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# Evaluation of the Creative Learning through the Arts programme

## Report 2: Interim Evaluation Report

Mae'r ddogfen yma hefyd ar gael yn Gymraeg.

This document is also available in Welsh.

Evaluation of the Creative Learning through the Arts programme  
Report 2: Interim Evaluation Report

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Views expressed in this report are those of the researcher and not necessarily those of the Welsh Government.

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## Table of contents

Glossary.....	4
1. Introduction .....	5
2. Progress to Date .....	8
3. Lead Creative School Case Studies.....	18
4. Findings of a Survey of Participating Teachers .....	47
5. Findings of a Survey of Participating Artists and Arts Organisations.....	63
6. Findings of Interviews with Stakeholders .....	71
7. Conclusion and Recommendations.....	82
Appendix 1: More details on the Lead Creative Schools Scheme (Strand 1).....	88
Appendix 2: More details on the All-Wales Arts and Education Programme (Strand 2).....	91
Appendix 3: Additional data from the survey of participating teachers and artists .....	94

## List of figures

All images were provided by the schools involved. ....	3
Figure 2.1: Number of Lead Creative School-status schools, per academic year.....	10
Figure 2.2: Representativeness of Round 1 and 2 Lead Creative Schools, by region .....	11
Figure 2.3: Representativeness of Round 1 and 2 Lead Creative Schools, by primary and secondary school .....	11
Figure 2.4: Percentage of schools per WIMD (2014) quartile – Lead Creative Schools and all schools in Wales.....	12
Figure 2.5: Representativeness of Experience the Arts Fund grant distribution, by region..	14
Figure 2.6: Percentage of schools per WIMD (2014) quartile – Experience the Arts Fund grants and all schools in Wales.....	15
Figure 2.7: Google Analytics data for the Creative Learning Zone.....	16
Figure 4.1: Teachers’ ratings for management and delivery aspects of the Lead Creative Schools Scheme and suggested improvements (A).....	50
Figure 4.5: Perceptions of teachers of arts and culture: pre-intervention and on the day of the survey.....	59
Figure 4.7: Perceptions of teachers of their schools: pre-intervention and on the day of the survey.....	61
Figure 5.3: Artists’ perceived outcomes of the Lead Creative Schools Scheme .....	66
Figure 5.5: Artists’ perceptions of.... – prior to their involvement with the programme and on the day of the survey .....	69
Figure 5.6: Artists responses when asked to agree or disagree with to a series of outcome related statements starting: “As a result of the Creative Learning through the Arts programme...” .....	70
Figure A.1: Distribution of respondents, by Local Authority (n=108) .....	94
Figure A.2: Distribution of respondents, by academic year taught (n=108, multiple responses possible) .....	95
Figure A.3: Distribution of respondents, by subject taught (n=108) .....	95
Figure A.4: The number of years that respondents had been teaching in schools (n=108) .	96
Figure A.5: The language through which respondents taught (n=108) .....	96
Figure A.6: Employment status of respondents to the artists’ survey (n=70) .....	97
Figure A.7: Age group, gender and ethnicity of respondents to the artists’ survey (n=70) ...	97
Figure A.8: Years of experience of respondents to the artists’ survey (n=70).....	98
Figure A.9: Main art form/creative practice of respondents to the artists’ survey (n=70) .....	98
Figure A.10: Location of respondents to the artists’ survey (n=70) .....	99

## **Acknowledgement**

We would like to thank the wide range of individuals and organisations that have contributed to this report. The evaluation would not be possible without these contributions. Particular thanks to all the respondents to the surveys discussed within the report and the schools, teachers, pupils and artists who contributed to the case studies within this report.

**All images were provided by the schools involved.**

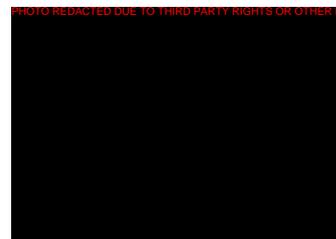
## Glossary

ATLAC	Arts as a Tool for Learning Across the Curriculum (Scotland)
CAPE	Chicago Arts Programme in Education
CCE	Creativity, Culture and Education (international foundation promoting creativity in children)
CCiSS	Cultural Coordinators in Scottish Schools (Scotland)
CP	Creative Partnerships (England)
CPL	Continuous Professional Learning
CSC	Central and South Wales Education Consortium
EAS	South East Wales Education Consortium
eFSM	Eligible for Free School Meals
ERW	South West and Mid Wales Education Consortium
GwE	North Wales Education Consortium
INSET	In-service Training
ITT	Initial Teacher Training
LAs	Local Authorities
LCS	Lead Creative Schools
MAT	More Able and Talented
NFER	National Foundation for Educational Research
OECD	Organisation for Economic Cooperation and Development
REC	Regional Education Consortium
RSA	Royal Society for the Encouragement of Arts, Manufactures and Commerce
SDP	School Development Plan
SIP	School Improvement Plan

# 1. Introduction

## Background

- 1.1 In March 2014, the Welsh Government issued a response to Professor Dai Smith's report on the review of Arts in Education in the Schools of Wales (2013), agreeing to all of the recommendations made. The response also pledged to develop a plan which would formally assert the central role that the report envisaged for arts education in schools in Wales while also delivering the commitment within the Programme for Government at that time to maximising participation in the arts and to working with the Arts Council of Wales so as to develop an action plan for the arts and young people. In a subsequent report, Successful Futures (2015), which followed an independent review of curricular and assessment arrangements in Wales, Professor Graham Donaldson also reaffirmed the importance of creativity in the development of our children and young people.
- 1.2 The response was the publication of Creative Learning through the Arts — an action plan for Wales: 2015–2020 — and, launched in March 2015, the Creative Learning through the Arts programme, a partnership between the Arts Council of Wales and the Welsh Government. The programme is managed by a team within the Arts Council of Wales, under the direction of the Director for Engagement and Participation. It is supported by equal investments of Big Lottery Fund and Department for Education and Skills funding, totalling around £20m over five years. Click on the image on the right to watch a brief video introducing the programme<sup>1</sup>.
- 1.3 The programme consists of two innovative strands of educational activities. Strand 1, the Lead Creative Schools Scheme, is focused on improving attainment through creativity. It is an intensive intervention that involves teachers, 'Creative Agents' and 'Creative Practitioners' working together in order to deliver a creative approach to learning. It is anticipated that this scheme will support around a third of the schools in Wales during the five-year lifetime of the Creative Learning through the Arts programme.



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<sup>1</sup> If the link to the right does not work, you can watch please click on the following link or cut and paste the URL into your browser: <https://www.youtube.com/watch?v=xKgYsEcjnqI>

- 1.4 Strand 2, the All-Wales Arts and Education Programme, includes a range of different activities designed to increase and improve opportunities for teachers, learners, artists and arts/cultural/heritage organisations to work together:
- a) The *Creative Learning Zone* is designed to be a source of online information and a collaboration hub for teachers, learners, Creative Practitioners organisations and practitioners;
  - b) The establishment of four *Regional Arts and Education Networks* with a remit to (amongst other things) provide opportunities for teachers and artists to develop and share their knowledge and skills;
  - c) *Local Arts Champions*, managed by the Regional Arts and Education Networks, whose role it is to promote best practices and support others in adopting similar approaches; and
  - d) The *Experiencing the Arts Fund*, which offers grants to schools to provide children and young people with opportunities to engage in new creative, cultural and arts experiences.

#### **Purpose of the evaluation and method**

- 1.5 The evaluation is being undertaken by the social and economic research company Wavehill, in association with Consilium Research and Consultancy and the RSA (Royal Society for the Encouragement of Arts, Manufactures and Commerce). Broadly, its purpose is to examine the design, delivery, impact and value for money of the Creative Learning through the Arts programme.
- 1.6 During its lifetime, the evaluation not only will assess the effectiveness of the programme in relation to its original aims and objectives, but also will relate the findings to literature describing the effects of the arts and creativity in schools. By these means, it will contribute to the evidence base for learning and development in relation to creative education and help to inform future debate surrounding practices and policies nationally and internationally.
- 1.7 This second interim report does not cover all of those elements, with the focus being on assessing progress made to date and beginning to explore the evidence of emerging outcomes. It follows the first evaluation report, published in July 2017, which explored the rationale for the programme and used Theory of Change<sup>2</sup> to explore the changes (or outcomes) anticipated for the Creative Learning through

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<sup>2</sup> A Theory of Change can be described as a roadmap that outlines the things (intermediary outcomes) that need to happen in order to achieve the final outcome.

the Arts programme and how they could be measured. Essentially, the first report provided the foundation upon which subsequent phases of the evaluation are building. It also included an initial literature review and discussed the rationale for the programme<sup>3</sup>.

1.8 The research undertaken during this phase of the evaluation included:

- Surveys of teachers (n=108) and artists and arts organisations (n=70) involved in the programme, primarily via the Lead Creative Schools Scheme;
- ‘Case study’ visits to seven schools supported by the Lead Creative Schools Scheme; and
- Interviews with stakeholders (n=22) involved in various elements of the Creative Learning through the Arts programme, including Welsh Government officials, Arts Council of Wales staff, and individuals involved in the delivery of different elements of the programme (e.g. the Regional Arts and Education Networks).

### **Structure of this report**

1.9 The remainder of this report is structured as follows: Section 2 provides an update on the progress being made by the programme, including the number of schools supported. Section 3 presents the case studies for the schools visited by the evaluation team during this phase of the evaluation. Sections 4 and 5 consider the findings of the survey of teachers and artists and arts organisations participating in the programme respectively. Section 6 then discusses the findings of the interviews with project stakeholders. Finally, Section 7 sets out the conclusions that can be drawn from this phase of the evaluation, the recommendations that are being made, and the next steps in the evaluation process.

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<sup>3</sup> A copy of the first report of the evaluation has been published on the [Welsh Government website](#).

## **2. Progress to Date**

### **Introduction**

- 2.1 This section provides an update on the delivery of the Creative Learning through the Arts programme as of April 2017.

### **The Lead Creative Schools Scheme (Strand 1)**

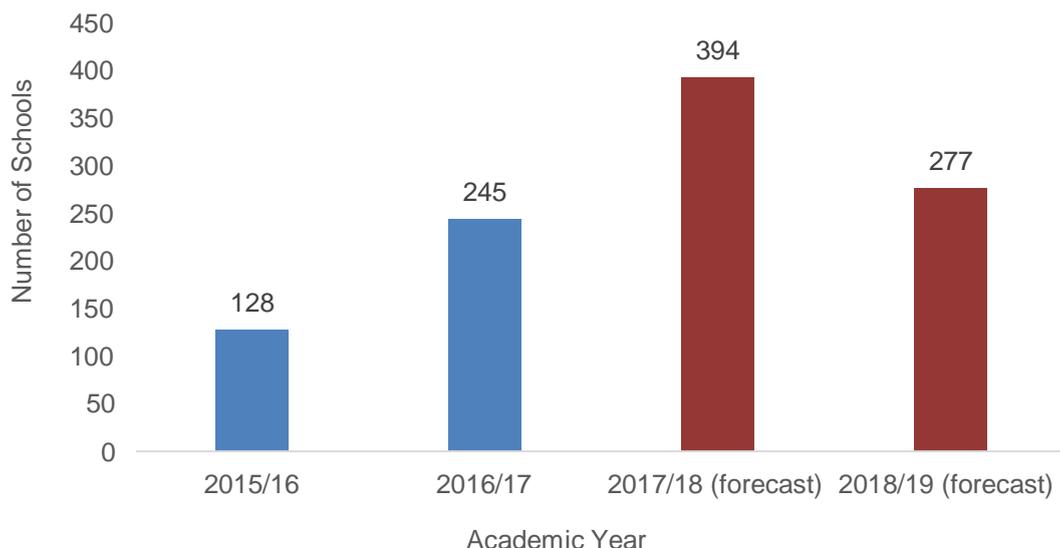
- 2.2 The Lead Creative Schools Scheme is focused on improving attainment through creativity. It is an intensive intervention that involves teachers, 'Creative Agents' and 'Creative Practitioners' working together in order to deliver a creative approach to learning. All local-authority-maintained and voluntary-aided primary and secondary schools, including special schools, in Wales are eligible to apply to be Lead Creative Schools, including specialist teaching facilities within schools.
- 2.3 An overview of both the application and implementation process for the Lead Creative Schools Scheme can be found in Appendix 1. To summarise here, however, schools apply through a competitive process to become part of the Lead Creative Schools Scheme. Supported schools then work with a 'Creative Agent' to develop a project which will address the school's identified priorities. The first term of the school year (autumn term) is spent planning the programme for the spring term. The classroom creative learning activity between the pupils, teachers and 'Creative Practitioner' takes place in the spring term and internal reflective evaluation of the activity is undertaken in the summer term. Schools are supported for two years — with the second-year structure being the same as the first-year structure and with priorities and activities informed by year-one learning.
- 2.4 The Lead Creative Schools Scheme is being delivered over three rounds with supported schools participating for two years:
- Round 1: academic years 2015/16 and 2016/17
  - Round 2: academic years 2016/17 and 2017/18
  - Round 3: academic years 2017/18 and 2018/19
- 2.5 These rounds overlap, so from September 2016, Round 1 Year 2 Lead Creative Schools ran in parallel with Round 2 Year 1 Lead Creative Schools. This will continue in such a way that from September 2017, Round 2 Year 2 Lead Creative Schools will be running in parallel with Round 3 Year 1 Lead Creative Schools.

- 2.6 Early in 2017, a new 'development strand' for Year 3 was introduced, aimed at supporting a group of Round 1 schools within each region in delivering a programme of school-to-school support in their local area in line with the new curricular Pioneer Schools Model. The rationale for this was that the Arts Council of Wales wanted to build on the knowledge and expertise of Round 1 schools by inviting them to apply to continue in the scheme for a third year, working specifically with schools new to the scheme. It also increases the number of schools engaged in the scheme. This new strand was developed from a pilot of the approach delivered by a selection of Round 1 schools in the previous year.
- 2.7 At the time of this report, Round 1 schools were being invited to submit an expression of interest in participating in the development strand, with a maximum of six places per region available. To be eligible to apply, schools must recruit and commit to working with a maximum of two schools that have not been involved in the scheme thus far.

*Number of schools engaged*

- 2.8 At the inception of the programme in 2015, it was anticipated that the Lead Creative Schools Scheme would support a third of schools in Wales (provision for both Welsh and English media) during its five-year lifetime. In 2015 there were 1,582 eligible schools in Wales; thus, the aim was to engage 522 schools.
- 2.9 The 279 schools engaged in Rounds 1 and 2 therefore represent over 50% of the target for the scheme. If all Round 3 applications were approved (which is not guaranteed), this would bring the total number of schools participating in the scheme to 506. At the time of this report, the assessment phase for Round 3 schools was ongoing, with 210 applications (involving 227 schools) having been received by the Arts Council of Wales. If the schools engaged via the new development strand (see paragraph 2.6) are included in the total (n=36), as well as those participating in the pilot in the previous year (n=19), the total engaged increases to 548, meaning that the scheme would achieve its target.

**Figure 2.1: Number of Lead Creative School-status schools, per academic year**

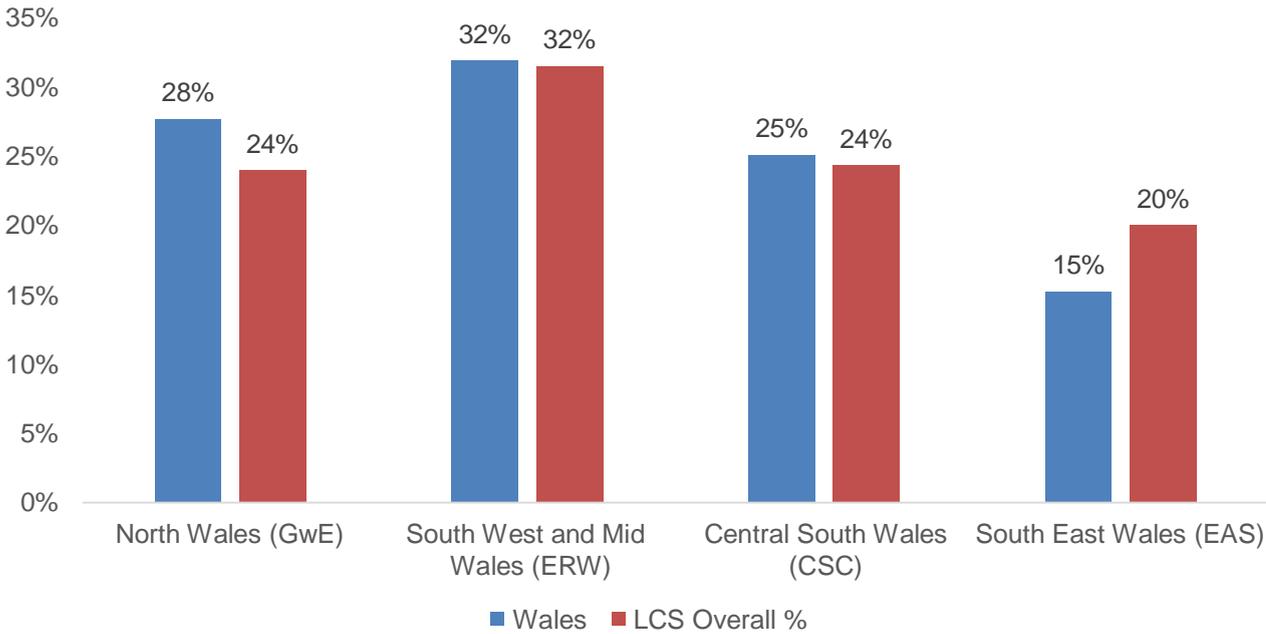


2.10 Figure 2.1 shows the number of Lead Creative School-status schools per year, using the number of applications received for Round 3 within the forecasted figures for the 2017/18 and 2018/19 academic years. At its peak, close to 400 schools are likely to be ‘fully’ participating in the scheme (excluding schools participating in the development strand). The administrative burden (the number of schools to support, monitor, etc.) on the programme team is therefore likely to be highest during the 2017/18 academic year.

*Distribution of schools engaged*

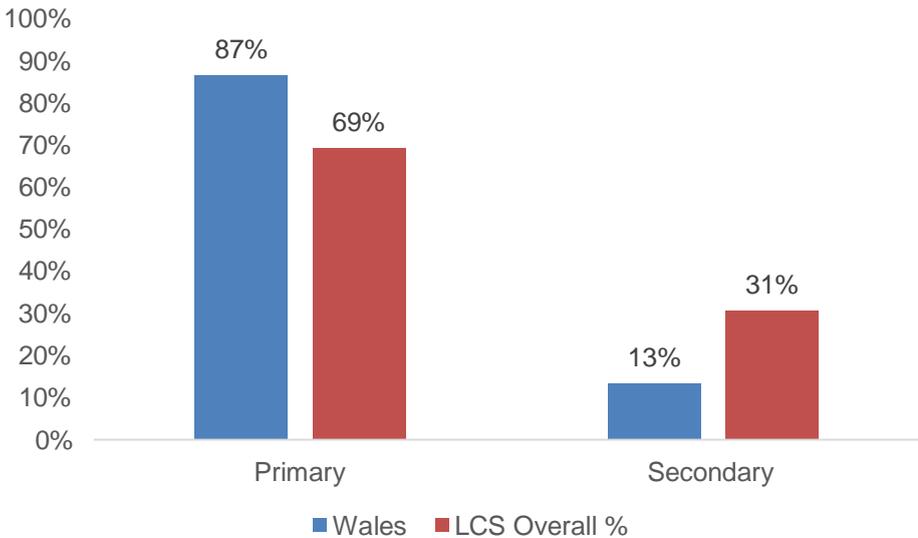
2.11 Figure 2.2 illustrates the representativeness of Round 1 and 2 schools (in total) by region (Regional Education Consortia). The blue-coloured bar shows the proportion of all schools in Wales in each region, while the red-coloured bar shows the same for Lead Creative Schools. Although the distribution is relatively similar to the population of schools in Wales, schools in North Wales (GwE) are underrepresented, while those in South East Wales (EAS) are overrepresented. If the ambition is for participation in the scheme to match the actual distribution of schools in Wales, action may therefore be appropriate so as to boost the number of Lead Creative Schools in North Wales.

**Figure 2.2: Representativeness of Round 1 and 2 Lead Creative Schools, by region**



2.12 Compared to the population of all schools in Wales, primary schools are underrepresented within the Lead Creative Schools group, while secondary schools are overrepresented (Figure 2.3). Again, therefore, some action may be appropriate in order to boost the number of primary schools participating.

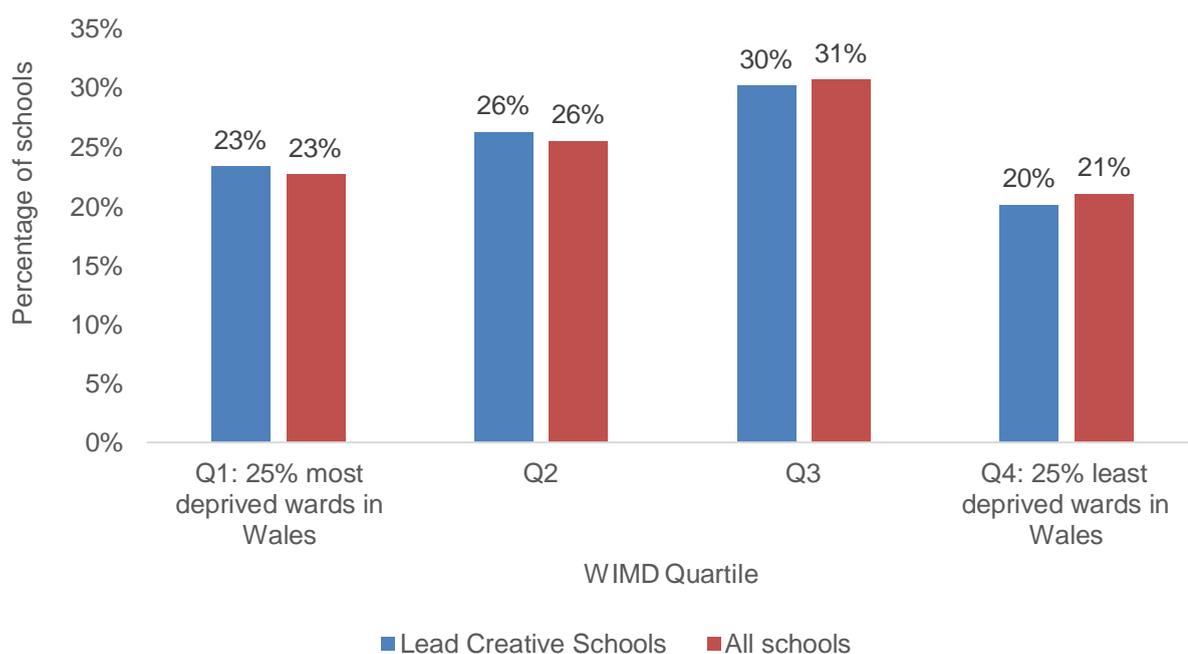
**Figure 2.3: Representativeness of Round 1 and 2 Lead Creative Schools, by primary and secondary school**



2.13 The Welsh Index of Multiple Deprivation (WIMD) is the Welsh Government’s official measure of relative deprivation for small areas in Wales. It is designed to identify those small areas in which there are the highest concentrations of several different types of deprivation. As such, WIMD is a measure of multiple deprivation indicators that is both an area-based measure and a measure of relative deprivation. The latest version was published in 2014<sup>4</sup>.

2.14 Figure 2.4 shows the percentage of schools participating in the Lead Creative Schools Scheme and the population of schools in Wales as a whole per WIMD quartile. It shows a very close match between the distribution of Lead Creative School-status schools and the distribution of all schools in Wales, suggesting that deprivation does not have a substantial impact on participation in the scheme.

**Figure 2.4: Percentage of schools per WIMD (2014) quartile – Lead Creative Schools and all schools in Wales**



<sup>4</sup> [Further information about WIMD.](#)

## **All-Wales Arts and Education Programme (Strand 2)**

- 2.15 The All-Wales Arts and Education Programme includes a range of different activities designed to increase and improve opportunities for teachers, learners, artists and arts/cultural/heritage organisations to work together. A basic introduction to the key components of the programme is included below, with further details to be found in Appendix 2.

