of the Creative Partnerships Change Schools Programme on creative learning and teaching 2012
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Signed Phil Whitehead
Job title: Head of Creative and Performing Arts, Oxford Brookes University (2005, 2007; Director of CPD, Oxford Brookes University (2008-09); Director, Phil Whitehead Ltd, 2010-12)

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Date 26.11.12

Phil Whitehead Ltd
Creative Consultants
Education & the Arts
Orchard House
Dorset DT7 3TN
M: +44 (0)7545 922612
info@philwhitehead.net
www.philwhitehead.net

Evaluation Project Team member Mandy Winters:

My role as a member of the evaluation project team was to assist David Wood the evaluation project director. For each report I visited an agreed sample of Creative Partnerships area offices and conducted semi structured interviews based on an agreed template David Wood provided. I wrote up the interviews and submitted these texts as part of the evaluation data. I also read an agreed sample of school-based Creative Partnerships evaluations centred on an area of the country and summarised the data in them, using an agreed pre-designed template. This again formed data for David's evaluation report.

We attended meetings chaired by David Wood periodically to discuss the themes emerging from the data and were given opportunities to comment on the proposed evaluation templates and drafts of the final report.

I worked on the following Creative Partnerships evaluation project teams:

- *Creative Partnerships National Evaluation – Continuing Professional Development 2005*
- *Creative Partnerships National External Evaluation Audit Report 2007*
- *Creative Partnerships National External Evaluation Audit Report 2008*
- *Creative Partnerships National External Evaluation Audit Report 2009*

Signed Mandy Winters
Job title: (principal lecturer for educational partnerships @ Oxford Brookes University)
Date 21/11/12

Ms Mandy R. Winters
Educational Partnerships
Faculty of Humanities and Social Sciences
Oxford Brookes University
Harcourt Hill,
Oxford
OX2 9AT

Appendix 2: Templates for Evaluation questions

CP AUDIT: interview of CP managers

Note: purpose of audit:

- To evaluate the self-evaluation process: are reports rigorous, fit for purpose, consistent and comparable?
- Validate and disseminate regional strengths and good practice
- Synthesise and interrogate common CP issues across the country
- Challenge and support CPs in their work

Date:	
Area Delivery Organisation (ADO):	
Interviewees:	
Brief description of ADO e.g. management structure, number of employees, schools involved (core and other)	
What form does the evaluation format take?	The original 'toolkit': A bespoke system: The 2008 framework: A mixture:
The four key questions	
Who is involved in evaluation? eg pupil voice	
What is involved in evaluation?	
What lessons have been learnt from evaluation?	
What is the quality of evaluation?	

EVALUATION PROCESS
Brief description of process:
(ie Is there a means of contracting schools to deliver evaluation as part of the project? Is there a means of selecting one project as having more impact than another, or refining projects so they have optimum impact?)

If not using - or using variant of – CP Evaluation Toolkit model, why?

How are schools and CPs prepared for evaluation?

Feedback from schools on user friendliness, time taken, value?

Usefulness of CP data base?
(ie the accessibility and user interface with XA system and *Athens* a parallel system at the Arts Co.)

Effectiveness of evaluation process thus far? (strengths and weaknesses)

In light of experience, any changes likely?

EVALUATION OUTCOMES

Impact on school improvement? Evidence?

Most critical factors in successful projects?

CP SELF EVALUATION FORM

CP and school:
Date/time:
Attendees' roles (e.g. CP co-ordinator, CP agent, head, class-teacher):
Project focus and objectives:

OUTCOMES (in relation to objectives) for: **Pupils**   **Teachers**   **Artists**   **School**   **Community**   **Other, unexpected, outcomes:**   **Evidence of outcomes:**

ORGANISATION & MANAGAMENT of partnership: **Training for teachers and CPs:**   **Issues:**

CP AUDIT: Aide memoire for scrutiny of supporting evidence.

Note: purpose of audit: • To evaluate the self-evaluation process: are reports rigorous, fit for purpose, consistent and comparable?   • Validate and disseminate regional strengths and good practice   • Synthesise and interrogate common CP issues across the country   • Challenge and support CPs in their work

Are there 10 evaluations in document form?   **Yes / no**
Do they follow the evaluation Toolkit (XA) format?   **Yes / no**

Is there any evidence that reports are quality controlled?
(is there any form of document critiquing the evaluations, pointing out good ones and suggesting improvements)

Are there *hybrid* tools, ie variations on the CP Evaluation Toolkit?
                                Yes / no
(And if so are they clear, unambiguous, are terms defined, are the meanings of questions interpreted?)