### *Regional Arts and Education Networks*

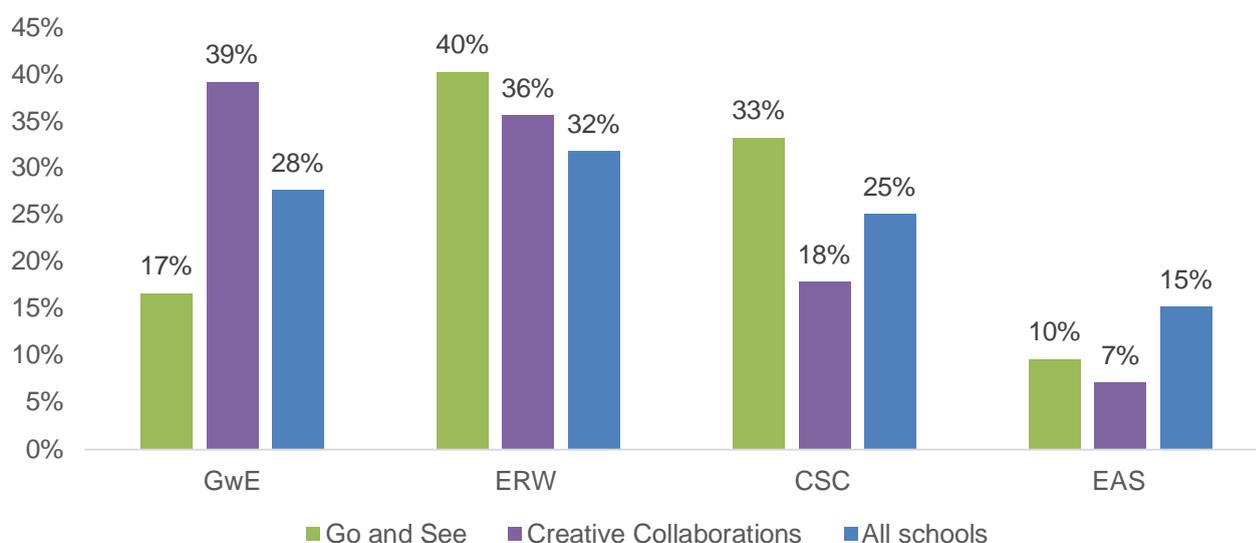
- 2.16 The remit of the four Regional Arts and Education Networks is, amongst other things, to provide opportunities for teachers and artists to develop and share their knowledge and skills. They also manage the Local Arts Champions, whose role it will be to promote best practices and support others in adopting similar approaches.
- 2.17 The first 15 months of funding for the networks completed at the end of March 2017, with submissions being prepared by all four networks to the Arts Council of Wales for a second year (12 months) of funding. The networks have launched the Arts Champions programme, which will identify exceptional teachers of arts subjects and arts practitioners who will seek to inspire and support their peers.

### *Experiencing the Arts Fund*

- 2.18 The Experiencing the Arts Fund is designed to encourage schools to provide children and young people with opportunities to 'go one step further' in their exploration of creative, cultural and arts experiences. It includes two elements, both launched in March 2016.
- 2.19 Go and See provides schools with the opportunity to apply for small, one-off grants of up to £1,000 to fund single visits to high-quality arts events in venues across Wales. Experiences could include visits to performances and exhibitions or visits to experience arts professionals developing and creating their work.
- 2.20 Creative Collaborations is intended to bring schools and cultural organisations together so as to work on innovative projects that will be sustained for up to one academic year. Grants of between £5,000 and £25,000 are available to fund up to 90% of the costs of a project.

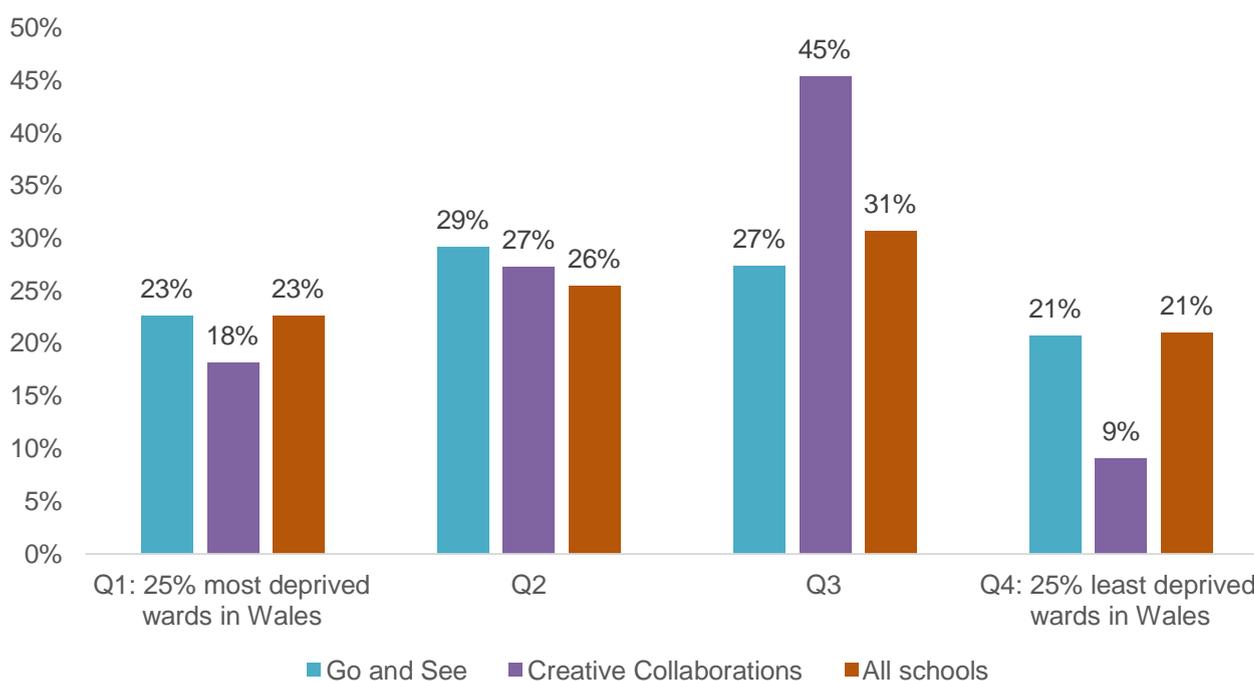
- 2.21 A change was introduced in April 2017 in response to what was considered by the Arts Council to be a disappointing number of high-quality applications for this fund. This involved the introduction of a ‘Tasters’ option (a grant of between £5,000 and £7,500) for smaller-scale projects with a strong element of experimentation and/or creative risk taking. These projects are described within the guidance issued by the Arts Council as being about ‘dipping a toe in the water’ and ‘trying something completely new’.
- 2.22 Data provided by the Arts Council of Wales for the 2016/17 year at the time of writing this report show 106 Go and See grants and 22 Creative Collaborations grants approved.
- 2.23 Figure 2.5 shows the distribution of the number of grants approved per education consortium region in Wales. For comparison, the distribution of all schools in Wales is also shown. It shows that for Go and See grants, schools in North Wales (GWE) and South East Wales are underrepresented, whilst the opposite is the case in South West and Mid Wales (ERW) and Central South Wales (CSC). The distribution of Creative Collaborations grants is different, with North Wales (GWE) and South West Wales (ERW) dominating. It is unclear at the moment as to why these differences are apparent, but it is an issue which programme administrators may choose to explore.

**Figure 2.5: Representativeness of Experience the Arts Fund grant distribution, by region**



2.24 Figure 2.6 shows the distribution of grants approved and schools in Wales per WIMD quartile. Whilst the distribution of Go and See grants is close to the distribution of schools in Wales, there is a clear underrepresentation of Creative Collaborations grants from the 25% least deprived wards in Wales and overrepresentation in the third quartile. This is something which programme administrators may wish to consider addressing.

**Figure 2.6: Percentage of schools per WIMD (2014) quartile – Experience the Arts Fund grants and all schools in Wales**

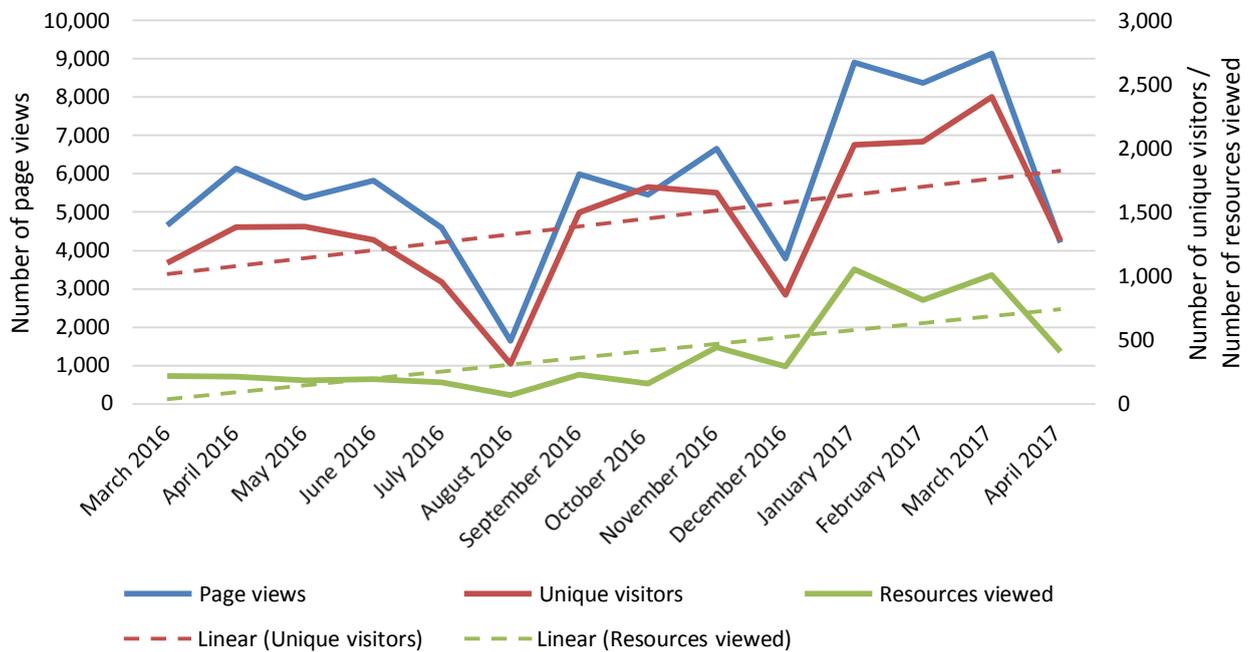


### *The Creative Learning Zone*

2.25 Launched in March 2016 and managed by the Welsh Government’s Department for Education, this online information-sharing platform is designed to be a source of information and a collaboration hub for teachers, learners, arts/cultural organisations and practitioners. Material is being added to the portal as it becomes available.

2.26 Figure 2.7 shows Google Analytics<sup>5</sup> data for the Creative Learning Zone: page views<sup>6</sup>, unique visitors to the site, and the number of resources viewed.

**Figure 2.7: Google Analytics data for the Creative Learning Zone**



2.27 Two Y axes have been used to make it easier to compare the data with the primary axis (on the left) being used for the number of page views and the axis on the right being used for the number of unique visitors and the number of resources viewed.

2.28 As one would probably expect, there is a close correlation between the number of page views (which peaks at 9,137 in March 2017) and number of unique visitors (which peaks at 2,402 in March 2017). The linear trend line for both is positive. The number of page views peaks/dips in the data are explained by the school holiday periods. The number of resources viewed has a similar pattern, peaking at just over 1,000 in January 2017 and March 2017. Again, the linear trend line is positive. Whilst the trend of increasing use of the site is positive, we have no data to which these figures can be compared so as to make a judgement on the levels of use. These figures will, however, continue to be monitored as the evaluation progresses.

<sup>5</sup> Google Analytics is a web analytics service offered by Google that tracks and reports website traffic

<sup>6</sup> An instance of a page being loaded (or reloaded) in a browser.

2.29 Available from May 2017 (and therefore not reviewed in this report), Celc is an online toolkit designed to demonstrate how the creative arts can provide stimulating and rich opportunities to help teachers meet the requirements of the Literacy and Numeracy Framework. Celc is designed for teachers at Upper Foundation, Key Stage 2 and Key Stage 3, providing inspiring ideas, useful links and practical guidance to teachers in order to meet the needs of the Literacy and Numeracy Framework.

### **3. Lead Creative School Case Studies**

#### **Introduction**

- 3.1 This section presents case studies on seven schools participating in the Lead Creative Schools Scheme. They were selected by the Lead Creative Schools regional teams, in association with the evaluation team, as best practice examples of Round 1 schools that had effectively delivered the Lead Creative Schools concept. At this stage, the intention is not to review a representative sample of schools participating in the scheme. It is not therefore possible to assess at this stage whether these case studies are typical of schools participating in the Lead Creative Schools Scheme as a whole. Rather, the intention was to review schools selected to demonstrate the potential of the scheme, i.e. examples of best practice.
- 3.2 Case study fieldwork was undertaken in early 2017, several months following the completion of the first year of activity (at the end of the 2015/16 academic year). The case study visits involved the following:
- A visit to the school from a senior researcher from the evaluation team;
  - Interviews during the visit with the senior management of the participating school;
  - Interviews during the visit with the teacher(s) involved in the delivery of the Lead Creative Schools Scheme in the school;
  - Focus groups with pupils who participated in the scheme; and
  - Interviews either during the visit or subsequently by telephone with the Creative Agent and, in some cases, Creative Practitioners supporting the participating school.
- 3.3 The seven schools in question were (in no particular order):
- Bryn Primary School, Caerphilly
  - Bishop Hedley High School, Merthyr Tydfil
  - St Cenydd Comprehensive School, Caerphilly
  - Ysgol Pencoch and Ysgol Maes Hyfryd, Flintshire (joint case study)
  - Ysgol Cynwyd Sant, Maesteg
  - Ysgol Bro Teifi, Ceredigion

## **Case Study 1: Bryn Primary School**

### *Background*

- 3.4 Bryn Primary School is in Pontllanfraith (near Blackwood). It provides education to pupils between three and 11 years of age. The local authority is Caerphilly County Borough. At the time of the visit there were 191 pupils enrolled, including 27 who attended the nursery on a part-time basis. Pupils enter nursery in the term following their third birthday.
- 3.5 Approximately 13.6% of pupils are entitled to free school meals, which is below local and national averages. This figure has doubled in the last four years. Approximately 16% of pupils are considered to have additional educational needs, including very few pupils with statements of special educational needs. These figures are also below local and national averages.
- 3.6 Ninety-seven per cent of pupils come from white British backgrounds. No pupil speaks Welsh at home or speaks English as an additional language.
- 3.7 Very few pupils were temporarily excluded in the previous year. There are very few pupils who are 'looked after' by the local authority. The school was last inspected in February 2012. The current Headteacher was appointed in September 2009.
- 3.8 As a relatively small school, Bryn Primary School has only eight teachers and within the context of the Lead Creative Schools Scheme, this has meant that core messages and principles underpinning the programme appear to have been quick to permeate throughout all year groups.

### *Objective*

- 3.9 During the 2015/16 academic year the school sought to use its Lead Creative Schools status to address an issue flagged during its 2013 Estyn inspection: low achievement in writing among boys. In addition, recent PASS survey data (Pupil Attitudes to Self and School) indicated that Year 5 boys, in particular, were feeling less purposeful about learning, so it was decided that 14 boys from that year group would be the focus of the Lead Creative Schools intervention, testing the approach and exploring what transferable pedagogies might be generated.

### *Delivery*

- 3.10 From the outset, pupil voice was key — young people were given the opportunity to contribute to and inform the recruitment materials and interview all artists and creative professionals that applied to work with the school. A writer and actor were eventually chosen.
- 3.11 The planning process was collaborative — with teachers and artists working together so as to design the intervention — and identified a need to make writing exciting, authentic, and rooted in shared experiences (PASS data had revealed that Year 5 boys were not working collaboratively and had not really bonded as a group).
- 3.12 For 16 weeks, during the spring term of 2016, the writer worked with the Year 5 boys one day a week. During that time, the boys were off timetable, immersed in a series of stimulating and provocative role-play scenarios which suggested a wide range of possibilities. These stimuli were designed to be open-ended and require further development in order to complete the project. This would be the boys' task.

### *Outcomes*

- 3.13 Speaking to the Deputy Head and Lead Creative Schools School Coordinator, it quickly became clear that the project had taken teachers in new directions and beyond their 'comfort zones'. In discussing how the writing component was woven into the role-play and dramatic elements, they described the loss of confidence among teachers when, after nine of the 16 weeks, they realised that no writing had yet been attempted. Concerns grew that while the project was engaging and fun, it might not be offering enough to improve writing. The artist working on the project suggested that they wait a while longer before beginning the more formal literacy elements, explaining that by immersing in the role play deeply and in sustained ways, the results would be more powerful.
- 3.14 This proved to be correct. After week 11, when writing tasks began to be introduced, the boys were described as being so steeped in the imaginary world that the writer/actor had created and cared so much about the characters that they had helped to shape that their writing flowed easily.

- 3.15 There were a range of ability groups among the boys with regard to writing. Teachers described some of the boys at Lead Creative Schools as writing with great skill at the end of the project and, in a sense, having had their potential 'unblocked' by the engaging way in which the artist had framed the activity. Others, with lower ability, showed different types of improvement — an ability to open up about characters, discuss their traits and display interest and a growing confidence in writing.
- 3.16 The class teacher felt that the work had had an impact in the following ways:
- 3.17 For the boys who participated, it reinvigorated their interest in learning generally; it helped them to bond as a group and feel a sense of purpose and belonging towards the school. Finally, in terms of teacher-moderated tasks, the teacher reported it had a measurable impact on their writing and oracy:
- 100% of pupils made gains
  - 64% made gains of two or more sublevels (based on work assessed and moderated by teachers)
  - 79% are now working on or above the KS2 National Curriculum Level
  - 43% have met their personal target set
- 3.18 For the artist that co-planned and co-delivered the project it had helped them to better understand the dynamics of school life, where to acquiesce on points of planning and where to hold a line in order to retain the force of the project — delaying the writing phase for so long was a good example of this.
- 3.19 For the teachers at Bryn Primary, classroom release time was arranged so that everybody had a chance to see the methods and approaches in action by sitting in on at least a whole-day session. This led to acceptance and, finally, the championing of these approaches by all staff. The spring term is now designated a creative learning term, wherein these types of approaches are sustained and monitored for impact. This is a lasting impact and one that the school has already embedded within its ethos and practices.

## *Conclusion*

- 3.20 There is no question that from the perspective of the teachers, Bryn Primary's Lead Creative Schools experience has been regarded as overwhelmingly positive, but there is no way of knowing so early in the programme's life whether the work undertaken there in 2015/16 is indicative of Lead Creative Schools work more generally.
- 3.21 There may be elements of exceptionality in this example that will always confound whatever the overall 'average' of Lead Creative Schools work might be. For example, the small size of the school undoubtedly worked in its favour with regard to sharing learning. Moreover, the staff almost evenly comprised a group of relatively new professionals of 3–4 years and much more experienced staff of 15 years or more. Interestingly, the class teacher speculated that the mix of innovation, experience and optimal organisational size may have rendered the initial project more impactful.
- 3.22 However, in highly effective examples, even where they are exceptions rather than the rule, important lessons can be learnt; furthermore, for Creative Learning through the Arts more generally, some notable facets of the Bryn Primary project include:
- An effective balance of partnership between the artist and teacher
  - Sustained reflection prior to planning helped to target learners and give focus to the intervention design
  - Built-in approaches to knowledge sharing meant that all teachers in the school were able to engage in and gain insights into the artist's approach
  - Senior leadership buy-in has made long-term use of creative approaches easier to adopt by all
  - A focused approach to evidence gathering meant that pupil perceptions, quotes, teacher-moderated work, parent feedback and teacher reflections were all part of the final evaluation report
  - Creative Habits of Mind have been folded into the school's strategy regarding assessment more generally — the habits are now part of the basket of skills and attributes for which teachers and learners actively look out.

## **Case Study 2: Bishop Hedley High School**

### *Background*

- 3.23 Bishop Hedley School is a split-site 1960s comprehensive, situated just south of the Brecon Beacons. Historically, the area would have offered employment mainly via manufacturing or mining. However, since the 1980s there has been a steady decline in industry and, therefore, a rise in intergenerational unemployment.
- 3.24 Consequently, the school faces multiple challenges. The vast majority of pupils of the school stem from the Heads of the Valleys, serving parishes from Aberdare, Hirwaun, Merthyr Tydfil, Merthyr Vale, Gurnos, Dowlais, Ebbw Vale, Tredegar, and Rhymney. The school serves a catchment area of economic disadvantage, which is a result of the decline of heavy industry, especially mining and steelmaking in the South Wales Valleys and surrounding areas. Twenty-three per cent of children are on the FSM register and 24% have English as an additional language. Locally there are strong Polish and Filipino communities, partly driven by employment in the local meat-processing factory and the hospital respectively.
- 3.25 As a faith school, it draws children from a wide catchment area. Nine coaches bus in children from an 18-mile radius, stretching as far as Brynmawr and Glynneath. At the time of the visit there were 490 children enrolled, with 116 applicants for the following September's Year 7 intake.
- 3.26 Three local Catholic primaries have strong links to Bishop Hedley and the school is always looking for ways in which to connect with other teachers, learners and their families in the local community.

### *Objective*

- 3.27 The story of Bishop Hedley's journey towards Lead Creative School status has its roots in a change of Headteacher a decade ago. At that time the new Headteacher found good-quality provision in the core curriculum and subject specialist teaching, but a poverty of aspiration and ambition among learners that needed to be addressed. Since then the school has opened itself to a range of interventions designed to build aspiration and engagement with the wider world. Teachers have been encouraged to develop through local, national and overseas learning visits, which has allowed the school's values and ethos to evolve.

3.28 When the Lead Creative Schools Scheme was launched, the Deputy Head immediately saw the potential that it held to take the school to another level. Already steeped in the Five Creative Habits of Mind approach to learning as outlined by Art Costa, the Lead Creative Schools coordinating teacher saw connections with the Creativity Wheel, as well as the dispositions underpinning creative practice.

#### *Delivery*

- 3.29 The school's dedicated Creative Agent has been supportive throughout, and aside from the Lead Creative Schools School Coordinator's perception of the overly bureaucratic process of Year 1 evaluation, the overall design of the programme and the position and role of the personnel involved feel exactly right and fit for purpose. He remarked that while the intervention design may seem 'person-heavy', it was important to have the Creative Agent acting as a critical friend and conduit to reliable artists and creative professionals.
- 3.30 The School Coordinator cascaded the training that he received prior to Lead Creative Schools to peers at Bishop Hedley High School. Some teachers were perceived to be more receptive towards the concepts than were others, but, as Deputy Head, the Coordinator was able to bring some profile and status to the intervention and the initial projects in English and Art were met with enthusiasm by teachers and pupils alike. He emphasised the importance of senior teacher buy-in. When a commitment of time is required, when children may need to be taken off the traditional timetable in order to fulfil the project's potential, it was suggested that it can take a Headteacher or Deputy Head to ensure that commitment endures, especially during times of intensive assessment or examination.
- 3.31 Prior to the projects commencing, the school ensured that its plan for bringing learning to life through more authentic experiences in English and Art dovetailed with its overarching School Improvement Plan and also that it set a course which was congruent with Bishop Hedley's status as a Pioneer School.
- 3.32 All of the teachers involved in the first two projects — modernising a dramatic rendition of *Romeo and Juliet* and the design and manufacture of Elizabethan-style jewellery — were interested in the possibilities afforded by professional, creative people bringing their styles of working and their expert vocabulary into the learning environment. The creative professionals attached to the project comprised an

actor–writer duo leading on the drama side with Year 8 pupils and a professional jeweller working with Year 10.

### *Outcomes*

- 3.33 The pupils involved in both projects were unequivocal in their praise towards the entire process and were eager to share their perceptions of the benefits and impacts.
- 3.34 Speaking about the particular attributes of the professionals involved, the Year 8 pupils remarked:
- “They made the learning fun and less formal; they shared stories about their own lives and let you inside their lives a bit, which made everyone feel more relaxed and like we were more equal.”
- “Karen explained how she worked from home, and that she used all kinds of raw materials, even scrap metal. She made one ring that cost her about £20 but it was sold for £500. It made me think that these kinds of jobs where you can do the thing you like most can be realistic.” (Year 10 pupil)
- 3.35 Pupils were usually involved in an initial 2–3 sessions (doing preparation or research) and then a further 5–6 sessions (working more practically, rehearsing scenes or prototyping jewellery). This more active style of learning was something by which all of the young people were enthused. As one boy remarked:
- “The learning was more active, and we used different spaces. It all seemed to flow better.”
- 3.36 Asking the pupils to reflect on what had been most enjoyable and least enjoyable, it was interesting to see a very clear split between the creative, exploratory side of the project and those moments when there was a need to shift to more traditional approaches to recording and reflecting on activity — essentially two different styles of learning. On the positive side were 'the craft based preparation (making props, jewellery design and so forth), collaboration with peers in active learning (improvising, sharing ideas, co-creating), the final performance, the acting, rehearsals, the making parts, welding and soldering'. The least enjoyable were 'writing, editing, doing the desk based research beforehand, and, for some, the initially daunting moment of speaking in front of an audience'. There are a number of factors involved here which may explain pupils' responses. There is something energising and fun about active learning — making things, exploring ideas,

improving through trial and error in practical ways, etc. There appears to be something that dampens motivation and lowers engagement with learning about phases of activity that revert to desk-based, more theoretical learning. There are also hints of a division between learners who are attracted to the performance aspects of the arts and those who enjoy the technical and craft elements more. This may explain why the notion of 'audience' is seen as both a positive and a negative within a group whose overall assessment of the intervention was wholly positive.

- 3.37 The Deputy Head reflected that pupils' positive dispositions towards the intervention would perhaps not have been evident quite as much 10 years earlier, before the school began to embrace a range of strategies with which to help boost the confidence and aspiration of learners. He felt that this was important to acknowledge, in the sense that there may be a state of readiness or receptiveness for the kinds of opportunities that Lead Creative Schools offer. In his view, Bishop Headley had undertaken groundwork that enabled them to take the best advantage of the LCS opportunity. Without that condition setting, he felt, Lead Creative School status may have been overwhelming at first.
- 3.38 The English teacher who had worked alongside the Creative Practitioners reflected on what she had learned from the process. In her view, the learning had been on a technical level — ways to better use the performance spaces, interesting alternative drama warm-ups, methods for rehearsing and managing resulting discussions, etc. It had not been a huge shift in perspective or philosophy. This is perhaps unsurprising, given that drama teaching has a long history of being a freer and more experimental area of the curriculum, perhaps closer in style and tone to professional counterparts in theatre than other curricular subjects could claim to be. Therefore, it was not surprising to hear the class teacher suggest that the pedagogy of the actors was not too dissimilar to her own.
- 3.39 In that sense, she did not personally take away from the experience a reformed sense of vocabulary, discourse or tone. Instead, she cited the actor's use of space — in which to rehearse and to perform in public — as feeling quite radical. This led her to reconsider the way in which the English department currently conceive their learning spaces; in addition, she and her peers are essentially repeating the 'modernising Shakespeare' project, this time focusing on *Hamlet*, and leading it without the actor's input.

## *Conclusion*

- 3.40 Overall, Bishop Hedley's Year 1 experiences as a Lead Creative School have been regarded as extremely positive. There is a senior-level commitment to the values of Creative Learning through the Arts and a belief in the benefits that an arts-rich curriculum can bring. The Lead Creative Schools Coordinator displayed a deep understanding of the link between creative skills and Creative Habits of Mind, as set out in the preparatory training designed by Creativity, Culture and Education (CCE), and enhanced chances of success in school and the wider world. The school's existing familiarity with Art Costa's work will undoubtedly have helped. He described the school as a work in progress, still. At the present time, he felt that the creative elements somewhat wrapped around and augmented other styles of teaching, some of which were more traditional, and focused on reinforcing basic knowledge and skills. In the future, he contemplated the potential for greater synergy between the development of core knowledge and creative pedagogies, but whatever the future brings, there is no doubting the authenticity and the impact that the journey is already having on teachers and young people.

## **Case Study 3: St. Cenydd Community School**

### *Background*

- 3.41 St. Cenydd is located in Caerphilly County Borough. Situated in extensive grounds, with views of the semi-rural Caerphilly Basin, St. Cenydd is a popular, mixed 11–18 community school of over 1,100 pupils. Historically, Caerphilly was a mining town and since the decline of that industry, despite pockets of regeneration and some opportunities in retail sectors, unemployment has remained high and intergenerational unemployment within families is not uncommon.

### *Objective*

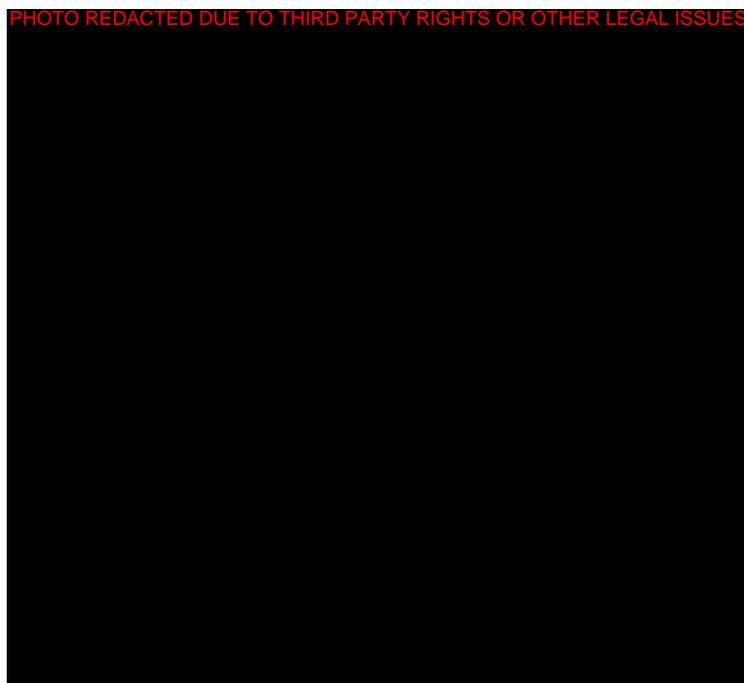
- 3.42 The Head of Geography was keen to explore the benefits of more creative approaches to learning with a targeted group of young people who were felt to have potential that was being unfulfilled in the subject. Reasons for this were varied and complex, but the group as a whole represented children who had lost some of their enthusiasm towards learning, sometimes lacking motivation, and this project was designed to give their academic skills (particularly in data collection and presentation) and self-confidence a boost.

### *Delivery*

3.43 As one of the first waves of schools in the Lead Creative Schools Scheme, the school is now coming to the close of its funded activities, but has plans to extend the reach and impact of creative pedagogies with particular cohorts of pupils.

3.44 The first year of activity was led by the Head of Geography, who acted as the Lead Creative Schools Coordinator after the departure of the Deputy Head. She was also the classroom project lead for an intervention that sought to develop geographical knowledge and data skills through photography.

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3.45 Working closely with an artist-photographer, a group of Year 8 pupils eligible for FSM deepened their understanding of the local environment and broader concepts of rivers flowing from source to sea. As part of this project, children worked with a professional photographer to chart the course of a local river at strategic points, showing key differences in the river's features and surrounding physical landscape.

3.46 The photographer's role was to encourage the children to engage more deeply with the environment, looking closely at vistas or rock formations with an artist's eye for detail and finding ways of capturing natural beauty as well as encapsulating geographical information.

### *Outcomes*

3.47 Speaking to the children who participated in this project, it was clear that the work had left a mark. It was close to a full calendar year since they had first embarked on the project when the visit to the school to prepare this case study took place, but they spoke about it with freshness and enthusiasm, which made it seem more recent. Their memory for small details and the thoughtfulness of the reflections upon impact and effect were sincere and seemed to symbolise how different the experience had been for them from what they considered 'normal' school.

- 3.48 They explained that they had channelled their geographical learning into three main outputs: sketchbooks, Tumblr blogs, and a photographic exhibition in Caerphilly Castle.
- 3.49 When asked about whether these types of output felt different from, or in any way better than, normal reflections of learning for assessment by teachers, they all cited the sense of pride that they felt in the work. The collaboration sharpened their visual sense and raised the quality of their work so that they felt their photographs to be of a professional standard. One girl described the sense of almost professional pride that she felt when standing in Caerphilly Castle overhearing passers-by commenting positively on photographs that she had taken. The boost to pupils' self-confidence was tangible even one year on.
- 3.50 When asked to pick the thing that they enjoyed most and the thing that they had liked least about the project, there was unanimity in their responses: the practical, outdoor aspects and the more professional approach to photography were thought of as the best elements. The least popular were the moments when the 'traditional' curriculum crept back in, e.g. having to complete bar charts on rubbish and waste found by the river's edge.
- 3.51 Pupils enjoyed the way in which photography became a method of getting them out of the classroom and closer to real-world learning. The key idea that they took away from the project was a deceptively simple, albeit powerful, one: if you are learning about rivers, go to a river, rather than a classroom. The power of the framed photographs was twofold: they were artistic works in their own right, but they also brought that authentic moment back to the school and the children related to that very positively. As one girl commented: "We could have learned the same geography knowledge sitting here at a desk. But one year later, I don't think I would remember as much as I do, because it was just better. We were outside, it was fun, we were sharing the whole thing as a group — it just made the whole thing more memorable."
- 3.52 Asking the children whether this project had affected them beyond the core geographical learning, they all suggested that the photographer's insights into an artist's working life had been eye-opening and inspirational. "When [the photographer] was here she would just talk about her life. She's quite famous and has won prizes. That was exciting, but it was interesting in other ways, because she came from around here and was just like us. It opened my eyes, really."

- 3.53 There were simpler impacts, too. One young girl explained that she had enjoyed being outdoors and walking so much that she had asked her family if they could sometimes go on rural walks together, which was something that they now did frequently. While these changes might be difficult to measure and, in a sense, are quite small-scale, they do relate very strongly to the overarching aims of St. Cenydd School.
- 3.54 The school's Deputy Head explained that there were three important ways in which Lead Creative Schools helped the school to fulfil its priorities. Firstly, it was a key strand of work aiming to improve levels of engagement with learning among FSM pupils. Secondly, it was designed to be a programme of shared and distributed learning, so he saw it as feeding into CPD priorities across the entire school. Thirdly, it was a very stimulating middle-management opportunity for the Head of Geography, who had managed the budget and overall administration.
- 3.55 All of the children who described their participation and talked about their photographs were drawn from the FSM cohort; all had demonstrated some level of additional learning need, underachievement and/or poor attendance at school. As a result of participation, the Deputy Head felt that they were clearly now switched on to learning generally and, according to teacher-assessed work in geography, were making excellent progress on 1–3 sublevels on average. As one boy reflected: "We've got loads out of this project. Not just what we did last year, but now we've got new chances to do creative things. We have a project like this one in Germany, so we can travel there and repeat some of the learning we did here with kids from Germany and Syria. It has made me feel better about being at school, it's more fun, and I wouldn't want to miss out on something like this if it came up again."
- 3.56 Sustainability is a key consideration for the school and it was interesting to hear their views on this. There is a form of sustainability that they both espoused that will come naturally through shared practice of teachers and upskilling through peer-led CPD. This will ensure that not only project lead teachers, but also other staff not directly involved will be stimulated to consider creative pedagogies. However, there are other times when a professional photographer or an equivalent will be required in order to kick-start a theme or produce a new method of learning using a particular art form or media — it is there that schools will need to be inventive and entrepreneurial with their own budgets. There is a commitment to

being so, and the Deputy Head was robust in assurances that they intended to keep up their engagement with this approach to teaching and learning.

- 3.57 The Head of Geography suggested that there may be an argument for Creative Learning through the Arts funding, or eventually the school's internal funds, so as to offer a Teaching and Learning Responsibility (TLR) point for coordinating work in the Lead Creative Schools vein. The advantage thereof, in her view, would be twofold: it would assure the status and visibility of this work in the long term and would also mean that the TLR time 'off' timetable would create less reliance on supply teachers to backfill 'project time' spent on co-planning and evaluation.
- 3.58 Building towards the future, St. Cenydd is now looking to expand the photography project. Funding has been secured to take the photography project, including the original group of participating children, to Germany as part of a 'twin school' project that will involve German, Czech and refugee Syrian children in an exciting, cross-cultural venture.

#### *Conclusion*

- 3.59 Given that the overriding ambition for the Lead Creative Schools intervention was to help engage FSM learners and to help build their ambition and aspiration, the Year 1 project was perceived to have been very successful.
- 3.60 The challenge, as clearly recognised by the school, will be to find ways in which to sustain this work going forward and to ensure that it feeds into the imminent changes to education in Wales inspired by the Donaldson Report. St. Cenydd remains optimistic about this. As the Deputy Head remarked: "There is a definite synergy between Lead Creative Schools and Donaldson. One way of looking at this, in terms of sustainability, is that with the ongoing changes it looks like we will be expected to work more in this way anyway. Being a Lead Creative School has meant we have a bit of a head start."

#### **Case Study 4: Ysgol Pen Coch and Ysgol Maes Hyfryd**

##### *Background*

- 3.61 Ysgol Pen Coch and Ysgol Maes Hyfryd are maintained special schools in Flintshire that opened in September 2009 following the reorganisation of special education provision. Both schools provide support to children with a range of special educational needs, including moderate, severe and complex learning

difficulties, e.g. autistic spectrum disorders. Many pupils also have associated communication, behavioural or sensory difficulties.

- 3.62 Ysgol Pen Coch provides learning to 94 pupils aged 2–11 years. English is the predominant language of almost all pupils and no pupils speak Welsh as their first language at home. The school's first Estyn inspection report of April 2011 rated the school as 'good', with pupils achieving good standards in their learning and in key learning skills.
- 3.63 Ysgol Maes Hyfryd provides learning to up to 135 pupils aged 11–19 years. The school has sensory rooms, a soft playroom, and good outside play and sports facilities. Similar to Ysgol Pen Coch, English is the predominant language of almost all pupils. One third of pupils are entitled to free school meals. This is higher than the all-Wales average.
- 3.64 The school's first Estyn inspection report of January 2012 rated the school as 'good', with good provision for pupils to acquire communication, numeracy and information and communication technology (ICT) skills throughout the curriculum. The inspection team rated the prospects for improvement as 'good'. One of the areas recommended for improvement in the inspection report was in making sure that where teaching is excellent, teachers share their good practices throughout the school.

#### *Objective*

- 3.65 Following the launch of the Lead Creative Schools Scheme, both schools had applied separately to join the Round 1 cohort. However, following direction from the Arts Council of Wales, the schools were awarded funding for a collaborative project that focused on improving the transition from primary to secondary for Year 6 Ysgol Pen Coch pupils moving to Ysgol Maes Hyfryd in the following academic year.
- 3.66 The joint project aimed to address a number of development priorities as identified by both schools, namely:
- Improving the transition from primary to secondary for Year 6 Ysgol Pen Coch pupils moving up to Ysgol Maes Hyfryd;
  - Improving communication skills, particularly the oracy framework, through the development of speaking and listening;

- Creating a more personalised curriculum incorporating key life skills (communication and digital literacy) that will transfer into lifelong learning skills; and
- Embedding the Cwricwlwm Cymreig in the project content.

3.67 Both schools wanted to use the Lead Creative Schools Scheme as an opportunity to strengthen collaborative working and encourage pupils to be more involved in planning their own learning. The cross-curricular responsibilities of literacy and digital competence introduced as part of Donaldson's curricular reforms were a stimulus for the project in providing a 'roadmap' for pupils according to their individual needs.

### *Delivery*

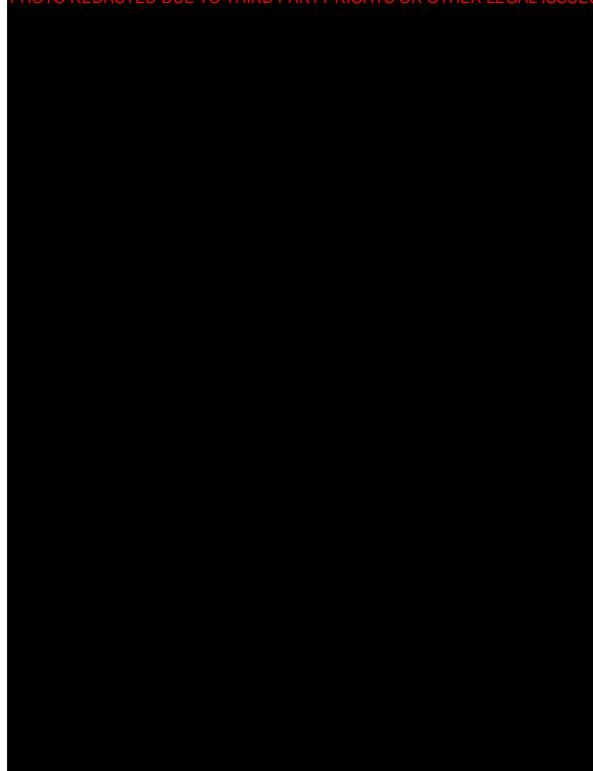
3.68 The Year 1 project, entitled 'Digging up the Past', focused on the Bronze Age and used the art of storytelling (combined with the use of digital technology) to develop a multi-sensory performance by pupils from both schools. The project was mainly delivered off site at the Eco Centre, a forest school maintained by Ysgol Maes Hyfryd.

3.69 Two teachers were chosen by the schools' respective senior leadership teams to be involved in the project.

3.70 Both schools had prior experience of working with external Creative Practitioners, although this had mainly involved short-term activities led by the Creative Practitioners. The Lead Creative Schools project used joint planning and group evaluation sessions between the teachers and the Creative Practitioners as a mechanism with which to strengthen the collaborative nature of the project and enable learning to be shared and new skills developed.

3.71 The freeform, mobile and organic approach adopted in the first half of the project used loosely structured workshop sessions to encourage creativity and collaboration between the artists and pupils. This resulted in a more appropriate and effective end production that suited the needs and likes of the pupils. As the

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project progressed, the Creative Practitioners disengaged their roles so as to allow the teachers to adopt their creative roles and take on a greater lead responsibility in the delivery of the creative activities. This was also mirrored in the pupils who took more personal responsibility for their contributions in the later stages of the project. The process of collaboration was facilitated and supported by the appointed Creative Agent from the Arts Council of Wales.

- 3.72 Delivery of the project at the Eco Centre enabled the teachers and Creative Practitioners to establish a community of learning. This was effective in promoting collaboration and effective inter-pupil relationships with peer pressure or behavioural patterns of school. The Eco Centre enabled the pupils to be inspired by nature and share a joint and immersive adventure. At the Eco Centre, school behavioural patterns were left at school and new behavioural patterns developed that enabled the pupils to engage effectively within the range of creative activities and challenges presented through the delivery of the project.

#### *Outcomes*

- 3.73 All pupils showed improvement in literacy throughout the process, with progress measured using Literacy and Numeracy Framework (LNF) assessment grids. LNF targets were incorporated into pupils' Individual Education Plans, with progression tracked in areas of 'Speaking' and 'Collaboration and Discussion'. Their progress was also evident during the end performance at the Eco Centre. Whilst supporting the practical development of literacy skills, the project sparked pupils' imagination. Through imaginative storytelling and working 'in role' and through the extension of 'hot-seating' techniques, teaching staff observed that most pupils were able to improve their literacy skills by communicating their fictional stories.
- 3.74 All pupils were active in rehearsals and were motivated to offer creative contributions to the performance; furthermore, teachers noted that the confidence of those who were previously shy grew during the term. Their ownership of the project encouraged pupils to work more independently and maintained their interest. Teaching staff involved in the project observed that pupils also showed empathy in character towards each other and communicated phrases and actions that clearly displayed their understanding of what would be expected from the character role that they had adopted.

- 3.75 This can also be evidenced in the film of the final performance, and during the school visit the pupils were able to recall their characters and discuss the roles that they played in the group.
- “I’ve enjoyed it here...I’ve learnt about mud. I’ve got good at putting mud on the roundhouse. I could remember how to do it again if I had to...My storytelling has got better. I made up the Fox Ninja story; I could do more if I wanted. I think I’m a good storyteller.” (Ysgol Pen Coch pupil)
- 3.76 Nearly a year following their involvement in the ‘Digging up the Past’ project, pupils engaged as part of the school visit were able to recall the tasks and activities involved in creating their fictional stories and planning their multi-sensory performance. The pupils spoke with pride and enthusiasm about their involvement in the project and the respective roles that they played.
- 3.77 Feedback from teaching staff, both as part of the school visit and recorded in the LSC Project Evaluation Form, emphasised that the project has enabled the schools to explore how improvements in communication skills can effectively be put to use as part of a transition project. This element of the project has been successful, with drama and storytelling activities being used to improve pupils’ communication skills, which, in turn, allowed the pupils to ‘role-play’ effective communication with one another in a safe, fictional environment which then transitioned into their actual school environment. The physical aspect of the project tasks necessitated the need for teamwork, which further improved pupils’ communication skills, as did the need for them to retell their fictional stories.
- 3.78 Ultimately, the developments achieved in pupils’ communication and collaboration skills have facilitated an improved transition of Ysgol Pen Coch pupils towards Ysgol Maes Hyfryd, with anecdotal evidence from teaching staff highlighting the resultant positive impact on pupils’ progression and engagement in learning.
- 3.79 One element that proved challenging for the project was pupils’ reflection and self-evaluation, as this is an area that special needs pupils find difficult. As such, a range of approaches were used to evidence the positive impacts on pupils, including teacher observation, records of discussion with pupils, pupil case conferences with parents and staff, pupil learning journals, and digital/photographic evidence from the Lead Creative Schools project.
- 3.80 The project has helped both schools to develop creative learning and embed the Creative Habits of Mind in a cross-curricular, medium-term plan. Before

introducing the Creative Habits of Mind to the pupils, teachers familiarised themselves with the distinctive vocabulary in order to identify and prioritise what would be important learning outcomes for the pupils as part of the Lead Creative Schools project. Sustainable and embedded creative learning was developed as teachers identified and praised habits such as persistence, discipline, imagination and exploration through the delivery of the project. As the project progressed, it became easier for the pupils to evaluate and recognise how well they were learning from their actions.

- 3.81 The ambition for both schools is to embed the Five Creative Habits of Mind and deliver creative learning sessions that ensure that medium-term plans are developed in a more cross-curricular approach. All elements in skill-based learning are to be incorporated in a medium-term plan in order to develop a generic scheme of work for the future that focuses on skills rather than the current thematic, topic-based approach.
- 3.82 Ensuring consistency of the approach and the use of the Creative Habits of Mind has been identified by the schools as a critical determinant of success; the intention is to embed the language of creativity in the pedagogical approach used by all teachers throughout both schools.
- 3.83 Learning from the first year of the Lead Creative Schools Scheme has informed the approach used in the second-year project developed by staff from Ysgol Pen Coch and Ysgol Maes Hyfryd. Professional development sessions have been delivered so as to share the experiences and creative approaches used in the delivery of the Lead Creative Schools project, although further work is planned in order to support the process of embedding the model of working more fully throughout both schools.

### *Conclusion*

- 3.84 The Lead Creative Schools project has provided an opportunity to co-design and co-deliver a more in-depth creative intervention using a collaborative team approach. This has enabled the teachers to learn new creative ways of working from the Creative Practitioners. The Lead Creative Schools project has raised teachers' awareness of the effectiveness of improvised role play in promoting peer relationships, creative thinking, personal independence, and oral confidence. New ways in which to engage with digital technologies were also learned, including the use of green-screen techniques and 'stop-motion animation', which have

continued to be used by both teachers in classroom settings. Both teachers reported that they have become more aware of the effectiveness of creativity in lesson delivery, particularly how to be more flexible by 'working on their feet' and less constrained by directed lesson plans.

- 3.85 A key impact on teachers' practice was collaboration in planning. Working creatively in collaboration enabled the school leads to extend this to the wider school community through similar collaboration with other teachers. Collaborative learning also gave both teachers confidence to use the Welsh language more freely in lessons.
- 3.86 The Creative Practitioners have also gained a range of skills and new experiences through their delivery of the Lead Creative Schools project, including behavioural management techniques, the use of the outdoors as a learning space, and new ideas and approaches for working with SEN pupils. The project also provided an opportunity for the Creative Practitioners to learn from each other and gain a deeper understanding of a different art form which has the potential to lead to future creative collaborations.
- 3.87 The Lead Creative School ethos has been shared more successfully through informal chats with staff who have been inquisitive regarding the project. It is also intended to set up a professional network in the Creative Learning Zone. Ysgol Maes Hyfryd and Ysgol Pen Coch attended the School Networking Meeting, which was organised in order to share the learning from the project. This was a turning point in that they recognised their strengths and were able to discuss and share their learning with other teachers from different Lead Creative Schools.

### **Case Study 5: Ysgol Cynwyd Sant**

#### *Background*

- 3.88 Ysgol Cynwyd Sant is in Maesteg and is maintained by Bridgend County Borough Council. It is a Welsh-medium primary school for pupils between three and 11 years of age, although few children come from Welsh-speaking homes. They come not only from the town itself but also from a number of villages in the surrounding areas. Very few pupils come from ethnic minority or mixed backgrounds. There are 303 pupils enrolled, including 40 of those aged 3–4 years who attend the nursery.
- 3.89 Approximately 13% of pupils are entitled to free school meals, which is below the local and national averages of approximately 20%. About 11% of pupils are

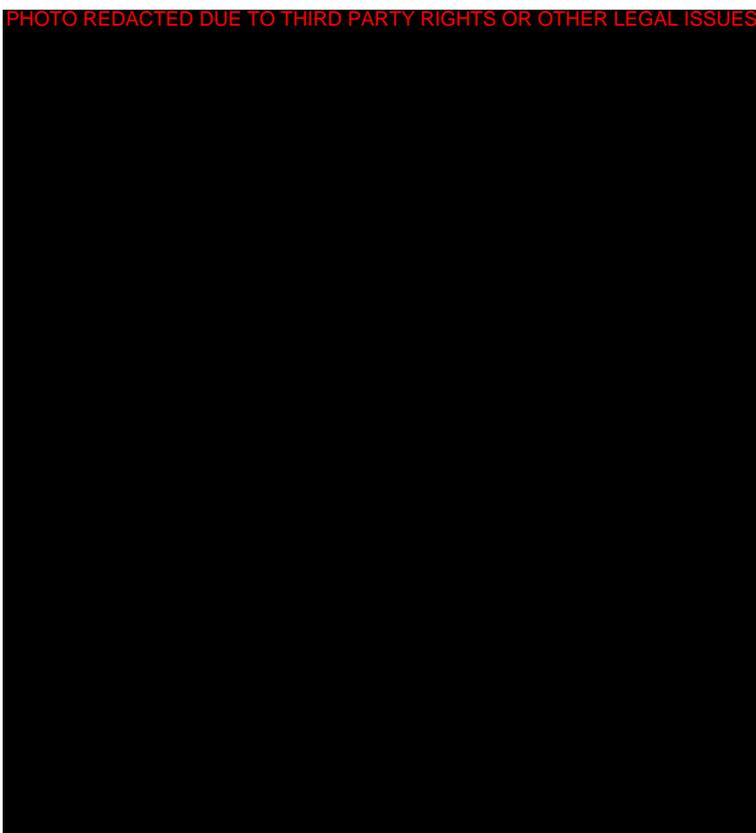
considered to have additional educational needs, which is also below the local and national averages, although this percentage has reduced significantly from 33% in 2011, which was approximately double the local and national averages at the time.