Have the reports been signed off to confirm their accuracy?
(ie has a teacher or creative practitioner made a direct intervention – signature or otherwise - to confirm that they can vouch for the accuracy of the report?)

Are there other evaluation tools?
(such as C-SEFs, SEFs – are these rigorous?[91])

Are there other planning tools?
(Such as school improvement plans, local authority improvement plans which demonstrate that CP objectives are permeating school improvement and therefore impact in some ways)

Are there examples of external evaluation and are these rigorous and robust[92]?
(eg evaluation commissioned from a university, college, consultancy, freelancer external to the CP)

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[91] By *rigorous* we mean balanced, containing negative as well as positive points.
[92] By *robust* we mean reports which can stand up – in some degree – to challenge. So if an evaluation claims 'significant gains in confidence,' it can define what 'significant' counts as.

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Appendix 3: Quality Assurance Materials produced for CP - A sample dialogue between a CA and creative practitioner

CA: So we need to focus on what you got out of working in the school this year.

Practitioner: I was so impressed with the kids. They really excelled.themselves.

CA: We planned a focus on developing your new skills, ideas, knowledge and understanding.

Practitioner: To be honest on the days I was in school I was focused on the kids and their development.

CA: I thought you experimented with new ideas, at least.

Practitioner: Oh you mean photo-journalism. That's true, when the kids wanted to focus on environment I had to re-think. My work was never issue based.

ADO: Creative practitioner development is often off the radar in these conversations. Unless there's more info they've **not met** the threshold quality standard.

CA: So would you contemplate issue based images in your own work in future?

Practitioner: For sure, and come to think of it I used new software on the school computers which I am now using in my own work.

CA: Is there evidence of that?

Practitioner: My latest exhibition catalogue is composed with the software I first used in school.

ADO: There's enough detail and evidence about her skill acquisition here to say that they've **met** the threshold quality standard.

CA: Can we say anything about new understanding in the evaluation? Did this project give you any new insights into how schools work?

Practitioner: Several things really... for a start the planning opened my eyes to the way schools have to think about objectives and learning outcomes so much. I guess I got used to discussing how my work contributed to that. Then there was the age group. I'd never worked with primary before, so I had to adapt my language to them. Then there was special needs...

CA: Let's focus on language for a moment. The kids used some new words when I spoke to them. 'Image,' 'composition,' and so on. Did you introduce them to this language?

Practitioner: yes the teachers and I introduced a couple of new photographic terms each week, and made these big signs with the words on and an

CA: Yes those cue cards are good evidence to back up what the kids said about the language and skills they learnt.

ADO: If the conversation goes on to discuss how this will develop her professionally this meets the **excellent** quality standard.

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Quality standards in project end point evaluation forms – a process map for CAs and Co-ordinators

Set date & adequate time for conversations & means of recording. Consider the **age** and **ability** of young people. Plan evaluation activities to match this, e.g. stories, pictures.

Look at project planning; did the project address the enquiry question & meet its objectives & outcomes?

Yes →

What is the evidence for this? Record testimonies about how the project met objectives & outcomes. Ensure there are direct quotes from all.

No ↓

If the nature of the project changed was this positive?

Yes →

Is there evidence to confirm the positive comments?

Nos ↓

Yes

No ↓

Probe, try to get interviewees to identify / research / seek evidence.

Probe, what can be learnt from deficits in the project. What will you do differently?

Record evidence, does it show added value or change? What are the headlines?

Probe in detail the **3 areas of focus** in A-C. Ask open questions, 'who, how why?' e.g. how exactly did YP plan the project with staff & practitioners? Which new skills did staff learn from the practitioner(s)?

Record unexpected outcomes in section E

Did the organisation work (section D)?

Yes ↓

What was the precise contribution of the practitioner (D)?

What has changed about practice? What will be the legacy of the project for the school, staff, practitioners? Curriculum? Timetable?

Question ideas & concepts in creative learning & teaching **connect** with school development, **imagine** possibilities, **reflect** on