- 3.90 Ysgol Cynwyd Sant has 12.4 full-time equivalent teachers and a pupil:teacher ratio of 25:1, approximately three pupils more per teacher than the local and national averages.
- 3.91 The school's overall indicators of achievement put it in the top quartile of primary schools in Wales. Standard judgements made on schools' capacity to improve and their ability to support other schools also put Ysgol Cynwyd Sant in the top quartile.
- 3.92 Ysgol Cynwyd Sant is a Professional Learning School, meaning that it is working with the Welsh Government and other schools to explore opportunities for professional development within the teaching workforce. The current Headteacher was appointed in September 2000 and the school was last inspected in October 2016, just as it was delivering its second year of Lead Creative Schools activity.

#### *Objective*

- 3.93 The School Coordinator and Creative Agent wanted to target the Year 4 cohort during the 2015/16 academic year. These pupils had underachieved in their end of foundation phase assessments and the school had identified literacy skills as a weakness, particularly oral fluency in the Welsh language. It is thought that this is partly due to very few pupils coming from Welsh-speaking homes.
- 3.94 The project involved script writing and performance, as pupils created their own 'how to cook' videos.

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### *Delivery*

- 3.95 The Creative Agent held a planning session with pupils in which she introduced new terminology and concepts in relation to creativity through games and activities. She felt that this prepared the pupils for their sessions with the Creative Practitioner and provided them with a common language with which to discuss and reflect on the experience.
- 3.96 Through questionnaires and tasks, pupils came up with a theme for their project and this sense of ownership is felt to have enabled the pupils to engage confidently with the Creative Practitioner and embrace the performance aspect of the project.
- 3.97 The school planned to involve 33 Year 4 pupils from two classes; however, following the first sessions, it became clear that it would be more practical to work with only one class, which reduced the participant number to 17.
- 3.98 For 11 weeks, during the spring term of 2016, the Creative Practitioner worked with the group. The Creative Practitioner led the sessions and engaged with the teachers through planning and reflection discussions, before, during and after the project delivery period.
- 3.99 Based on this relationship, the teachers were able to continue the project work with pupils between sessions with the Creative Practitioner in order to fulfil the ambitions of the project within the allocated project period.
- 3.100 The Creative Agent ran a dedicated session with the MAT (more able and talented) pupils, while the Creative Practitioner ran dedicated sessions for classroom assistants and another for teachers throughout the school as part of INSET (in-service training) activity. The school Headteacher and Deputy Head were keen to share creative learning techniques throughout the school in this way.

### *Outcomes*

- 3.101 The Incerts assessment system used by the class teacher showed that most pupils achieved their targets in Welsh-language oracy early and that progress was most dramatic among boys. Other changes noted by teachers, the Creative Agent and the Creative Practitioner include improved collaboration, persistence, concentration, and confidence.
- 3.102 In a discussion nine months following the project, pupils not only remembered their involvement in the project fondly, but also ably reflected on their experience using

terminology and concepts introduced by the Creative Agent and the Creative Practitioners.

- 3.103 Pupils expressed how they particularly enjoyed the freedom and challenge of tasks in which they had to investigate and explore as well as the dynamics of moving around and working outside of the classroom.
- 3.104 Introducing the Creative Practitioner to the pupils as an external professional outside of the teaching profession has provided the pupils with a role model, not only in creative skills but also in the practical and confident use of the Welsh language outside of a typical classroom setting.
- 3.105 Teachers felt that they learned key lessons from the Creative Practitioner in being flexible, experimental, varying activities, and incorporating movement into lessons, and noted that pupils seem to retain learning better when able to refer to fun and memorable activities.
- 3.106 More broadly, teachers throughout the school have been trained in the use of the school's green screen and have been introduced to creative learning concepts and approaches. Prior to their INSET workshop, 90% of teachers felt that they weren't creative.

### *Conclusion*

- 3.107 Ysgol Cynwyd Sant is a strong-performing school and featured as an Estyn case study for improving literacy through creative learning following its October 2016 inspection<sup>7</sup>. It should be recognised, however, that there was an existing foundation for creative learning in the school, as illustrated by the following elements:
- The school had been recognised for its excellent provision to develop pupils' cultural understanding and experiences in its 2011 Estyn inspection.
  - The Headteacher, leadership team and governors already shared an explicit commitment to exposing pupils to a broad range of creative arts activities during their primary education, with the aim of enabling them to make choices regarding their future based on these first-hand experiences.

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<sup>7</sup> [Estyn: Improving literacy through creative learning](#)

- The School Development Plan for 2015–16 prioritised creative learning by targeting standards of literacy through the arts.
- Teaching leads for literacy and numeracy had redesigned lesson plan templates so as to include a creative element.

3.108 The school's existing commitment to the creative arts and cultural performance has allowed it to hit the ground running in expanding its capabilities in creative learning through the Lead Creative Schools Scheme and maximise the benefits of the training, framework, funding and contacts.

3.109 This has also enabled the embedding of creative learning beyond those directly participating in the project.

3.110 As with other schools presented in the case study section, important lessons can be learnt for Creative Learning through the Arts more generally from such highly effective examples:

- The provision of a dedicated space in the school for creative activities (in this case a green screen room) provides a focal point and opportunity for teachers throughout the school to engage with creative learning projects.
- Displays of creative practice throughout the school (wall-mounted television screens in the reception and corridors showing student videos) are a constant, attractive and proud representation of pupils' achievements and the school's ambition.
- The Creative Agent role requires a judicious balance. Allowing the teachers to lead in project planning, by refraining from simply providing answers and solving queries, asking questions, listening, and allowing them space in which to work through ideas, shows respect for the partnership approach and is key to maximising the benefits for the school, Creative Agent and Creative Practitioner(s) in collaborative ways of working.
- However, once collaborative relationships are established, the Creative Agent should be on hand to support and encourage the school and Creative Practitioner(s) with an understanding of other school pressures and priorities.
- Dedicating time to reflection regularly throughout the project (at the mid-point as a minimum) provides opportunities to maximise impact among pupils and plan the dissemination of new learning throughout the school.

## **Case Study 6: Ysgol Bro Teifi**

### *Background*

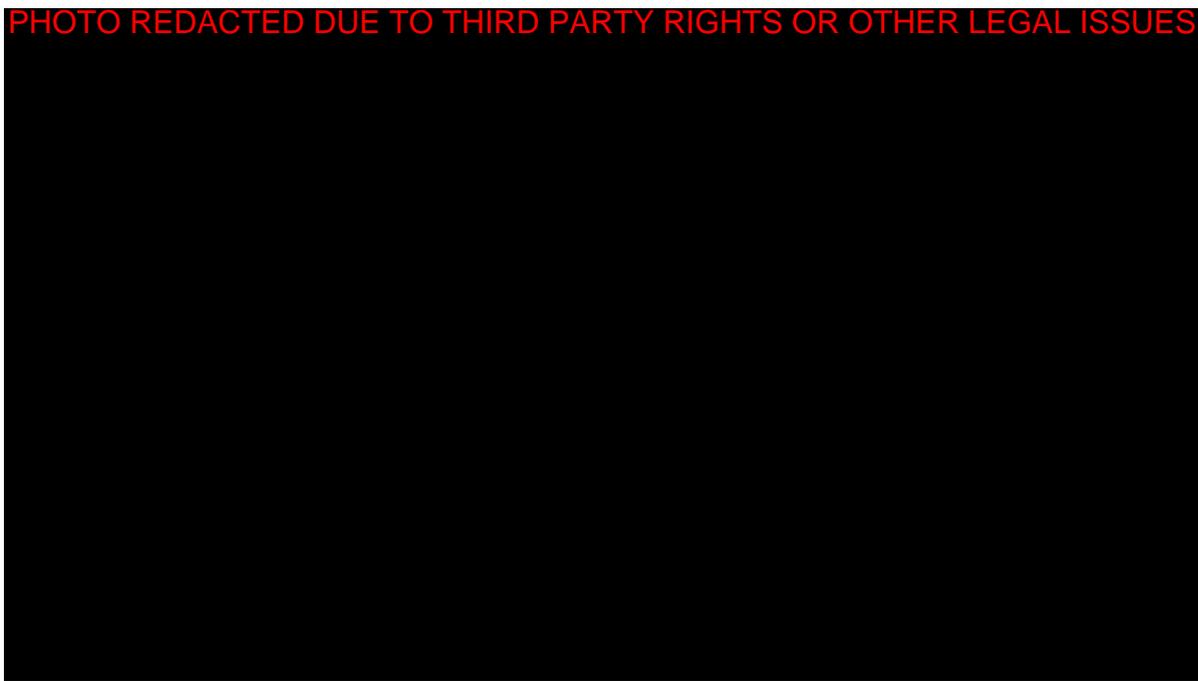
- 3.111 Ysgol Bro Teifi is in Llandysul in Ceredigion. Established in September 2016, it is a new all-age school and is the first Welsh-medium school of its kind. Secondary school Ysgol Dyffryn Teifi, along with four of its feeder primary schools (Ysgol Aberbanc, Ysgol Pontsian, Ysgol Coedybryn and Ysgol Llandysul), all Welsh-language schools, was closed in July 2016 and pupils transferred to the new site.
- 3.112 The higher and lower schools are held in separate wings of the building, although pupils throughout the school can share equipment and facilities. There is capacity for 1,038 pupils, with 780 registered currently, distributed across three academic phases: nursery to Year 4; Year 5 to Year 8; and Year 9 to Year 13. This is a very new approach that removes the traditional key stage progression structure and is recommended in the Successful Futures Review of Curriculum and Assessment Arrangements in Wales (Donaldson, 2015).
- 3.113 The surrounding area is rural and quite strongly Welsh-speaking, although pupils come from a mix of English- and Welsh-speaking homes. Very few pupils come from ethnic minority or mixed backgrounds.
- 3.114 Approximately 10% of pupils are entitled to free school meals, which is half that of the local and national averages of approximately 20%. About 23% of pupils are considered to have additional educational needs, which is close to the local and national averages.
- 3.115 The Headteacher was employed for 12 months prior to the school opening in order to plan for the introduction and integration of pupils and staff, as well as to design new systems and processes and coordinate the installation of school facilities.

### *Objective*

- 3.116 The Headteacher chose to participate in the Lead Creative Schools Scheme during the year prior to the closure of the five local community schools, and the first year of the new school. Cognisant of the disruption to communities and families, and the compounding impact that this could have on pupils in the traditional transition period from primary to secondary school, the project during the 2015/16 academic year was designed to target the Year 6 cohorts from the four feeder primary schools.

- 3.117 The project sought to provide the pupils with a common experience, an appreciation of their locality, heritage, Welsh language and culture, and a sense of belonging to a shared, expanded community and a new school.

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- 3.118 Raising standards in numeracy was also a focus of the project, as it had been highlighted as a weakness throughout all four Year 6 cohorts and is a key pillar of the School Development Plan, alongside improving literacy and digital skills.
- 3.119 Another driver for engaging in the programme was the opportunity to bring school teaching staff together so as to co-develop progressive and innovative educational approaches. This included involving teachers from Ysgol Dyffryn Teifi secondary school.
- 3.120 The project studied the local River Teifi through creative writing and poetry, dance, and art.

#### *Delivery*

- 3.121 The Creative Agent ran an initial workshop session in each of the four schools in order to understand pupils' creative interests, their perceptions of their own creativity, and the areas of mathematics and numeracy that worried them.
- 3.122 The Creative Agent then worked with the School Coordinator and teachers in each school so as to develop their ideas. They recruited three Creative Practitioners (artist, dancer and poet) to work with 40 Year 6 pupils from the four primary schools.
- 3.123 Eight workshops were run in each of the four schools over six weeks of the spring term of 2016, led by one or two Creative Practitioners. Midway, a full-day

workshop brought together all of the pupils and was led by the secondary school geography teacher, other teachers, and all three Creative Practitioners. This session involved visiting sites along the River Teifi and following it to its mouth.

- 3.124 Teachers did not continue the project with pupils between sessions with the Creative Practitioners, as it was important for the four schools to progress through the workshops at the same pace.
- 3.125 Coordinating a complex project with a cluster of schools, teachers and three Creative Practitioners in such a short timeframe was challenging.
- 3.126 The pupils were each provided with an exercise book to record their project activities, and a blog was used to share stories and progress. Pupils were guided through a creativity self-assessment tool at the start and end of the project and the Creative Practitioners completed evaluation forms following each workshop.

### *Outcomes*

- 3.127 The teachers, the Creative Agent and the Creative Practitioners noticed how pupils improved their ability to work collaboratively. They grew in confidence, became more inquisitive, imaginative and interested, and through problem solving they developed their concentration and became more persistent. They also commented on improvements in pupils' confident use of the Welsh language, e.g. a grasp of a wider vocabulary and their oracy skills overall. Changes were most notable among usually shy pupils.
- 3.128 Pupils were reassured by the ethos of there being 'no wrong answer'. In school, pupils can feel under pressure to perform and conform; therefore, the experimental, open nature of the project struck a good balance of being both refreshing and reassuring.
- 3.129 In a discussion nine months following the project, pupils were proud to display the abstract images of the river upon which they had worked in small groups, the accompanying lines of poetry, and their project notebooks. They could remember their dance dedicated to the river and were not aware that the project had included a core numeracy element. This is confirmation of a deliberately subtle project approach to avoiding explicitly referencing mathematics, which could have risked some pupils switching off.
- 3.130 Pupils noted that they had enjoyed working as a group, the practical hands-on nature of the activities, and the opportunity to move around inside and outside of

the classroom. When asked to reflect on teachers and their approaches, they were clear that they most enjoyed lessons in which there was a sense that the teacher sought their views and put trust and had confidence in them.

- 3.131 The three Creative Practitioners felt that they had learned important lessons from one another and have a broader awareness and understanding of how creative approaches can be applied throughout various media. They appreciated the opportunity to work in a collaborative manner with the children for their fresh thinking and evident growth, but felt somewhat restricted by the time constraints upon the workshops. It was noted that the requirement to complete a feedback and evaluation form after each session ensured that they took time to reflect on their experiences and to build and adapt their approaches for the following sessions.
- 3.132 Teachers felt that they had learned key lessons from the Creative Practitioners in allowing more opportunities for pupil voice and for pupils to lead and take ownership over their classroom learning. They noted that they had learned techniques for integrating games and activities into lessons and were more confident about being experimental in their teaching methods. They were particularly taken by how the project work had revealed traits in the pupils that they had not previously recognised; as a result, they had come to better know the pupils and their potential.
- 3.133 The School Coordinator felt that the project had demonstrated creative teaching and learning in practice, which had previously seemed a somewhat abstract concept, and was pleased with the model and style of working.

### *Conclusion*

- 3.134 The circumstances of this school have been the driving force behind its approach to the Lead Creative Schools Scheme, which sets it apart and provides an interesting case study.
- 3.135 The Bro Teifi project, designed and undertaken with its cluster of feeder primary schools in 2015/16, was very ambitious in both scope and scale. By engaging five schools and three Creative Practitioners in a project to improve numeracy and instil a sense of place and belonging through art, dance and creative writing, the School Coordinator and Creative Agent had the vision and understanding to maximise the opportunities presented by the programme.

- 3.136 The management and coordination required to deliver such a complex and multifaceted project are not to be underestimated. Similarly, the range of creative activities and techniques that were tidily packaged (and tightly packed) into the timetabled workshop sessions suggest a thoroughly considered and innovative style and approach.
- 3.137 There is a sense that the project was over too soon, with references to a 'crash course'. As with other schools who participated in this first round of the Lead Creative Schools Scheme, the window for delivery was short, which may have contributed to a general feeling that there was a lack of time in which to make the most of the project.
- 3.138 Those involved agree that the project delivered excellent outcomes in pupils' self-efficacy and creativity; however, learning outcomes in relation to numeracy were not as clear. Teachers noted that this could have been enhanced had they directly engaged more often with the Creative Practitioners; however, the teachers themselves had not been able to find the time in which to do so.
- 3.139 The relatively short delivery period shared across the five school sites has meant that formal opportunities to share learning with regard to teaching creativity and creatively among other staff have been limited. It is expected that in 2016/17, with the second-year project and only one school site, this element of the programme will be enhanced. As a new school, there is every ambition, and opportunity, to establish creative learning as a core feature of the school's ethos and teaching framework.

## 4. Findings of a Survey of Participating Teachers

### Introduction

- 4.1 The purpose of this survey (which will be repeated as the evaluation progresses) is to collect data on the teachers participating in the Creative Learning through the Arts programme and to begin to explore outcomes of the schemes. A mixed-methods approach was used involving both qualitative and quantitative questions in order to gain rich feedback and complement the hard data collected.
- 4.2 It is important to note that this survey will be undertaken annually during the lifetime of the programme. As such, the following — based on one wave of the survey — should only be considered emerging findings that will develop as the evaluation fieldwork continues and the number of teachers participating in the survey increases.
- 4.3 A total of 108 teachers participated in this wave of the survey, which was undertaken during January 2017. In the main, the survey was undertaken via telephone interviews (74 responses), although an online version of the questionnaire was also available (36 responses).
- 4.4 An initial population of 94 participants were included as contact details were provided by the Arts Council of Wales team from their regional teams' databases. The contacts were primarily for Lead Creative Schools Scheme School Coordinators, but also included teachers, participating in Round 1 of the Lead Creative Schools Scheme. The number of responses is higher because interviewees were invited to send a link to the online version of the questionnaire to their colleagues who had also participated in the scheme. Regional Arts and Education Network staff were also asked to send the online survey link to teachers who had engaged with their Strand 2 activities.

### Our sample

- 4.5 Ninety-seven of the 108 respondents (90%) were from a Lead Creative School, with 79 respondents (73%) self-identifying as School Coordinators. This is unsurprising, given that these are the contacts that the Arts Council of Wales hold for participating schools. The findings discussed below do, however, need to be considered in this context: most respondents are Coordinators and, therefore, are likely to have had a key role in applying for Lead Creative School status and developing activities within their school.

- 4.6 Graphs to be found in Appendix 3 show the distribution of our sample in terms of location, years taught and subject taught. They show a broad distribution throughout Wales geographically and in terms of both years and subjects taught. This is positive for a 'proof of concept' programme and suggests that the Lead Creative Schools Scheme is engaging with a wide range of teachers and subjects.

### **Lead Creative Schools Scheme (Strand 1)**

#### *Motivations for participating*

- 4.7 Understanding teachers' motivation to participate in the programme and its schemes is important for several reasons. For example, it can inform the development of approaches to engaging teachers in the scheme in the future.
- 4.8 The survey results show that the main motivation identified by teachers was, perhaps unsurprisingly, an 'interest' in the subject (76%, n=66/96), followed by 'professional development' (69%). The other responses were as follows: 'asked to participate' (24%) and 'other teachers were doing it' (14%).
- 4.9 Assuming that our sample is representative of the population of all teachers participating in the scheme, this suggests that, in the main, the teachers participating in the programme at this stage were those who had an existing interest in the subject matter and/or a desire to use this as an opportunity to develop themselves within their profession. As such, it could be argued that this was the group of teachers which was the easiest, or most appropriate, to engage in a programme of this type.
- 4.10 This may not be surprising at this stage in the lifetime of the programme, and given that most respondents were Coordinators for the Lead Creative Schools Scheme in their school. It is, however, important to note, because to be successful in respect of 'mainstreaming' the approach to teaching being promoted by this programme, it is likely to be necessary to go beyond this group of teachers (assuming that all teachers do not share the same motivation).

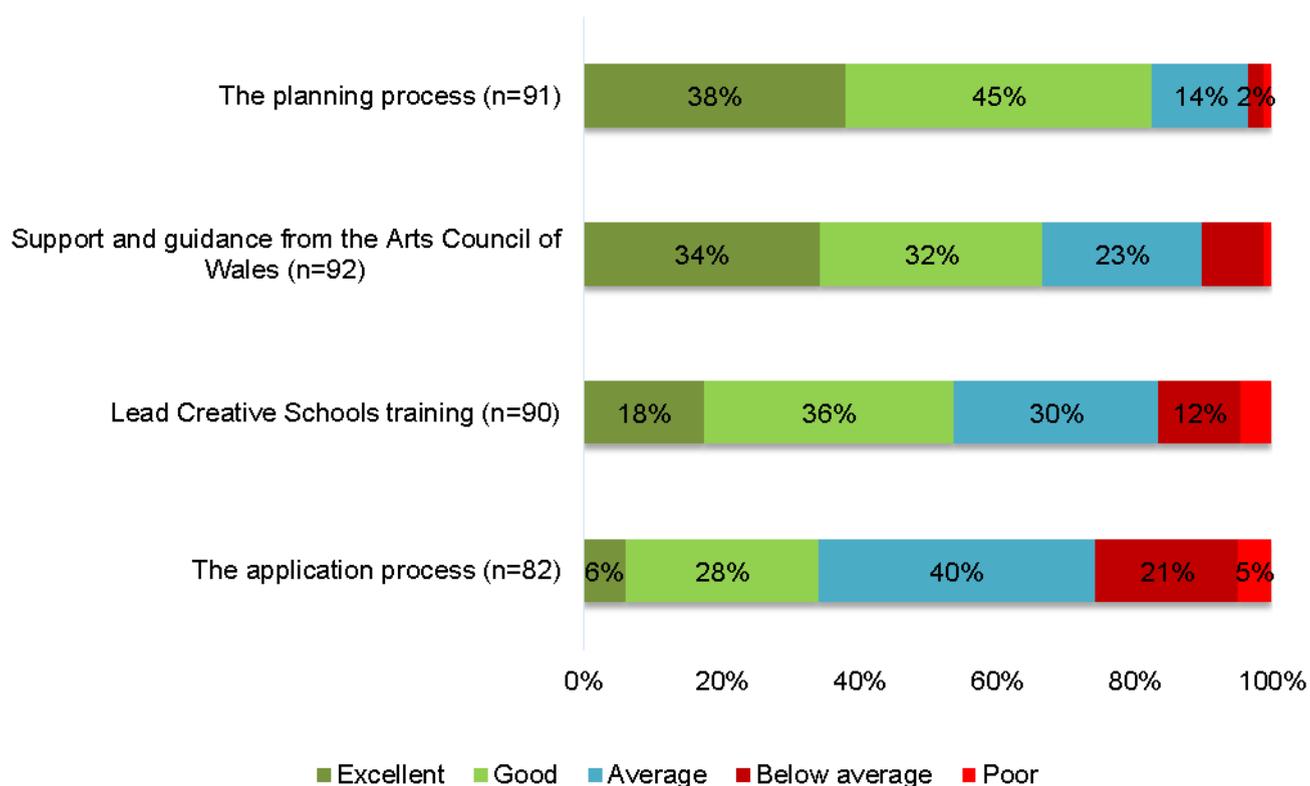
#### *Feedback on the management and delivery process*

- 4.11 Feedback from teachers on various aspects of the management and delivery of the Lead Creative Schools Scheme was generally positive (Figure 4.1). Respondents were particularly positive regarding the support that they had received from the Arts Council of Wales team, with 83% of respondents providing

a response of 'good' or 'excellent'. Feedback on the experience of respondents in working with Creative Agents and Creative Practitioners was also very positive.

- 4.12 Respondents were least positive about the application processes and reflection and evaluation processes, which were described by respondents as 'taking too long', 'repetitive' and/or 'cumbersome'. The survey provided an opportunity for teachers to suggest improvements to the different elements of the programme; the main responses are shown in the figure overleaf below.
- 4.13 This feedback is important because those are key stages in the delivery process, especially given the emphasis on 'proof of concept' and the sharing of findings within this programme. It is, however, important to note that the negative feedback is not to suggest that the delivery of those aspects has been poor. The risk that they will be less effectively delivered is, however, higher, given such feedback.
- 4.14 An element of repetition has also been built into the planning/evaluation process to encourage pre- and post-comparisons and to assist teachers in better judging change over time. An inevitable risk of this approach is that it could be frustrating to some participants and somewhat cumbersome to administer. It is, however, a necessary part of the process. The feedback also needs to be considered within a broader positive perception of the process as a whole.

**Figure 4.1: Teachers' ratings for management and delivery aspects of the Lead Creative Schools Scheme and suggested improvements (A)**

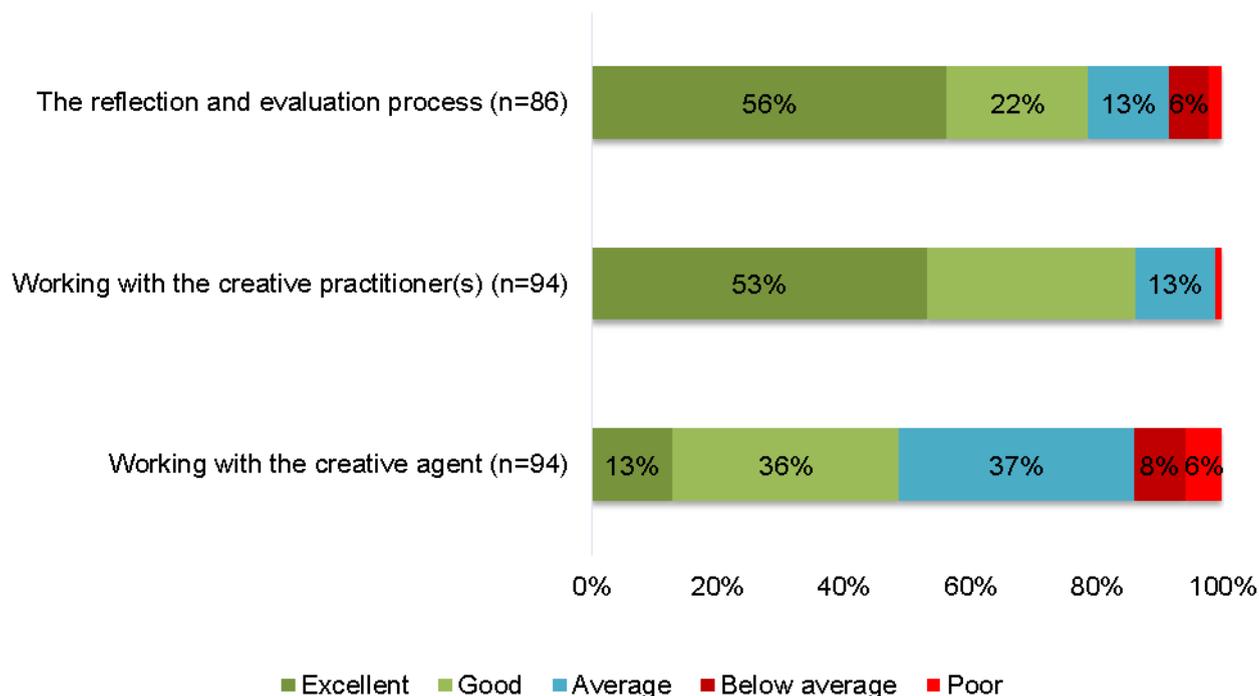


Suggested improvements to the above (responses over 10% only):

<b>Coded responses</b>	<b>N</b>	<b>%</b>
Condense, simplify and remove repetition	54	64%
Shorten training, e.g. to one day	10	12%
Less focus on creative activity training	10	12%

Total number of respondents = 84

**Figure 4.2: Teachers' ratings for management and delivery aspects of the Lead Creative Schools Scheme and suggested improvements (B)**



Suggested improvements to the above (responses over 10% only):

Coded responses	N	%
Cut down self-evaluation and make it less repetitive	34	45%
Ensure good-quality practitioners, e.g. through vetting	10	13%

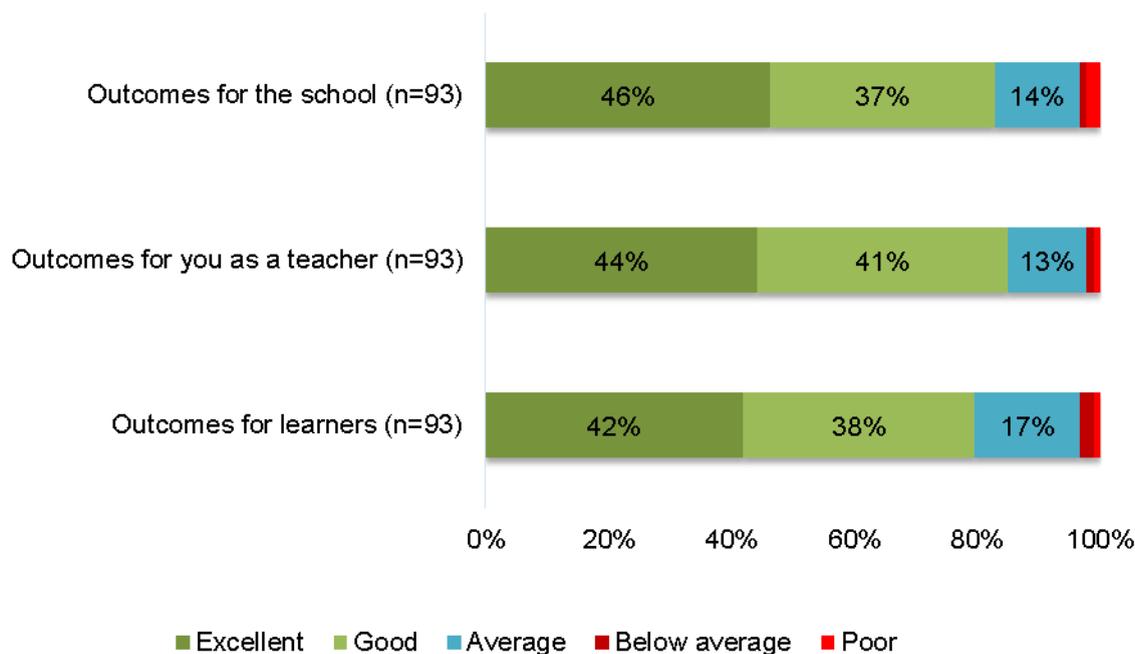
Total number of respondents = 76

4.15 This group of questions was closed by asking respondents whether they would recommend the Lead Creative Schools Scheme to other teachers, of whom 92% said that they would. The fact that these teachers were, however, already interested in the subject should be noted, as this is likely to mean that they would be inclined to be positive towards the scheme. It will be interesting to see whether this positive feedback is sustained in the subsequent waves of this survey.

*Perceived outcomes*

4.16 Teachers were again positive when asked to assess the outcomes of participating in the Lead Creative Schools Scheme on the learners themselves as teachers and on the school as a whole (Figure 4.3).

**Figure 4.3: Teachers' perceived outcomes of participating in the Lead Creative Schools Scheme**



#### **Qualitative feedback on outcomes for learners**

4.17 Respondents were provided with an opportunity to elaborate and explain their scores as part of the mixed-methods approach used in this survey. Some of the key descriptors regarding outcomes for learners were in relation to the impact on engagement and motivation. Several respondents also indicated that pupils had learned new skills and taken on extra responsibilities, e.g. participating in the recruitment of Creative Practitioners. It was stated that learners benefitted from different and new experiences of learning and they would not have been afforded those opportunities were it not for this project. Some of the other positive feedback included many stating that the pupils enjoyed creative learning far more than traditional learning, and it had a particularly positive impact on learners with behavioural issues.

4.18 The following are a selection of comments made by teachers when discussing the outcome for learners:

“Our students have loved it and have gained so much. It's been a really good learning curve for us and we want to embed it throughout the school, so all the students can benefit. Outcomes have been fabulous.

Students have had a lot of input and are having their say of how to present it, so there are many skills involved that they've gained and for some of them it's made a significant change.”

“Both years we hit lots of targets. It's been fantastic for our learners in terms of covering the curriculum and understanding of the curriculum and learning new skills, as last year we did animation and we've taken aspects into the curriculum now.”

“Last year they did a lot of work with maths in shapes and did it all creatively and they all knew all their shapes and then that's what we've used again when we did it independently with new pupils and it's worked brilliantly again. It's been really good here just because I've seen the impact it's had on these children and on their enjoyment of school.”

“It's given them hands-on experience, opportunities they've never had previously, as our budget wouldn't allow, and also exposure to different types of creative arts.”

“They really enjoyed it. It was inclusive and very different to normal day school work.”

“The opportunities they've been given have let them flourish. We've done two totally different projects which have both been fabulous and every child has been involved. It's been a real confidence boost for children who have been shy and a lot of our pupils who can't speak English, as we're a multicultural school. It's just all been really good and accessible to everyone.”

“The children's enjoyment of the process has been phenomenal. In terms of their outcomes, they've made considerable progress in lots of personal and social development which we didn't actually see being the focal point, and also the areas of development that we focused on, it's had a big impact on their outcomes and standards in general, but also it's had a massive impact on scoring teachers in terms of their development.”

#### **Qualitative feedback on outcomes for teachers**

- 4.19 The main outcomes for teachers involved developing new skills and new ways of teaching, with many stating that they had learned how to vary their teaching style and teach in more creative ways, e.g. teaching in environments outside of the classroom. Others also reported that they had learned practical skills in relation to organising large projects, and had also networked and developed relationships with artists.

“It's made teachers recognise that things can be more fluid and loose and not so rigid and every week they produce reams of notes. It's been great. The legacy is the important thing — let's think outside the box and be more child-led.”

“I think it's been really good working with the pupils in a different context to normal lessons, so having longer chunks of time and working on the project has been a different learning situation and I've definitely picked up new skills. This year we've been working on a film project, so the different animation work and use of the iPads with a particular app has been all stuff that I've learnt alongside the pupils and I can possibly use it in future work.”

“It's definitely improved our creativeness in moving outside of the classroom environment.”

“It's given me the opportunity to work with new people, the opportunity to network and also to improve my teaching, my approach rather than it just being very linear. I'm actually changing the way that I teach, that I'm including what we did in training and that's across the curriculum rather than just the topic.”

“In terms of engagement, that's been the strongest aspect of it. We had 20 students in Year 8 who had a range of opportunities they wouldn't have had otherwise. I think they've been challenged in a way that otherwise they would not have been challenged. I think it's brought a buzz to the school; it's been work that we've been able to share with other pupils and staff and members of the community, and the pupils involved have benefitted from that experience. I think the profile and the number of interested parties involved has been a real boost to their confidence and their self-esteem and benefitted their numeracy skills, too, and it's been tackled in an innovative way.”

“Exposure to working with Creative Practitioners has influenced the lead teacher's practice and allowed her to consider different ways of delivering Key Stage 3 lessons.”

“I've learnt a lot, things like organisational skills, as we've been working with lots of different people and I've had to arrange meetings, etc., and working with the practitioners has been really good, as I've learnt from them, too. I wouldn't have taken risks before, but I did with this, as I had the person who's the expert working with me. We've been really creative and thought out of the

box and have changed our planning to link up with Donaldson — we've really gone for it.”

“I've benefitted and am really, really pleased with how I've been able to enhance my professional development by seeing a theatrical approach to teaching numeracy and literacy. Through my responsibilities as a coordinator, I've had an opportunity here to have a real-life experience of working with an external agency and having to disseminate that information in cluster meetings, etc., where we've had to share experiences.”

“It's enabled me to develop ideas myself in the classroom, which has been of real benefit to learners. I've had two fantastic maths lessons with the children coming from the work that's developed and one little boy has just said to me, 'I love maths now!'.”

### **Qualitative feedback on outcomes for the school**

- 4.20 When describing outcomes for schools, the main impacts cited by teachers comprised developing new ways of teaching and the opportunity of working with external specialists in the arts, which wouldn't have been possible otherwise. Many reported that their learning had been rolled out throughout the school and, in some instances, shared with other schools, too.

“We actually applied for the extension grant of £2,000, which is allowing us to provide non-contact time so that other teachers in the school are able to observe sessions, so the opportunity to share and learn from this has been excellent and we've had very positive feedback from that.”

“The school actually has a topic day now, so there's a day dedicated to creative arts and using the creative arts to actually complete reading, numeracy and literacy skills and that's across the school, not just in the team that were doing the Lead Creative project, and also we've started collecting portfolios of work that children have done on these days, so we have evidence of it as well then — it's just made everyone think more creatively.”

“It's something now that's enabled us to set up a similar process in our mainstream education. It's not completely refined and still has a few rough edges, but it's enabled us to implement a new learning block in our day-to-day teaching in the technology department.”

“This year, because we're using Google Classroom, it's been able to be rolled out across the whole school and with the Flip Learning and Soundtrap and Flat, which all come from our practitioner — it's all working well and can be shared.”

“It raises the school's profile in general because you're having to work closely with outside agencies and practitioners and you form lasting relationships with them, so it brings the community in and improves relationships with parents. It raises the standards and children will enjoy looking at something like maths more creatively. Generally speaking, kids have had to solve problems, persevere and work together out of the traditional lesson environment and it's been really good for them and us as teachers.”

“It has given the school more insight and experience of working with external practitioners and was good action research for developing further creative collaboration projects between subject areas.”

- 4.21 There is a further discussion about perceived outcomes of participation in the programme at the end of this section.

### **All-Wales Arts and Education Programme (Strand 2)**

- 4.22 Respondents were also asked to comment on the various elements of the second strand of the programme, the All-Wales Arts and Education Programme. The number of responses to these questions was, however, low in some instances; it is important to note that this was not unexpected, as those activities were relatively new at the time of this survey. Therefore, only elements of Strand 2 are discussed here. This will be addressed by future waves of this survey.

#### *Experiencing the Arts Fund (Go and See or Creative Collaborations)*

- 4.23 Just under half (49%; 53/108) of respondents who answered this question were aware of this fund. A higher level of awareness of the fund would be advantageous for a number of reasons, including the fact that networking amongst teachers and schools is promoted within the programme.

#### *Regional Arts and Education Networks*

- 4.24 The knowledge of the Regional Arts and Education Networks was similarly split, with 44% (48/108) of respondents who answered this question stating that they were aware of the networks. This low level of awareness is of some concern, given the high interest in the subject amongst the respondents in question, which should,

we assume, encourage them to be at least aware of the networks. Levels of participation in the network were even lower, with only 15% of respondents reporting doing so in some way. As Round 1 Lead Creative Schools, their potential role as advocates for the role of creativity within schools would also seem apparent, especially given the positive feedback identified by this survey. Encouraging their awareness of and participation in the networks would therefore seem appropriate. However, it should be noted that activity did not commence in many of the networks until the latter part of 2016 and, in one region, early 2017.

### *Creative Learning Zone*

- 4.25 Sixty-eight per cent of respondents said that they were aware of the Creative Learning Zone, which is higher than the level of awareness of the networks. This higher awareness is unsurprising, as the learning zone is a section on Hwb with which teachers are expected to engage regularly, whereas the establishment of the networks is completely new. Despite the high level of awareness, only 42% had accessed the learning zone, with far fewer (only 12 respondents) contributing to the zone. On a more positive note, most respondents (93%) who had not accessed the zone expressed an interest in doing so. The obvious question, therefore, is why they have not accessed the learning zone.
- 4.26 The low levels of awareness of and/or participation in both the Creative Learning Zone and the Regional Arts and Education Networks, as suggested by the survey, are of concern. Whilst these are not the only means by which information on the Creative Learning through the Arts programme is disseminated, they are key elements of the process, which is essential to the success of the programme (as identified by the Theory of Change review in Report 1 of this evaluation).

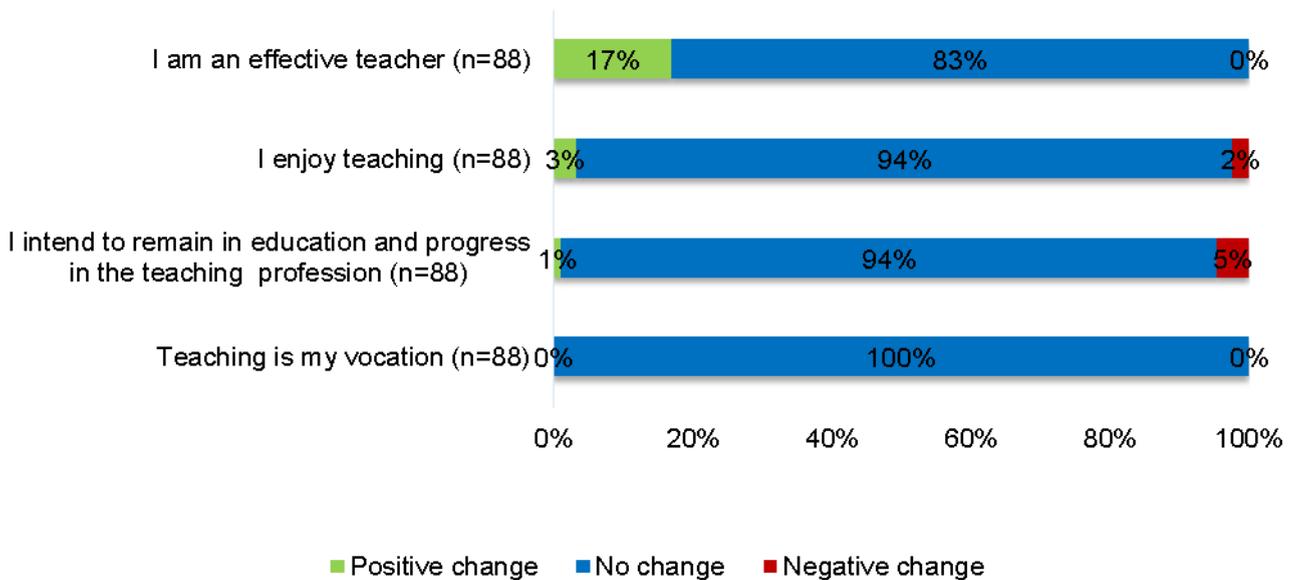
### **Perceived outcomes**

- 4.27 The survey concludes with a series of questions that further explore the perceived benefits of participation in the programme. These questions relate to both strands of the programme. However, given that most respondents in this wave of the survey are participants in the Lead Creative Schools Scheme, the findings should only be considered a reflection of that scheme at this time, as discussed below.
- 4.28 The fact that the information is based on self-assessment by teachers participating in the scheme should also be taken into account when considering the findings. As participants in the programme, they are potentially positively biased towards the

programme and the approach that it promotes. Their views, as a group participating in the programme, are, however, of interest.

4.29 Teachers were asked to rate themselves and their school against a series of criteria (in the form of statements) developed as part of the Theory of Change review discussed in Report 1 of the evaluation, firstly reflecting back to the period prior to their involvement with the programme and then again at the point of being surveyed.

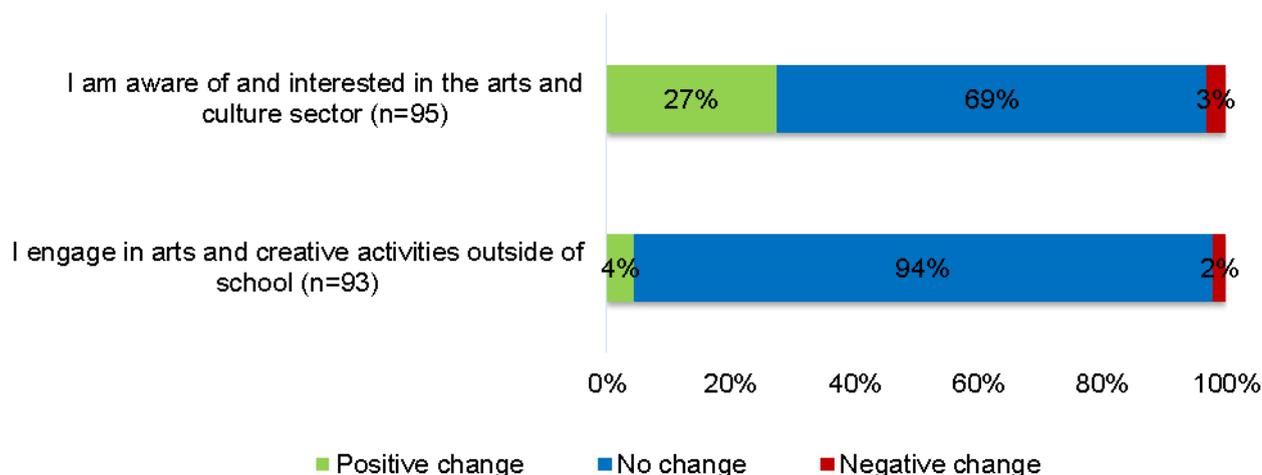
**Figure 4.4: Change in perceptions of teachers of teaching as a vocation: pre-intervention and on the day of the survey**



4.30 Figure 4.4 shows the results for a series of statements regarding teaching as a vocation. It shows the change<sup>8</sup> from how they perceived their teaching before engaging in the programme to their perception at the time of the survey, with very little change in most instances. There is, however, change in the response to the following statement: 'I am an effective teacher', with 17% more positive toward the statement on the day of the survey as compared to how they perceived themselves before their involvement in the scheme (which represents a positive change as identified by 15 respondents).

<sup>8</sup> Teachers were asked to rate their level of agreement with each statement prior to CLTA and at the time of the survey (scale of agreement= Strongly disagree, Disagree, Neither agree nor disagree, Agree, Strongly agree). Respondents who agreed more strongly at the time of the survey are recorded as a positive change and vice versa as a negative change.

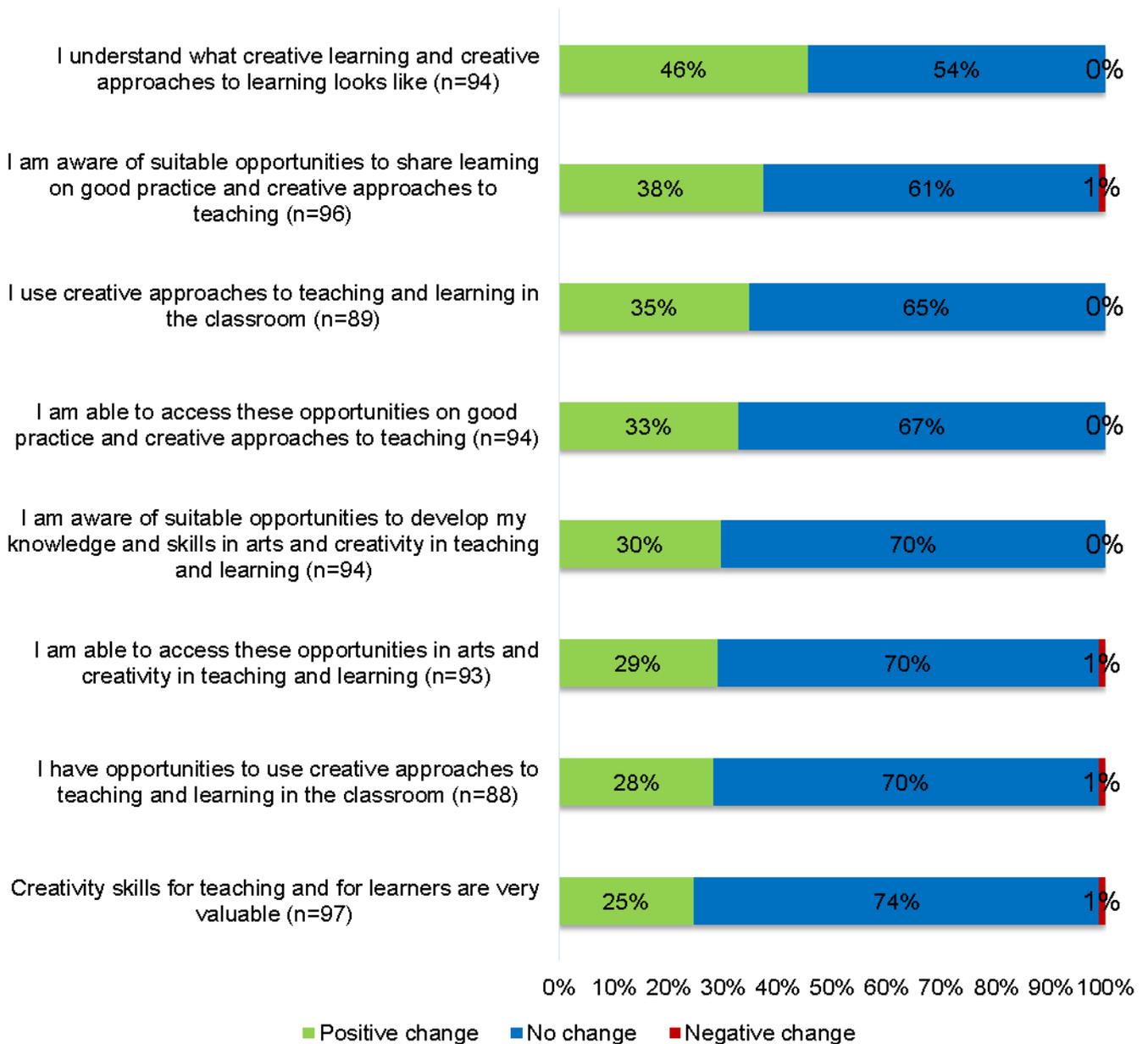
**Figure 4.5: Perceptions of teachers of arts and culture: pre-intervention and on the day of the survey**



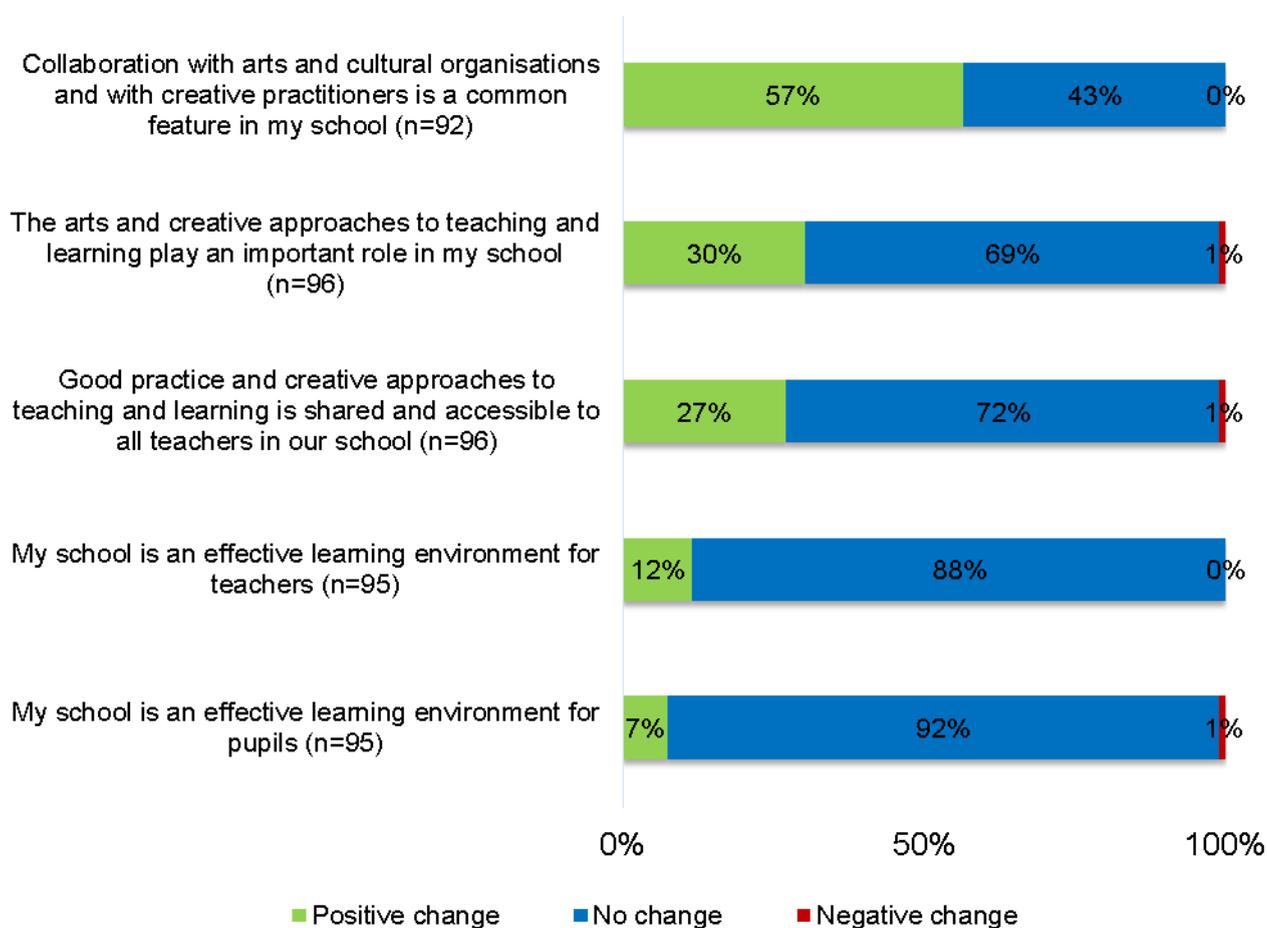
- 4.31 An anticipated positive outcome of involvement of teachers in the Creative Learning through the Arts programme was an increase in their awareness of, interest in and engagement in the arts and culture activities outside of school as well as within. The graph above shows that a large proportion of respondents were more positive when asked to agree or disagree with the statement regarding their awareness of and interest in the arts and culture sector following their involvement in the scheme (27% reported a positive change). This is largely attributed to respondents moving from ‘agreeing’ to ‘strongly agreeing’ with this statement.
- 4.32 The findings also reveal that almost all respondents agreed with these statements to some extent both before and after the intervention (at least 96% agreed or strongly agreed with both statements before and after the intervention). This supports the previous conclusion that our sample of teachers participating in the scheme have a strong interest in the sector.
- 4.33 The graphs below (Figure 4.6) show the responses to a series of statements with regard to creative approaches to teaching and learning. There is a positive change in each instance on the day of the survey compared to pre-involvement in the scheme, which is positive.
- 4.34 A change is most apparent for the following statement: ‘I understand what creative learning and creative approaches to learning looks like’, where 46% of respondents (43/94) identified a positive change in their opinion.

4.35 In the main, however, the change is from a position of ‘agree’ to ‘strongly agree’. Accordingly, the outcome is that pre-existing views of teachers are being confirmed or, in many cases, strengthened, but there is little evidence (at the current time) of views being changed amongst this group of teachers.

**Figure 4.6: Perceptions of teachers of creative approaches to teaching and learning: pre-intervention and on the day of the survey**



**Figure 4.7: Perceptions of teachers of their schools: pre-intervention and on the day of the survey**



4.36 Figure 4.7 shows a positive change in teachers’ perception of their school in every statement following the intervention, particularly in relation to collaborating with arts and cultural organisations (57% were more positive), applying arts and creative approaches to teaching and learning (30% more positive), and sharing good practice in creative teaching with other teachers (27%).

The results, however, follow the same pattern, with pre-existing positive views being strengthened as opposed to views being changed (i.e. moving from agreeing to strongly agreeing as opposed to disagreeing to agreeing). The only exception to this is in the response to the following statement: ‘Collaboration with arts and cultural organisations and with Creative Practitioners is a common feature in my school’, where there has been a move from disagreeing to agreeing. For that statement, the proportion in agreement increased from 60% pre-involvement to 89% following the intervention.

4.37 This suggests that the programme is leading to a change in working practices within school, although this survey was, of course, undertaken during the lifetime of LCS-funded activities in the school. A key question for the evaluation, which cannot be answered at the current time, is whether this change in working practices will be sustained once LCS Scheme support has come to an end.

## **5. Findings of a Survey of Participating Artists and Arts Organisations**

### **Introduction**

- 5.1 The purpose of this survey is to collect data on the artists and arts organisations participating in the Creative Learning through the Arts programme and explore outcomes of the schemes from their perspective. This survey is following the same pattern as that of the survey of teachers discussed in the previous section, being undertaken annually during the lifetime of the programme. As such, the following — again based on one wave of the survey — should only be considered emerging findings that will develop as the evaluation fieldwork continues.
- 5.2 The survey is designed to cover artists and arts organisations involved in the various aspects of the programme, including those involved in the Lead Creative Schools Scheme as a Creative Agent or a Creative Practitioner, those who have attended events organised by the Regional Arts and Education Networks, as well as organisations that have applied for a Creative Collaborations grant.
- 5.3 A total of 70 respondents participated in this wave of the survey, which was undertaken in January 2017. This is an online survey that was distributed to artists and arts organisations via the Arts Council of Wales' Creative Learning through the Arts team and the Regional Arts and Education Networks.

### **Our sample**

- 5.4 Our sample to date includes 52 artists (74%), 22 arts administrators for arts organisations (31%), and 10 respondents in a variety of other roles (14%). Graphs can be found in Appendix 3 that show some background information on the respondents, including the following:
- Most respondents were white women, aged over 45 years and with more than 10 years of experience of working in or with schools;
  - They are mostly self-employed and engage in a very wide range of art forms/creative practices; and
  - Nearly one in four is based in Cardiff.

## Lead Creative Schools Scheme (Strand 1)

5.5 Fifty-seven of the 70 respondents (81%) were involved with the Lead Creative Schools Scheme either as a Creative Agent (29) or as a Creative Practitioner (28). Of these, however, only 20 respondents had been involved in the scheme during the 2015/16 academic year (i.e. Round 1). These relatively low numbers of responses should be recognised when considering the analysis being discussed below.

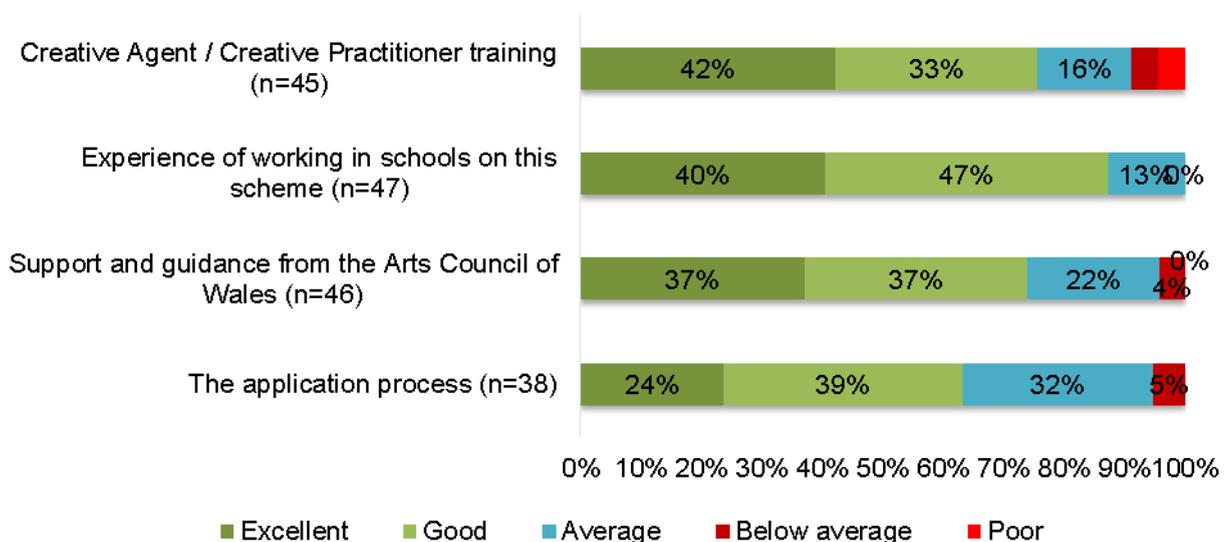
### *Motivation for participating*

5.6 Of those who were involved with the Lead Creative Schools Scheme, the most common response regarding motivation for getting involved was that they had an interest in the scheme, which was given by 80% of respondents. This is perhaps unsurprising, given that the group had, in most cases, as noted earlier in this section, extensive experience of working in or with schools. The next most common response was that of 'professional development' (64%).

### *Feedback on the management and delivery process*

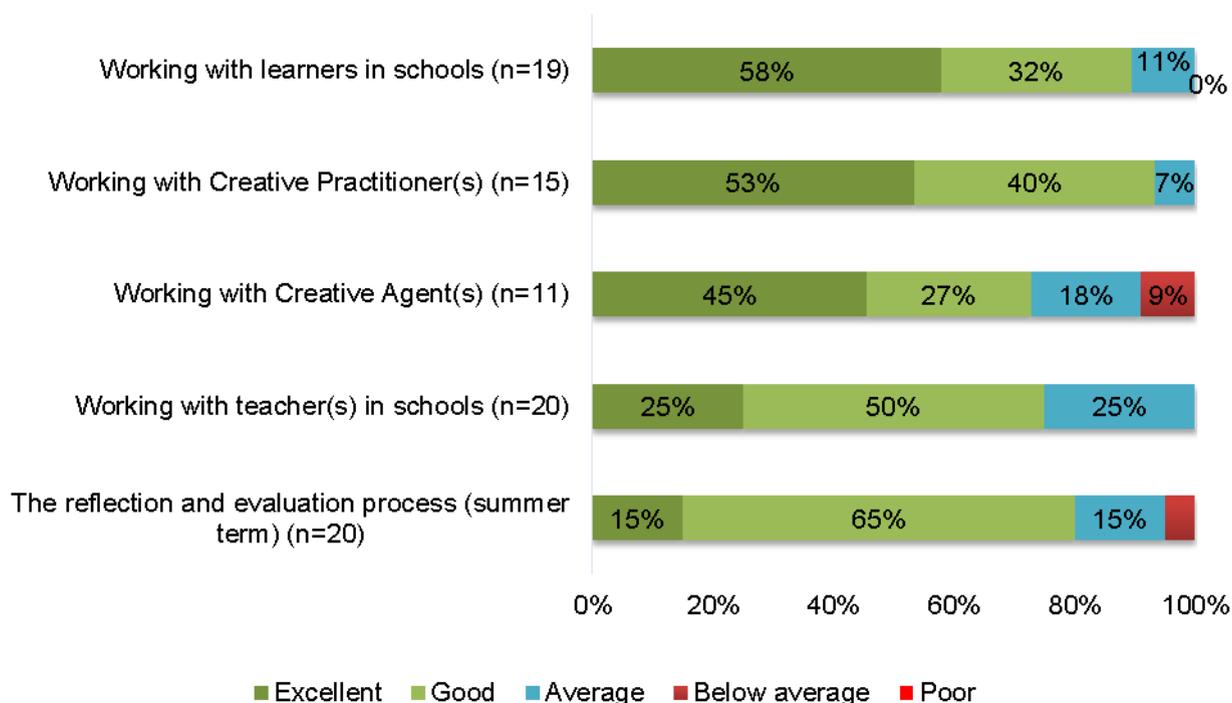
5.7 Figure 5.1 shows artists' responses when asked to rate their experience of the different elements of the management and delivery process for the Lead Creative Schools Scheme. Responses were broadly positive for each aspect but least positive, as with the teachers, for the application process (only 63% rated it as 'good' or 'excellent' compared to 74% or more for all other aspects).

**Figure 5.1: Artists' feedback on the management and delivery of the Lead Creative Schools Scheme**



- 5.8 The comments regarding creative agent and practitioner training were mixed. Positive comments described the training as 'excellent', 'informative' and 'inspiring'. Some also intimated that they had benefitted from building a support network at the training events.
- 5.9 Less positive respondents suggested that the training should have included more on the process and logistics, e.g. completing the necessary paperwork, etc. There was also a view that the training was more appropriate to inexperienced arts professionals, as most of the content centred around providing creative learning sessions, something in which some respondents said they had a wealth of experience.
- 5.10 Some respondents were also of the view that it was unfair for artists to commit four days of their time to training with the possibility of receiving no work at the end of it. In the view of some, this had not been made clear to them.
- 5.11 Those respondents who had worked with Lead Creative Schools were asked to comment on that experience and the feedback was positive (Figure 5.2), although the small number of respondents needs to be considered.

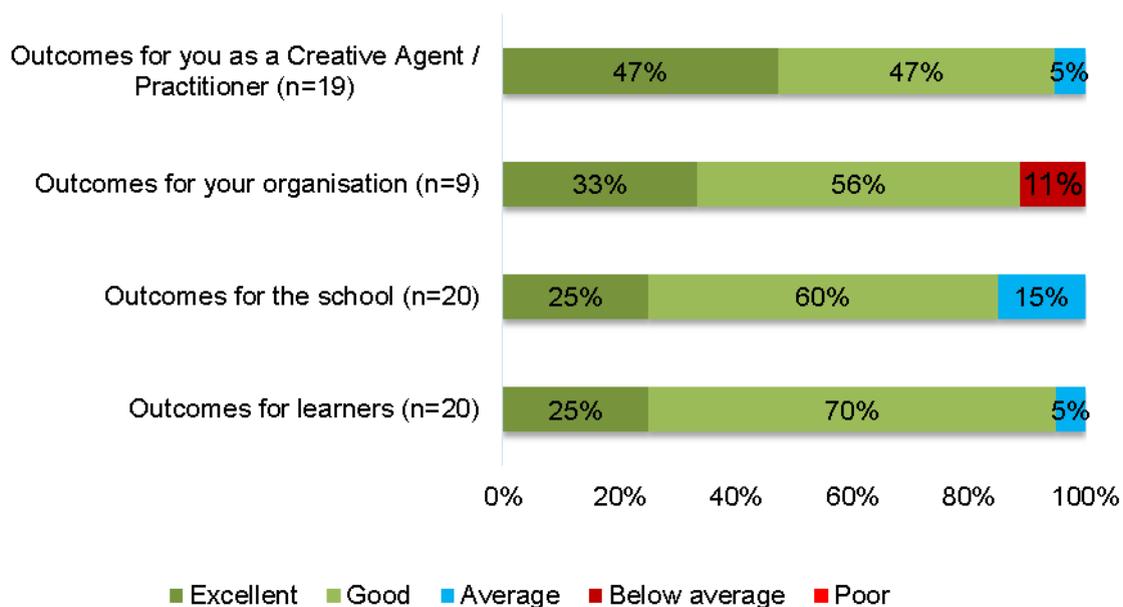
**Figure 5.2: Artists' feedback on working with Lead Creative Schools**



### Perceived outcomes

5.12 Artists were asked to assess the outcomes of participation in the scheme for learners, the schools and themselves/their organisation. As shown in the graph below, the response was positive (if not *very* positive) in each instance. The most positive response was for the perceived outcome for themselves as Creative Agents or Creative Practitioners.

**Figure 5.3: Artists' perceived outcomes of the Lead Creative Schools Scheme**



5.13 Only a small number of respondents provided any comments in support of their assessments of the outcomes of the scheme.

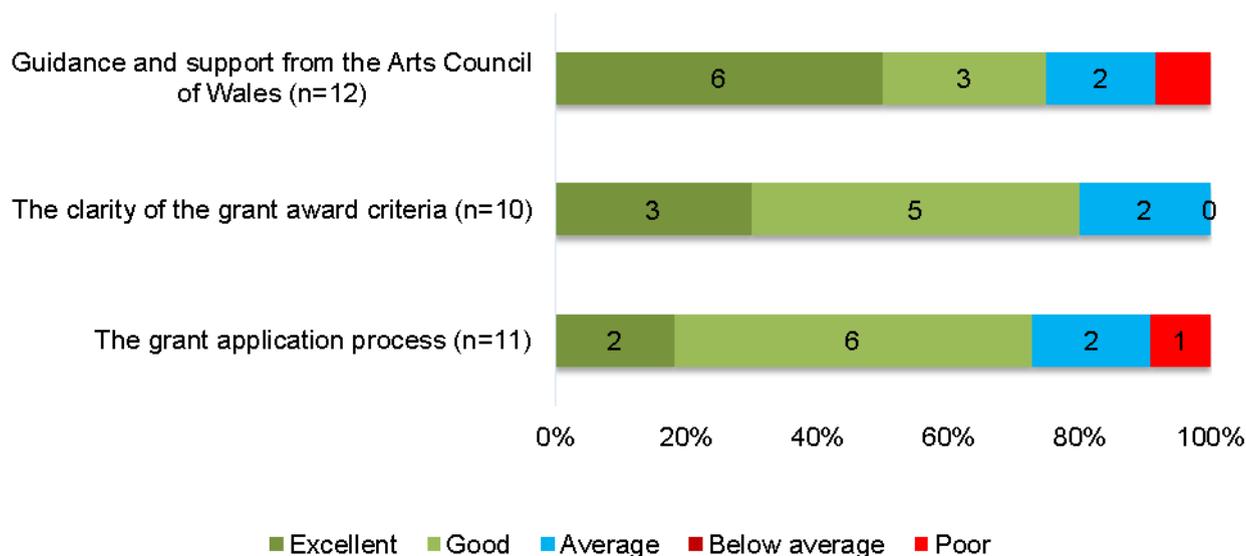
### All-Wales Arts and Education Programme (Strand 2)

5.14 Respondents were also asked to comment on the various elements of the second strand of the programme, the All-Wales Arts and Education Programme. The number of responses to these questions was, however, low in some instances; it is important to note that this was not unexpected, as those activities were relatively new at the time of this survey. Therefore, only some elements of Strand 2 are discussed here, and usually through the prism of participants in the Lead Creative Schools strand. This will be addressed by future waves of this survey.

### *Creative Collaborations*

5.15 Forty-five of the 70 respondents were aware of the Experience the Arts: Creative Collaborations fund (64%) but with only 12 having applied, eight of whom had been successful. As shown in the graph below, whilst the number of respondents is small, their feedback on the application process was positive.

**Figure 5.4: Respondents' assessment of the application process for Creative Collaborations funding (showing the number of respondents)**



### *Regional Arts and Education Networks*

5.16 Awareness of the networks was higher amongst artists and arts organisations than it was amongst the teachers surveyed, with 50 of the 70 respondents (71%) aware of it. The level of participation in the networks was, however, lower, with only 19 (23% of all respondents) having done so. As with the teachers, this suggests a need to work to attract artists and arts organisations to participate in the networks.

### *Creative Learning Zone*

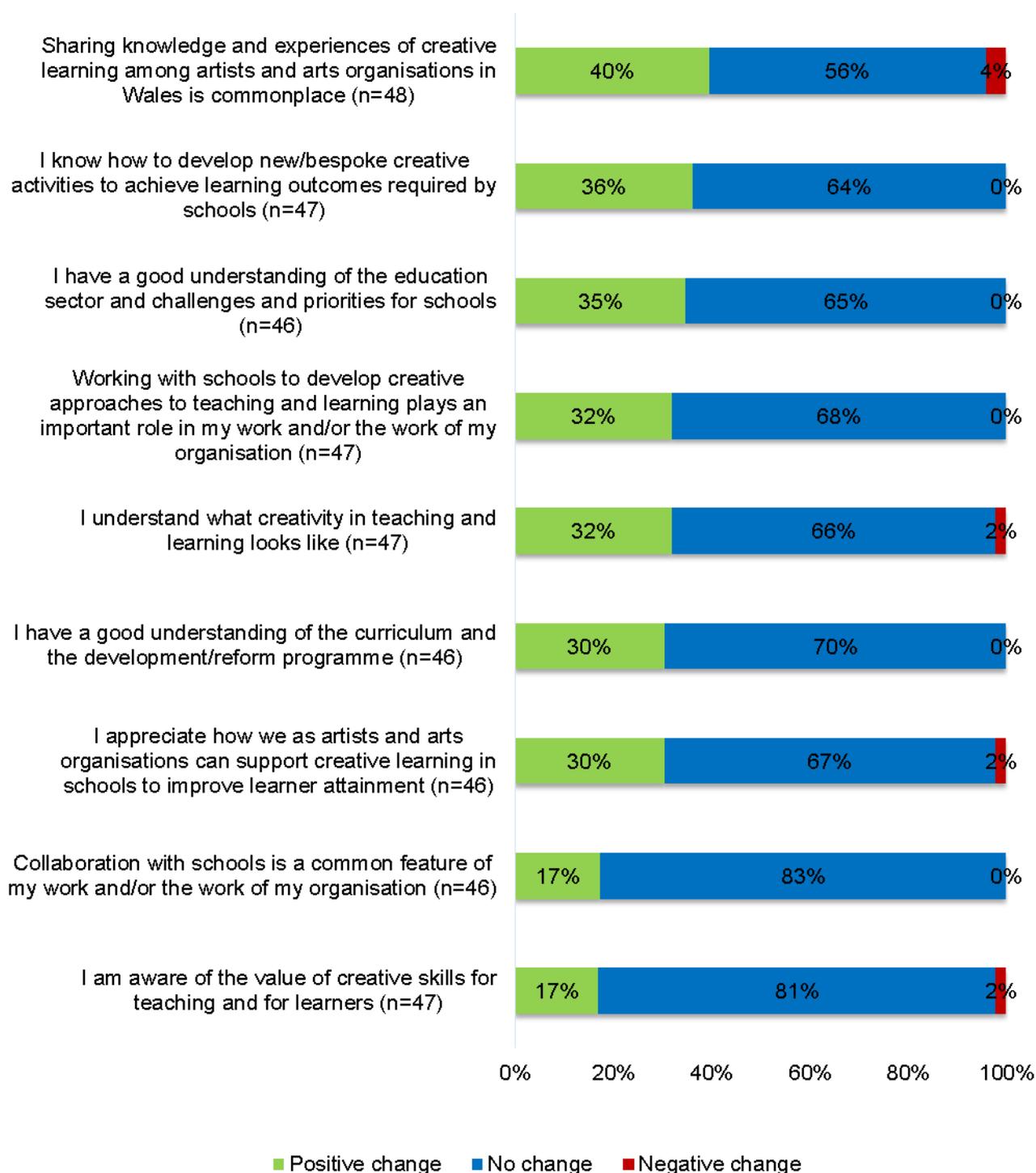
5.17 Seventy-one per cent of respondents said that they were aware of the Creative Learning Zone, matching the level of awareness of the networks and again higher than that of teachers surveyed. However, as with the teachers, actual access to the site was low, with only 54% having accessed the learning zone and only seven respondents contributing to the zone. It is worth noting, however, that only arts organisations which are approved and set up as partners and Creative Agents are able to have logins for the Creative Learning Zone (i.e. it is not open to freelance artists/creative practitioners).

- 5.18 As with the teachers, whilst acknowledging that this survey was undertaken relatively early in the lifetime of the scheme, the low levels of awareness of and/or participation in the 'sharing' and 'information dissemination' elements of the programme are again of some concern and need to be considered by programme managers.

### **Perceived programme outcomes**

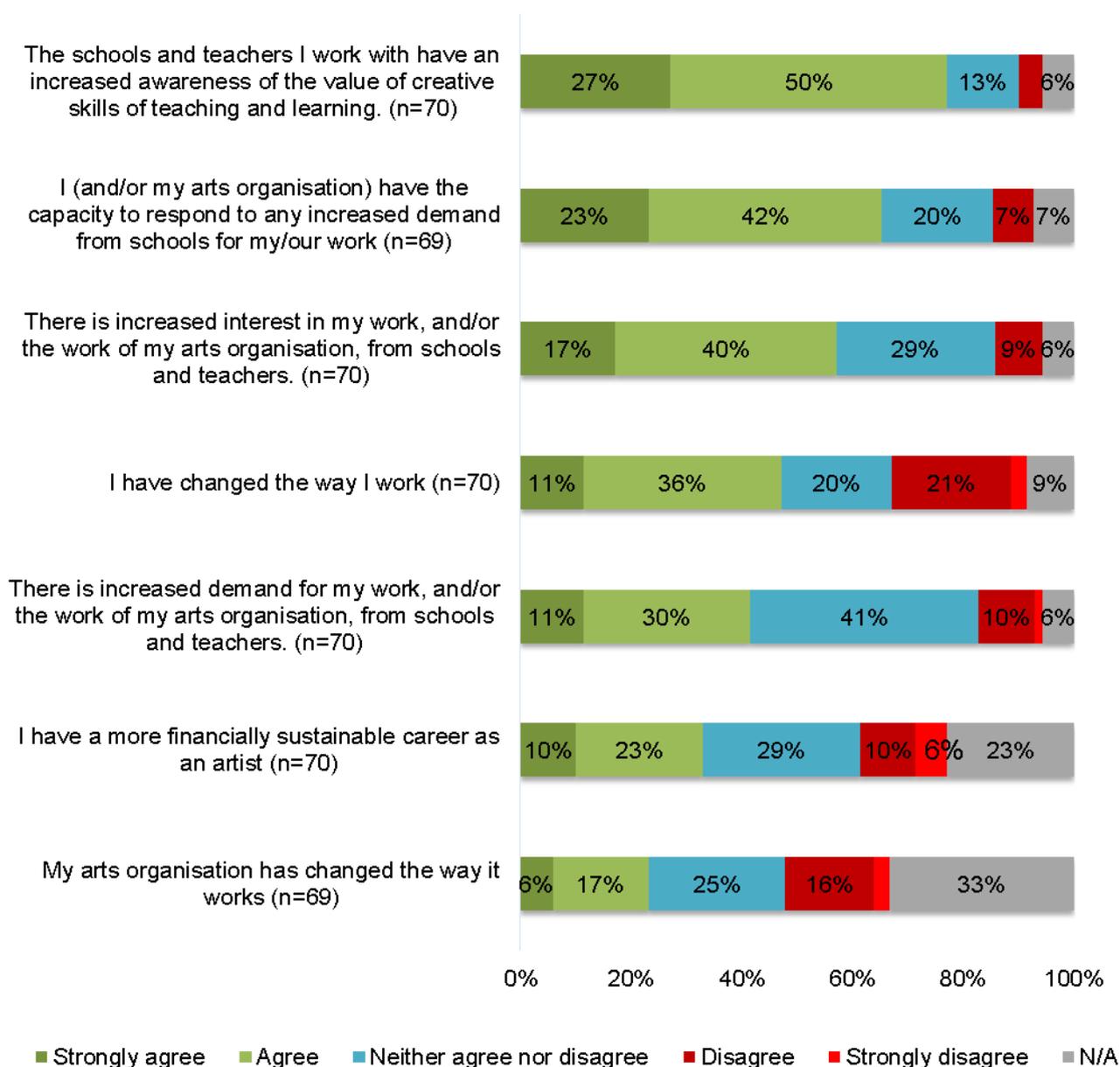
- 5.19 The approach to assessing the outcomes for artists participating in the programme was the same as that for teachers, with respondents being asked to assess themselves against several criteria (developed during the Theory of Change process), reflecting back to the period prior to their involvement with the programme and then again on the day of the survey.
- 5.20 The fact that the information is based on self-assessment by those participating in the scheme again needs to be taken into account; as participants in the programme, they are potentially positively biased towards the programme and the approach that it promotes. Their views, as a group participating in the programme, are, however, again of interest.
- 5.21 Generally, the pattern is the same as that identified for teachers, with existing positive views being strengthened as opposed to views being changed (no more than 4% disagreed with any of the statements prior to the intervention). Again, this is probably not unexpected, given the background of our sample.
- 5.22 The exception is the response to the following statement: 'Sharing knowledge and experiences of creative learning among artists and arts organisations in Wales is commonplace', where there would seem to have been some shift in views towards the positive (11% strongly disagreed prior to the intervention compared to only 2% afterwards). In that instance, 19 of 46 (40%) respondents identified a positive change in their views.

**Figure 5.5: Artists' perceptions of.... – prior to their involvement with the programme and on the day of the survey**



5.23 Responding artists were also asked to what extent they agree or disagree with a further set of statements exploring their perception of the outcomes of the programme (Figure 5.6).

**Figure 5.6: Artists responses when asked to agree or disagree with to a series of outcome related statements starting: “As a result of the Creative Learning through the Arts programme...”**



5.24 A proportion of respondents agreed with each statement suggesting a positive impact in each of those respects. The two statements with which most respondents agreed were, however, as follows: ‘The schools and teachers I work with have an increased awareness of the value of creative skills of teaching and learning’ (77%) and ‘I (and/or my arts organisation) have the capacity to respond to any increased demand from schools for my/our work’ (65%).

## **6. Findings of Interviews with Stakeholders**

### **Introduction**

- 6.1 Interviews were undertaken with 22 stakeholders of the Creative Learning through the Arts programme as part of this phase of the evaluation. They included representatives of:
- Programme senior management – Arts Council of Wales and the Welsh Government;
  - Programme management and administration team – central and regional;
  - Regional Arts and Education Network Coordinators;
  - Regional Education Consortia representatives;
  - CCE (Creativity, Culture and Education) – the organisation supporting the Arts Council of Wales in the delivery of the programme; and
  - Estyn, the education and training inspectorate for Wales.
- 6.2 A wide-ranging discussion guide was used for these interviews which covered the design of the programme, its delivery, and achievements to date. This section explores the main findings of those interviews, while also drawing upon comments made during interviews undertaken with teachers, Creative Agents and others when visiting schools so as to develop the case studies presented earlier in this report.

### **Programme-wide design and delivery issues**

- 6.3 An important point to note at the onset of this discussion is that it was apparent from the interviews undertaken that there is substantial goodwill towards the programme throughout all stakeholders, with strong motivation and enthusiasm towards achieving the intended outcomes; this is clearly very positive. There was also a consistent and clear understanding of the aims and objectives of the programme amongst stakeholders.
- 6.4 The strong commitment identified was at least partly the result of the Donaldson Report and the current programme of curricular reform in Wales. The publication of the review early in the lifetime of the Creative Learning through the Arts programme is widely considered to have had a very positive impact on the delivery of the programme, particularly in terms of raising its profile within the education

community. The introduction of the Pioneer Schools initiative (also a result of the Donaldson Report) was also noted as having highlighted the need for innovation within schools.

“Donaldson is the key... this is the motivation”. (Stakeholder)

#### *Integration of Strands 1 and 2*

“I’ve been concerned by the split into two strands from the start... they should be more integrated”. (Stakeholder)

“There should have been more overlap between the two strands at a regional level... They’ve been split in the way they’re administered and, with hindsight, that was a mistake.” (Stakeholder)

- 6.5 A key element of the design of the programme is that it is split into the two strands: Lead Creative Schools Scheme (Strand 1) and the All-Wales Arts and Education Offer (Strand 2). The general view was that the two strands were ‘too separate’ and/or that there was a lack of integration between the two strands. Many described the two strands as effectively operating completely separately as opposed to being two elements of the same programme. There was also a clear perception that the Lead Creative Schools Scheme had been prioritised in terms of delivery to date, at the expense of the All-Wales Arts and Education Offer, which, to paraphrase, was ‘still trying to catch up’.
- 6.6 One feature of discussions with several stakeholders was the timing of the setting-up of the Regional Arts and Education Networks, which had followed the setting-up of the Lead Creative Schools Scheme. One view was that the setting-up of the networks should have been the priority for the programme so that they are in place to promote the programme and its schemes as they are developing. The other view was that it was necessary to set up the Lead Creative Schools Scheme *first* in order to provide ‘learning’ that could be disseminated via the networks as they are established. Both arguments have their merits. Both, however, identify the need for integration between the different elements of the programme.

- 6.7 This lack of integration between the two strands was of concern to stakeholders in general, as the networking and information-sharing elements of Strand 2 were considered critical to the ‘dissemination’ of what stakeholders hoped would be the success of the Lead Creative Schools Scheme and in encouraging a broad range of schools to apply to participate. A perceived lack of awareness and understanding of Strand 2 activities amongst schools participating in the Lead Creative Schools Scheme was also of concern to stakeholders. The general confusion amongst schools as to the difference between Strands 1 and 2 (especially the Lead Creative Schools Scheme and the Regional Arts and Education Networks) during the early stages of the programme was also highlighted, although much of that confusion was said to have now been addressed as the Regional Arts and Education Networks have been established. Comments made during some of the case study visits, however, suggest that there may still be some confusion.
- 6.8 It is interesting to note that, at a more strategic level, stakeholders were more likely to highlight the differences between the Lead Creative Schools Scheme and the All-Wales Arts and Education Programme, describing the former as being designed to demonstrate how creativity can be used as a means of improving pupils’ attainment and the latter as being more focused on providing art/creativity-related opportunities for schools. In most cases, however, the integration of the two strands was considered important, with one stakeholder, for example, describing the entire programme as being on a single spectrum of ‘arts and creativity in schools’ (with ‘Go and See’ grants at one end of the spectrum and ‘Lead Creative Schools’ at the other end).
- 6.9 Regional Arts Council of Wales staff (currently only involved in the Lead Creative Schools Scheme) were considered to play a critical role in many aspects of the programme, including integrating the two strands and building and maintaining relationships with partners at a regional level. There was, however, a concern that they (along with the entire administrative structure of the programme) would not have sufficient resources to effectively undertake this role, as discussed below.

#### *Administrative capacity*

“It’s clear that [the Arts Council of Wales team] are overstretched, overcommitted.” (Stakeholder)

- 6.10 The general perception was that the programme administration team were working at 'full capacity' — in terms of the number of schools with which they were working, their monitoring activity, etc. — with little if any capacity to undertake additional activities, such as a greater reflection on lessons learnt and the dissemination of findings both nationally and regionally. This is of concern, as the administrative burden within the programme will increase in the coming years as more schools join the Lead Creative Schools Scheme (which is due to peak during the 2017/18 academic year), apply for 'Go and See' funding, etc. It is important to note that the Arts Council of Wales have already responded to this finding by reviewing their processes and are committed to doing so on an ongoing basis. We would also expect to see efficiency increase within the system in the coming years, as systems have now been set up and 'teething problems' should have been overcome. It is, however, an issue that should be reviewed on an ongoing basis.

#### *Promotion and communication*

- 6.11 The view amongst stakeholders generally was also that the promotion and communication of the programme, especially beyond the 'education sector' (e.g. to parents), needed to be enhanced as the programme progressed and 'good news stories' started to be generated. Indeed, this was considered by many to be an important priority for the Arts Council of Wales in going forward. There was, however, also an acknowledgement that there had been limits to the promotion and communication that could have been undertaken to date, as the programme needed to make progress before that was possible. Going forward, it was, however, considered a priority.

### **Lead Creative Schools**

#### *School participation*

- 6.12 Discussions suggested that the level of interest in the Lead Creative Schools Scheme from schools was high. Indeed, some stakeholders expressed surprise at the level of interest, attributing it to a desire amongst schools to 'try something different', the Donaldson Report, and the developing new curriculum.
- 6.13 When discussing barriers to participation in the scheme, stakeholders often referred to schools (especially poor-performing schools) choosing not to participate at the current time due to other 'more pressing' priorities. Examples given included the need to prepare for an Estyn inspection or respond to issues highlighted by an inspection.

- 6.14 There was a concern amongst some stakeholders that Round 1 of the scheme had engaged with what some described as ‘the usual suspects’ in terms of the schools participating. It is important to note that this was not unexpected; schools with a track record of undertaking ‘creative’ activities would be expected to seek to participate in the scheme sooner than those who may be more ‘sceptical’. However, as already noted, there was an awareness of the need to make sure that the scheme ‘breaks out’ into a broader range of schools in subsequent rounds; the view of those stakeholders with a working knowledge of the schools participating was that this was indeed the case. Assessing this will be a key task in future phases of the evaluation.

*Training / Continuous Professional Learning (CPL)*

- 6.15 The contribution of CCE<sup>9</sup> to the Lead Creative Schools Scheme structure was generally considered to be a strength due to the knowledge and expertise that they bring to the programme. There was, however, also an awareness of the need to ensure that there was an effective ‘knowledge transfer’ process in place between CCE and the Arts Council of Wales team with a view to ensuring that training activities are ultimately able to be completely transferred to that team. Indeed, this is already taking place with the training of teachers since Year 2 of the scheme being delivered by the regional teams taking over that role from CCE.
- 6.16 There were regular references during discussions with stakeholders to the importance, effectiveness and quality of the training (often referred to as ‘CPL’) provided to both teachers and Creative Agents/Creative Practitioners when they join the Lead Creative Schools Scheme. This was considered a key part of the process and especially important in respect of ‘building capacity’ within both schools and the creative industries sectors, which would be essential to ensuring that there was a clear and lasting legacy to the scheme.

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<sup>9</sup> Creativity, Culture and Education (CCE) are contracted by Arts Council Wales to provide consultancy support in the management and delivery of the Lead Creative Schools Scheme. They also initially delivered training events relating to the scheme.

- 6.17 Feedback was generally positive, with the CCE-led training for teachers being described as ‘interesting’, ‘dynamic’, and providing ‘ideas and inspiration’. However, there was a view that it was overly focused on key principles and could have more focus on bridging the gap between theory and practical, everyday classroom applications. For example, one suggestion was that it would be useful to see a toolkit of examples of how creativity skills and creative approaches to learning can be introduced into lessons, outside of the dedicated project with the Creative Practitioner. This suggestion highlights the potential (and need) to link the Lead Creative Schools training/activities to the Creative Learning Zone being developed as part of Strand 2 of the programme, which is an obvious home for such a ‘toolkit’.

#### *Role of Creative Agents and School Coordinator*

- 6.18 The roles of the Creative Agents and the Lead Creative Schools Scheme School Coordinator were often identified as being crucial during discussions with stakeholders, emphasising the need for thoughtful selection and recruitment of a suitable Creative Agent who would fit the school and work in close partnership with the School Coordinator. The provision of adequate, high-quality training for the individuals involved was considered key to the success of the scheme.
- 6.19 A key part of their role was to ensure that the activities being undertaken were well designed and tied into a broader strategy or plan for development within the school, something generally considered to be critical to the success of the scheme within a school. As one stakeholder put it, “it stops art or creative activity becoming bitty... it always ties back to something bigger”. This is in line with the findings of the case studies discussed earlier in the report which identified that schools were using the Lead Creative Schools Scheme in a ‘strategic way’ and as an opportunity to try to address issues that they had identified, as opposed to simply funding a creative activity or arts programme. As another stakeholder put it, “[the creative activity] has a clear purpose”.

### *Creative Practitioners*

- 6.20 Reference was made during some discussions to the list of Creative Practitioners collated by the Arts Council of Wales, which was considered by some to be ‘very rough and patchy’. Notably, it was reported that there was a lack of Welsh-speaking professionals included, which is a requirement in a lot of schools, particularly those in Ceredigion, Gwynedd and Powys, for example, which are often rural locations of dispersed populations. The programme team should seek to continually recruit, build and improve the database of professionals for future rounds. This should also avoid a dependence on engaging ‘the usual suspects’ and ‘people we know’.
- 6.21 In response to the above point, the Arts Council of Wales noted that information on becoming a Creative Practitioner is provided bilingually on the council’s website, through bulletins, etc. Inclusion on the list is also by means of Creative Practitioners ‘self-selecting’ to be included, not by invitation from the Arts Council of Wales. Inclusion on the list does not, however, guarantee involvement in the scheme; schools and Creative Agents manage the identification and selection of the most appropriate Creative Practitioners, and are provided with an up-to-date list of potential Creative Practitioners as appropriate.

### *Legacy*

“This really is the key to the whole programme.” (Stakeholder)

“Sustainability [of activity funded by the Lead Creative Schools Scheme] in schools, will it happen? That’s the key question. Is sufficient attention being given to this?” (Stakeholder)

“Are there gaps? Yes. Follow up. Embedding the learning from the programme in day-to-day activity... meeting the teachers... providing feedback...” (Stakeholder)

- 6.22 ‘Cascading’ — of experience, ideas, lessons learnt, etc. — was a constant topic during discussions surrounding the Lead Creative Schools Scheme with stakeholders, and it was apparent from discussions that there are several areas in which a type of cascading will be necessary within the scheme, including:
- Within the participating schools;
  - Amongst participating schools (especially at a regional level);
  - Between participating and non-participating schools;
  - Throughout the ‘education sector’; and

- Throughout the ‘arts’ sector.

- 6.23 All stakeholders highlighted the importance of cascading (also referred to as ‘legacy’) what they hoped would be the success of the Lead Creative Schools Scheme to schools outside of the scheme and the education and arts sectors more generally so as to ensure that the activities being ‘piloted’ via Lead Creative Schools became integrated, where possible, into ‘normal’ activities within schools. It was therefore important to ensure that adequate attention and resources were allocated to those activities.
- 6.24 Several comments specifically related to the need to ensure that learning from the Round 1 Lead Creative Schools was shared with schools participating in the later rounds, something which should now be addressed partly at least by the introduction of the ‘development strand’ (please refer to Section 2). Strand 2 activities, especially the regional networks and Creative Learning Zone, will, however, also have an important role.
- 6.25 A final, albeit very important, point to note on the issue of ‘cascading’ is the need to ensure that adequate support is provided to schools participating in the scheme so as to share learning *within their school* after they exit from the scheme. The strong view of stakeholders — supported by discussions during the case study visits — was that some level of contact should be maintained with schools in order to discuss, advise and potentially support the cascading/sharing of lessons learnt and to ensure that participation in the Lead Creative Schools Scheme had a clear legacy within the school. Indeed, there is an argument that some element of ‘follow-up’ activity and reporting with participating schools should be a mandatory part of the scheme so as to counter the risk that schools may simply move on to the next initiative once they have exited the Lead Creative Schools Scheme.
- 6.26 The case studies illustrate the range of activities taking place within Lead Creative Schools, which can create challenges in respect of collating and sharing lessons learnt and good practices. For example, some teachers are familiar with having artists and other professionals work with their classes and, on that basis, may not necessarily actively engage in the sessions. The opportunity for teachers to participate in the planning, delivery, evaluation, and learn from the Creative Practitioner through the Lead Creative Schools project may not always be maximised; therefore, any legacy of creative classroom teaching methods and approaches could be limited.

## All-Wales Arts and Education Offer

### *Regional Arts and Education Networks*

“I’m not convinced by the networks...they need to demonstrate their value”.

(Stakeholder)

“There’s no quality control or oversight from the Arts Council... although it could be argued that that’s a good thing”. (Stakeholder)

- 6.27 As is apparent from the discussion earlier in this section, the clear view of stakeholders was that the regional networks have an important role in the delivery of the Creative Learning through the Arts programme. There was an acceptance that it was still relatively early in the lifetime of the networks and that they were, to paraphrase, ‘still finding their feet’. However, there was also a clear concern regarding the variance in the way in which the four networks were operating. For example, funding for some CPD activity is available through one regional network but not another.
- 6.28 This would seem, due to what was perceived by some, to be a lack of clear steer, or what some stakeholders described as a ‘strategic lead’, from the Arts Council of Wales, although they would argue that information has been provided, especially within the brief provided when application to deliver the networks were invited. It was also suggested that there was potentially a lack of strategic steer in some instances when the regional networks were appointing their lead contractors. Regardless of where the lack of steer takes place, it is an issue that has needed to be addressed.
- 6.29 The broad remit which the networks have been given and the freedom to develop the network as they see fit, in light of local circumstances and needs, have also led to an inconsistent approach. The lack of consistent key performance indicators and a structured reporting template for the networks was also highlighted, although it is important to note that changes have recently been introduced. It is also relevant to note that organisations from three different sectors have been commissioned to deliver the networks (two local authorities, one university and one arts organisation) with differing styles of working.
- 6.30 The logic in allowing regional networks the flexibility to reflect the circumstances of their region as appropriate is obvious. However, this inevitably risks a lack of consistency in approach, as is perceived to have developed here. For example, it was highlighted during interviews that each of the networks is developing a

database of regional contacts but without a common format, indicating that it will be more difficult than it should be to amalgamate those databases into a national version<sup>10</sup>. Given that Creative Learning through the Arts is a national programme, an element of national networking activity would probably be expected, although the Arts Council of Wales will obviously have a role to play in that respect.

### *Creative Learning Zone*

“I’m very disappointed with the Creative Learning Zone... it’s way too complicated”. (Stakeholder)

- 6.31 Stakeholders expressed significant concerns about whether the Creative Learning Zone was effective. There was even a suggestion in one instance that a Regional Arts and Education Network was considering developing its own website because of the perceived shortcomings.
- 6.32 Issues noted during discussions surrounding the Creative Learning Zone included:
- Too much ‘security’ within the network — the need to register and log in — which made using the platform difficult and frustrating;
  - No area for social networking — not enough interaction and sharing of ideas amongst users;
  - A need for “something more like Facebook”;
  - “It is a portal for holding things but not network-friendly.”
- 6.33 The concerns expressed were significant enough for some stakeholders to question whether the Creative Learning Zone was currently fit for purpose and certainly justify a review of this element of the programme.

### *Experiencing the Arts Fund*

- 6.34 Limited comments were made regarding the Experiencing the Arts Fund, which was generally considered a more ‘straightforward’ element of the programme. ‘Go and See’ grants were described by those who did comment as being ‘popular’ and perceived to be allowing schools to participate in activities that would otherwise be unavailable to them.
- 6.35 There was some concern about the lack of progress in terms of the number and quality of applications to the ‘Creative Collaborations’ fund, which were fewer and of a lower quality than had been anticipated (or at least hoped for). There were no

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<sup>10</sup> Arts Council of Wales note that this issue was addressed at the time it occurred.

clear reasons as to why this had been the case, but it was an issue of which the Arts Council were aware that needed to be explored.

- 6.36 As previously noted, revisions to the scheme were, in fact, introduced in May 2017, with new guideline-issued 'Creative Collaborations: Tasters' (applications of between £5,000 and £7,500) being introduced alongside the main 'projects' element of the scheme (applications of £5,000 to £25,000).

### **Assessing programme achievements**

- 6.37 Understanding what a programme is achieving is clearly important and one of the key objectives of this evaluation. There was, however, concern amongst stakeholders that it will not be possible to effectively assess a key objective of the Creative Learning through the Arts programme — its impact on pupils' attainment, literacy and numeracy — because of a lack of access to Welsh Government-held data that would allow such an analysis to be undertaken (or at least attempted).
- 6.38 It is important to note that discussions surrounding this point were ongoing at the time of writing this report and that it was not clear as to whether data held by the Welsh Government would indeed enable the anticipated analysis to be undertaken or indeed whether the necessary permissions were in place to enable the data in question to be used for those purposes. However, the concern of stakeholders was that those discussions needed to be progressed and concluded as a matter of urgency.

## **7. Conclusion and Recommendations**

- 7.1 Although still at an early stage in the evaluation process, the findings of this phase of the evaluation process are generally positive, with progress being made in respects of the delivery of the programme and some evidence of positive outcomes being achieved. Although only 'interim' at this time, the findings are caveated, given that they are based on a small and non-representative sample of schools and activities supported by the programme. The findings must therefore be considered only interim and we cannot generalise them to the programme as a whole at the current time.
- 7.2 The scale of the Creative Learning through the Arts programme differs from anything previously delivered. There are now hundreds of teachers and Creative Agents and Creative Practitioners who have benefitted from the training and a consistency of approach throughout Wales, compared to what was only a handful of schools in the past. The programme is therefore providing capacity within both the education and arts sectors that had not existed previously. Alongside the successful delivery of the programme, the challenge will be to sustain that capacity (and the outcomes achieved by the programme) once the support of the programme has been withdrawn. This is an area that needs attention as early as possible during the lifetime of the programme.
- 7.3 Several important issues have, however, been identified which should be reviewed by the programme management and administration teams as discussed below. In particular, concerns about activities for 'cascading' and sharing lessons learnt — crucial to achieving the objectives of the programme — need addressing.

### **Lead Creative Schools Scheme**

- 7.4 The Lead Creative Schools Scheme is the most advanced element of the programme to date, with its progress coming, to some extent at least, at the expense of further developing the Strand 2 activities. The interest in the scheme from schools has been strong, with a broad range of schools participating to date (although their profile and representation will be further explored in subsequent phases of the evaluation).

- 7.5 From an administrative perspective, the Lead Creative Schools Scheme will peak during the upcoming 2017/18 academic year, when it is likely that around 400 schools will be participating in the scheme. The feedback in which the scheme administration team and process have already been operating at 'full capacity' at a time when far fewer schools have been participating therefore leads to some concern as to whether the administrative structure and processes will have the capacity to cope during the upcoming 'peak' period.
- 7.6 It is important to note that this does not necessarily mean that administrative capacity needs to be increased, as it is likely that the process will be operating more efficiently as the team becomes more experienced and efficiencies are identified. It is also important that the review recommended below considers the potential to operate more efficiently (e.g. by assessing whether all tasks are necessary in their current form) alongside the potential need for any additional capacity.
- 7.7 **Recommendation 1: The administrative capacity within the Lead Creative Schools Scheme should be reviewed so as to ensure that it can cope with the workload anticipated during the 2017/18 academic year and other emerging work (e.g. supporting the cascading of learning) without compromising the robustness of the processes in place.**
- 7.8 It is important to again stress that the schools used as case studies in this report were 'handpicked' as examples of Round 1 schools which had effectively delivered the Lead Creative Schools concept. We cannot therefore say at this stage whether these findings are typical of the scheme more generally. It is also apparent that there was a strong foundation upon which the Lead Creative Schools were able to build in each of the case study schools, which may not necessarily be replicated throughout the programme. The case studies are, however, very positive and demonstrate what the scheme can potentially achieve and the benefits, in those instances, to pupils, teachers and the schools in general.

7.9 The case studies also begin to identify important lessons learnt, including the following:

- The scheme is particularly effective where it is building on an existing shared and explicit school commitment to exposing pupils to a broad range of creative arts activities;
- Delivery varies substantially between participating schools, depending on the issue(s) that they have sought to address and the medium in which they deliver during their time as a Lead Creative School;
- The School Coordinator and the Creative Agent (and the relationship between them) play a critical role, especially in respect of their vision and understanding with which to maximise the opportunities presented by the programme;
- The importance of an effective balance of partnership between the artist and the teacher;
- Sustained reflection prior to planning helps to target learners and give focus to the intervention design;
- Built-in approaches to knowledge sharing mean that all teachers in a school are able to engage in and gain insights into the artists' approach;
- Senior leadership buy-in makes long-term use of creative approaches easier to adopt by all; and
- A focused approach to evidence gathering on the part of the school means that pupil perceptions, quotes, teacher-moderated work, parent feedback and teacher reflections can be part of their final evaluation report.

7.10 A key challenge, as recognised by the case study schools, will be to find ways in which to sustain the progress that has been made via the Lead Creative Schools Scheme, share the learning and ensure that it feeds into the current programme of curricular reform. This process is not necessarily straightforward and potentially needs to be supported, as it will be essential if the Lead Creative Schools Scheme is to achieve its objectives of creative activities being truly 'mainstreamed' within schools in Wales (i.e. undertaken without support being provided).

7.11 **Recommendation 2: Explore the need for and ways of providing ongoing support to schools as they seek to sustain activities undertaken and cascade lessons learnt within their school(s) following their exit from the Lead Creative Schools Scheme.**

- 7.12 The limitations of the sample of teachers and artists completing the evaluation surveys to date are important to note. However, the data collated from both teacher and artist surveys to date support the findings of the case studies. They are generally positive in respect of the Lead Creative Schools Scheme, including positive feedback regarding:
- The experience of working with Creative Agents and Creative Practitioners;
  - The support provided by the Arts Council of Wales; and
  - The training provided.
- 7.13 The less positive feedback on the ‘application’ and ‘reflection and evaluation’ elements of the process needs to be noted, especially given the emphasis on ‘proof of concept’ and the sharing of findings within this programme. We are, however, aware that action is already being taken that seeks to address the issues identified.
- 7.14 **Recommendation 3: The changes being made to the documentation of planning and evaluation activities for the Lead Creative Schools Scheme should be reviewed on an ongoing basis so as to ensure that they are as efficient as possible but also provide the information necessary to monitor and evaluate the scheme.**
- 7.15 The positive feedback from teachers on the outcomes of participation in the scheme for themselves, the learners and the school in general is also welcome. The evidence collected to date suggests that the scheme is enabling new and different activities to take place within schools, which is again positive, although, importantly, we cannot say at this time whether those activities will be sustained after the schools exit from the scheme.
- 7.16 Responses to the survey to date suggest that existing positive attitudes amongst teachers (and artists) towards the role of creative approaches in learning are being further strengthened by participation in the Lead Creative Schools Scheme. There is no evidence to date that it is changing the views of those who are less open to these approaches. Those participating in the scheme already, for example, seem to have positive views on the value of creative approaches to teaching. Indeed, that is a key motivating factor for engaging with the scheme. The need to further explore the difference between a commitment to ‘arts and culture’ and a commitment to ‘creative learning’ is, however, acknowledged. This will be addressed as the evaluation progresses.

7.17 It is perhaps not unexpected at this relatively early stage in the scheme that stakeholders acknowledge that schools participating are likely to be those that can see the opportunities presented by the Lead Creative Schools Scheme. The challenge will be to break beyond that group of schools (and teachers) as the programme progresses; indeed, stakeholders indicate that — based on the numbers of schools participating and the level of interest in the scheme — they believe that this is already happening. Ongoing evidence collection through the evaluation will test this perception.

### **All-Wales Arts and Education Offer**

7.18 Less progress has been made by the schemes within the All-Wales Arts and Education Offer (Strand 2) than by the Lead Creative Schools Scheme (Strand 1), which can be explained in part at least by the fact that Strand 1 launched ahead of Strand 2 activities; thus, there is less emphasis on those activities within this report.

7.19 There was concern amongst stakeholders, supported by feedback collected by both the teacher surveys and the case studies, about the lack of progress — and indeed the effectiveness — of two elements of Strand 2: the Regional Arts and Education Networks and the Creative Learning Zone. Of particular concern are the apparent low levels of awareness and/or use of the networks and online portal. Both of these elements are widely considered to have a critical role in the effective delivery of the Creative Learning through the Arts programme as a whole in respect of sharing and cascading lessons learned throughout both the arts and the education sectors. It is therefore important to address the concerns that have been identified in this report.

7.20 **Recommendation 4: A review of both the Regional Arts and Education Networks and the Creative Learning Zone elements should be undertaken so as to ensure that they are ‘fit for purpose’ and can effectively deliver the vital role that both schemes are designed to play in the successful delivery of the Creative Learning through the Arts programme.**

## **Assessing programme achievements**

- 7.21 The evaluation has identified a concern amongst stakeholders (shared by the evaluation team) that it will not be possible to effectively assess a key objective of the Creative Learning through the Arts programme — its impact on pupils' attainment, specifically progress in literacy and numeracy skills — because of a lack of access to data held by the Welsh Government that would allow such an analysis to be undertaken (or at least attempted). Discussions surrounding this issue were ongoing at the time of writing this report; however, it is important that the matter be resolved as soon as possible.

## **Concluding remarks**

- 7.22 In conclusion, it is worth noting again the substantial goodwill towards the programme throughout all stakeholder groups, with strong motivation and enthusiasm towards achieving the ambition of the programme evident. This is very positive and bodes well for the next stages in the delivery of the programme.
- 7.23 Indications of positive outcomes (particularly for Lead Creative Schools) are positive and to be welcomed, though again need to be considered within the context of the limited data available to the evaluation at this time. Sustaining the progress made in participating schools, sharing learning and engaging with teachers, schools and artists (and the sectors more generally) not directly involved are all, however, vital in terms of achieving the ambitions of the programme to deliver a sustained change in teaching practices in Wales. Given their role in dissemination and broadening engagement, the issues identified in this report in respect of the Regional Arts and Education Networks and the online Creative Learning Zone are therefore of concern and need to be addressed as a matter of urgency.

## **Next steps for the evaluation**

- 7.24 The next round of fieldwork for the evaluation will take place in late 2017 and early 2018. This will include a further wave of surveys of teachers and artists as well as the development of a further round of case studies. The next report is due to be completed in April 2018.

## Appendix 1: More details on the Lead Creative Schools Scheme (Strand 1)

### Application process

Schools applying to be Lead Creative Schools identify key issues that they wish to address through a creative approach to learning. For example, a secondary school may choose to tackle low attainment in mathematics at Key Stage 3 using a range of techniques with which to engage and motivate learners. Perhaps a primary school may wish to develop innovative, cross-curricular approaches in order to boost literacy skills.

The design and quality assurance process with regard to the application, selection and recruitment of schools is critical, with a view to ensuring that issues identified by schools are plausible and in keeping with overarching aims related to literacy and numeracy. Lead Creative Schools applications from schools are checked by Arts Council of Wales regional teams for their eligibility, with their basic categorisation indicators noted so as to ensure that a good spread of schools are shortlisted:

School support categorisation<sup>11</sup>

Percentage of pupils eligible for free school meals (eFSM)

Number of pupils

Welsh-language and/or rural school.

A regional moderation meeting is conducted in which representatives from the Regional Education Consortia (RECs) meet with Arts Council of Wales Lead Creative Schools Scheme staff in order to moderate the scoring and assessment of local applications and to use their existing knowledge of the schools so as to recommend, or advise against, their inclusion in Lead Creative Schools in this round. The final decision as to the grant award offer is made at a National Panel meeting, at which additional conditions of the grant for successful applications can also be recommended. The National Panel includes Welsh Government and external advisers, as well as Arts Council of Wales officers.

The criteria sought in Lead Creative Schools applications are:

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<sup>11</sup> National School Categorisation System – 3 levels: Standard Group 1-4 (1 very good overall performance & 4 the greatest need for improved performance), Improvement Capacity A-D (A most capacity to improve themselves & D least capacity to improve themselves). These are then combined to give each school a Support Category as follows: Green – highly effective school – least support; Yellow – effective school; Amber – in need of improvement; and Red – in need of greatest improvement – most support.

- Senior management commitment and its ability to mobilise staff
- Evidence of the active involvement of learners
- Evidence of the Lead Creative Schools Scheme being integral to schools' vision and their SD plan priorities
- Evidence of a contribution to improving literacy and numeracy/reducing the impact of poverty on attainment
- Capacity to deliver.

The moderation meeting of the National Panel also seeks to:

- Achieve a balance throughout Wales/regions
- Achieve a good spread of primary, secondary and special schools
- Reflect the needs of rural/Welsh-medium schools
- Look at the priority given to schools facing significant challenges.

### **Implementation**

Supported schools are allocated a specially trained 'Creative Agent' who works with the school in order to develop a project which will address the school's identified priorities. The first term of the school year (autumn term) is spent planning the programme for the spring term. At this planning stage, activities and Creative Practitioners are identified and a Planning Form submitted to Creative Learning through the Arts programme staff for approval. The classroom creative learning activity between the pupils, teachers and 'Creative Practitioner' takes place in the spring term and internal reflective evaluation of the activity is undertaken in the summer term. Schools are supported for two years — with the second-year structure being the same as the first-year structure and with priorities and activities informed by Year 1 learning.

Creative Agents are recruited by and contracted to the Arts Council of Wales, while Creative Practitioners are identified by Creative Agents and schools and are contracted directly by the school through their Lead Creative Schools grant award. The Arts Council of Wales have provided a collated list of potential Creative Practitioners from individuals or organisations who have submitted Expressions of Interest. The Arts Council of Wales make no endorsement or assessment of these expressions of interest. Schools are not obliged to choose from this Register of Interest but it is provided as a tool with which to help them. The following table shows how costs are allocated throughout the Lead Creative Schools Scheme.

Teachers are described as being central to the scheme, partnering with ‘Creative Practitioners’ in designing and delivering new approaches and reflecting on their practices. Because of this, it is anticipated that there will be a transfer of knowledge and an improvement/change in teaching approaches with regard to their own classroom practices. This deep involvement of teachers during the delivery phases is also designed to ensure that they have a sense of ownership and is intended to help them to acquire confidence in delivering the arts and new creative skills.

In order to ensure that the school takes ownership of the improvement process, it is anticipated that the programme will also be embedded in the School Improvement Plan (SIP) — with benchmarking criteria agreed upon and data gathered to evidence impact.

It is anticipated that because experienced artists, working as Creative Agents and Creative Practitioners, will be active in the delivery of the programme, it will be of high quality and ensure that creative skills/attributes are catalysts for change. Effective recruitment and induction processes will, however, be necessary in order to ensure that the quality of the artists and Creative Practitioners will be sufficiently high to add value to projects and model the creative attributes and skills that the programme aims to foster.

Participating schools are supported for a minimum of two years in bringing about improvements in outcomes for learners; it is expected that changes will be embedded in teaching practices in order to generate a sustainable impact. Senior management support in embedding the intervention within a whole-school improvement policy is said to be key to the success of the intervention.

Because there will have been a clear expectation from the outset that teachers will share the knowledge, skills and experience that they gain from the scheme, both within their school and with other schools, it is anticipated that there will be a considerable spillover effect, helping to improve the quality of creative teaching within schools and between schools.

## Appendix 2: More details on the All-Wales Arts and Education Programme (Strand 2)

### Regional Arts and Education Networks

Four regional networks, defined by the same boundaries as those of the existing Regional Education Consortia, have been established to work with schools, the Regional Education Consortia, local authorities, and stakeholders in the education, arts, creative, cultural and heritage sectors. They are intended to increase and improve arts experiences and opportunities in schools by building bridges between the education and arts sectors.

Appointed via a competitive application process, the network administrators are as follows:

North Wales Arts and Education Network – a consortium led by Flintshire County Council

Central and South Wales Arts and Education Network – a consortium led by Arts Active<sup>12</sup>

Mid and West Wales Arts and Education Network – a consortium led by the University of Wales Trinity Saint David

South East Wales Arts and Education Network – a consortium led by Caerphilly County Borough Council.

The networks have the following remit:

- a) Collating and disseminating best practices
- b) Establishing and coordinating arts and creative learning networking opportunities (face-to-face and digital) for teachers, artists, and arts and cultural organisations
- c) Providing a 'brokerage' service between schools, artists and arts/cultural organisations
- d) Providing training opportunities for arts practitioners to improve and tailor their provision to the needs and priorities of schools
- e) Providing opportunities for teachers and artists to develop and share their knowledge and skills

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<sup>12</sup> The Arts Active Trust is a registered charity that supports education, community and audience engagement projects from St David's Hall and the New Theatre in Cardiff. The [Arts Active programme](#) aims to encourage people, from the youngest to oldest, to engage in and enjoy arts activity.

f) Managing and coordinating a 'Local Arts Champions' programme (introduced below).

As a further opportunity to benefit from the Creative Learning through the Arts programme, schools may nominate a senior member of staff to take the role of School Creativity and Arts Champion. This person will be the link between their school and the opportunities available through the regional network. The champions will be experienced teachers of the arts; therefore, it is possible that in Lead Creative Schools these champions may be the Lead Creative Schools Coordinators. Their schools will be funded to release them to spend short periods of time promoting best practices, supporting others in adopting similar approaches and/or bringing others into their school to observe and learn. Artists and arts/cultural organisations will also have the opportunity to undertake this role.

### **Experiencing the Arts Fund**

The Experiencing the Arts Fund is about encouraging schools to provide children and young people with opportunities to go 'one step further' in their exploration of creative, cultural and arts experiences. It includes two strands of support, as introduced below.

#### *Go and See*

Schools can apply for small, one-off grants of up to £1,000 to fund single visits to high-quality arts events in venues across Wales. Go and See experiences could include visits to performances and exhibitions or visits to experience arts professionals developing and creating their work. There will be no deadline for Go and See, meaning that schools can apply at any time but will need to do so at least four weeks in advance of the event that they wish to attend. Examples of activities that could be funded include:

Coach hire or other public transport costs;

Ticket costs; and

Workshop costs.

## *Creative Collaborations*

Creative Collaborations is more demanding on the applicant than is Go and See but offers higher levels of funding with a view to supporting more ambitious proposals and partnerships. Schools and/or arts organisations can apply for funding of between £5,000 and £25,000 so as to develop more ambitious and sustained projects.

Creative Collaborations 'Tasters' (£5,000 to £7,500) focus on smaller-scale projects with a strong element of experimentation and/or creative risk taking. They may involve elements of research and development. These projects are about 'dipping a toe in the water' and the emphasis should be on innovation, building new creative partnerships and trying something completely new. The Creative Collaborations 'Projects' element (£5,000 to £25,000) is to support proposals for larger-scale new and innovative work. Examples of activities that could be funded include:

- The professional fees of artists, creative practitioners and arts organisations;

- The costs of materials;

- Equipment hire and technical support; and

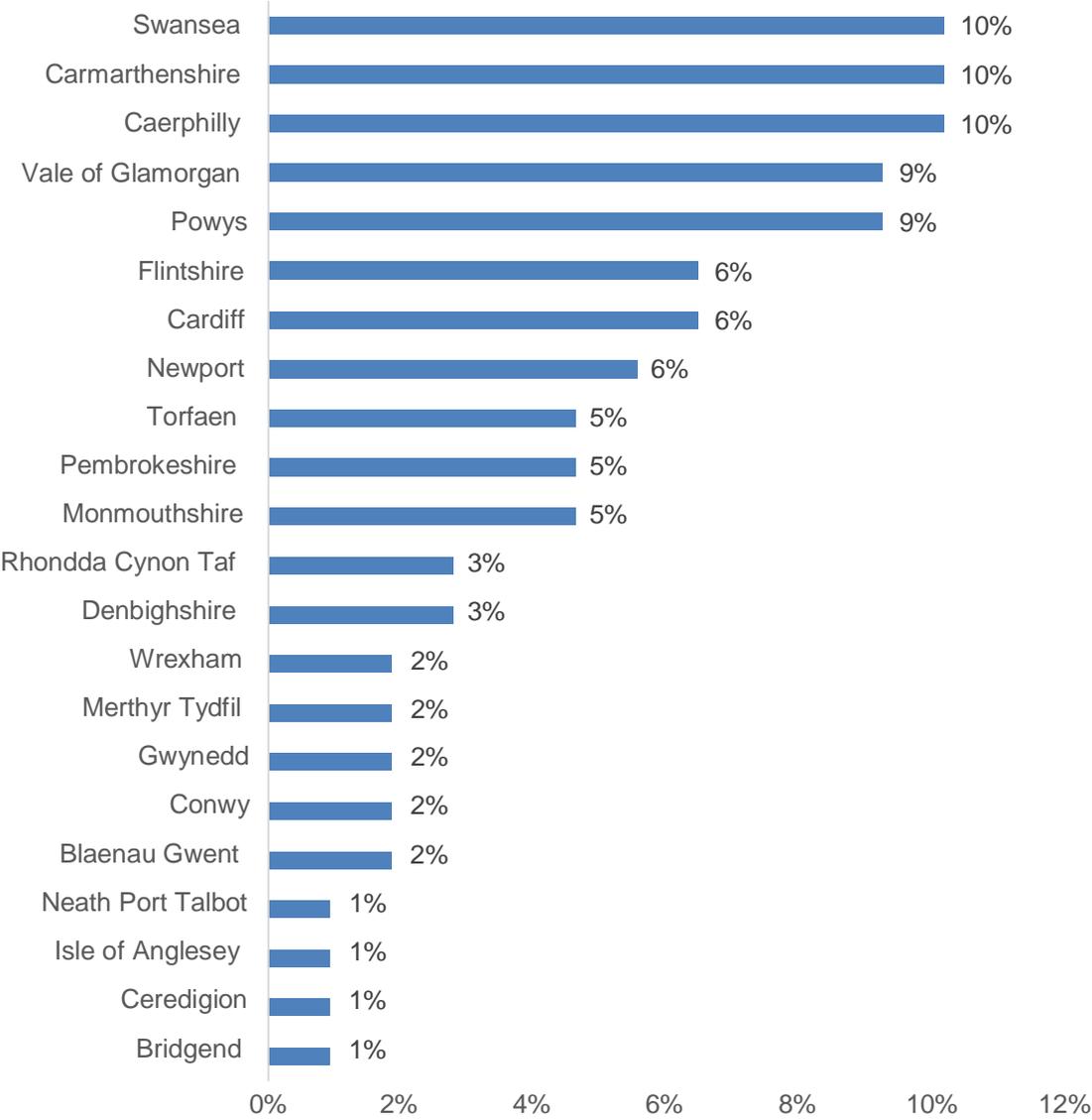
- Purchase of software, or a maximum of 12 months' access to an online platform, e.g. for a coding-based project.

There will be three opportunities to apply for Creative Collaborations (summer and autumn 2017 and spring 2018). Deadlines for applications will be published on the Arts Council of Wales website and announced in Creative Learning through the Arts bulletins.

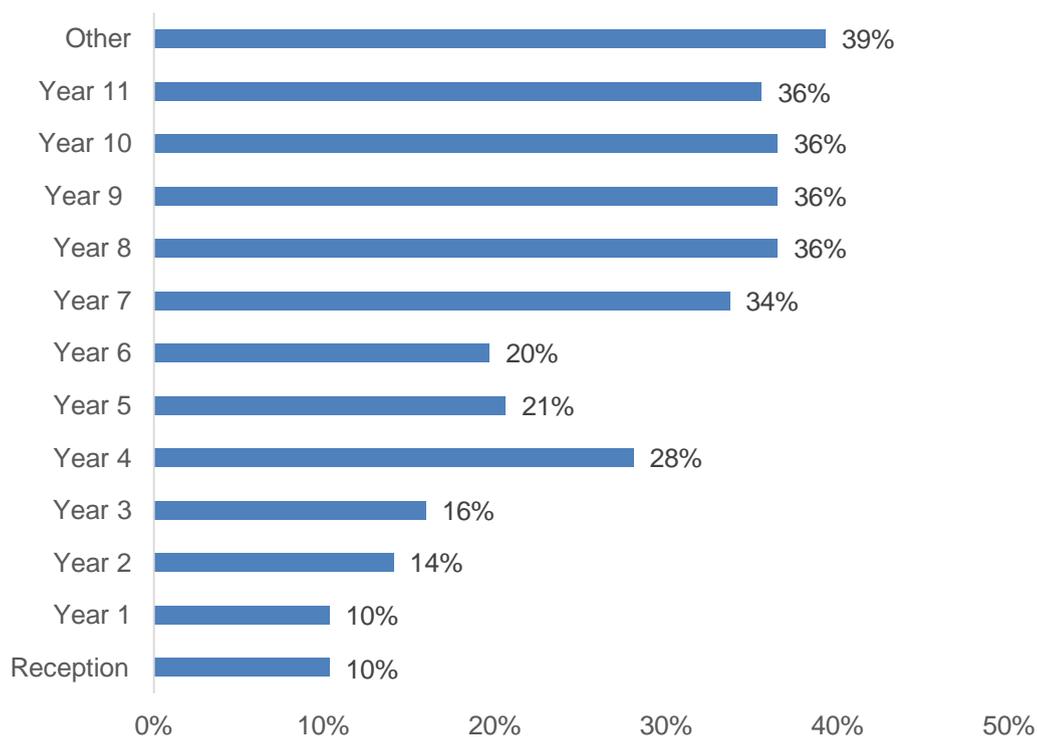
# Appendix 3: Additional data from the survey of participating teachers and artists

## Distribution of survey respondents: teachers

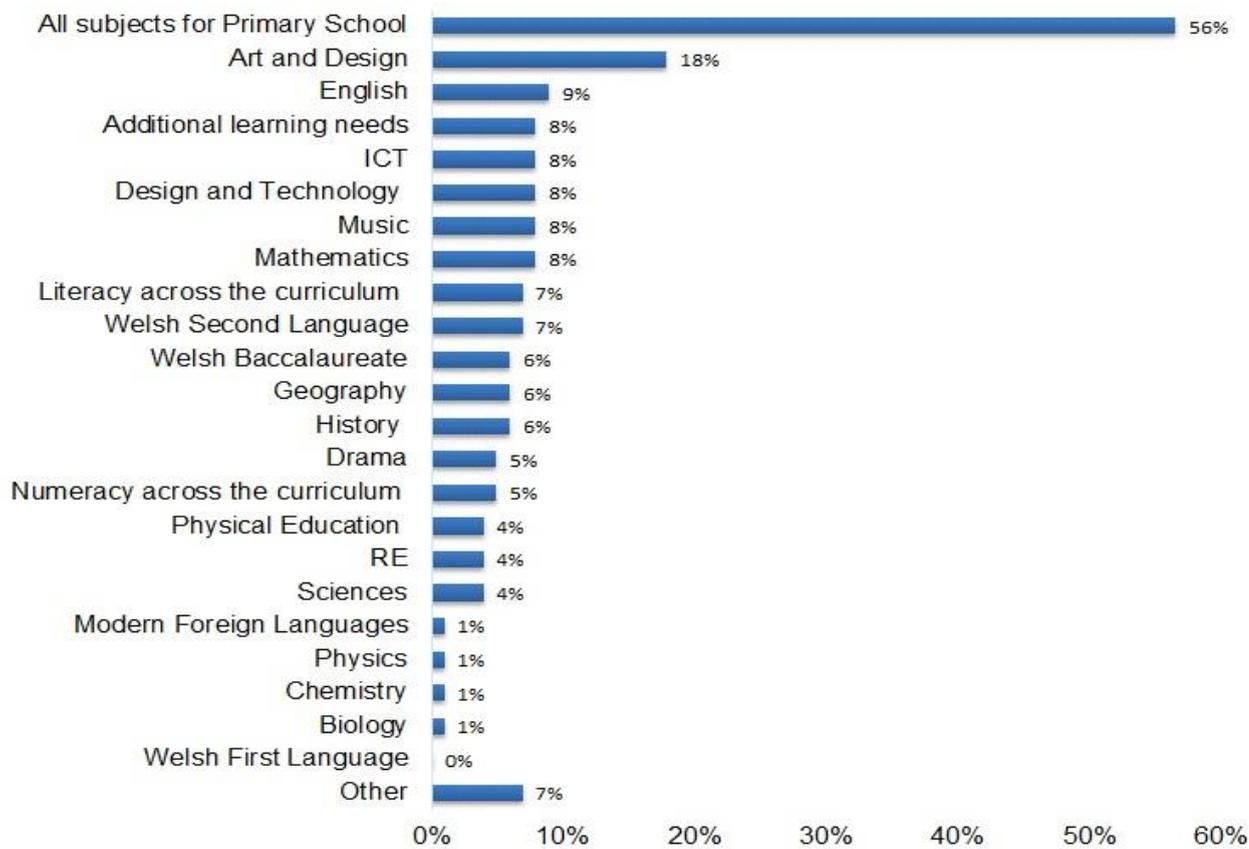
Figure A.1: Distribution of respondents, by Local Authority (n=108)



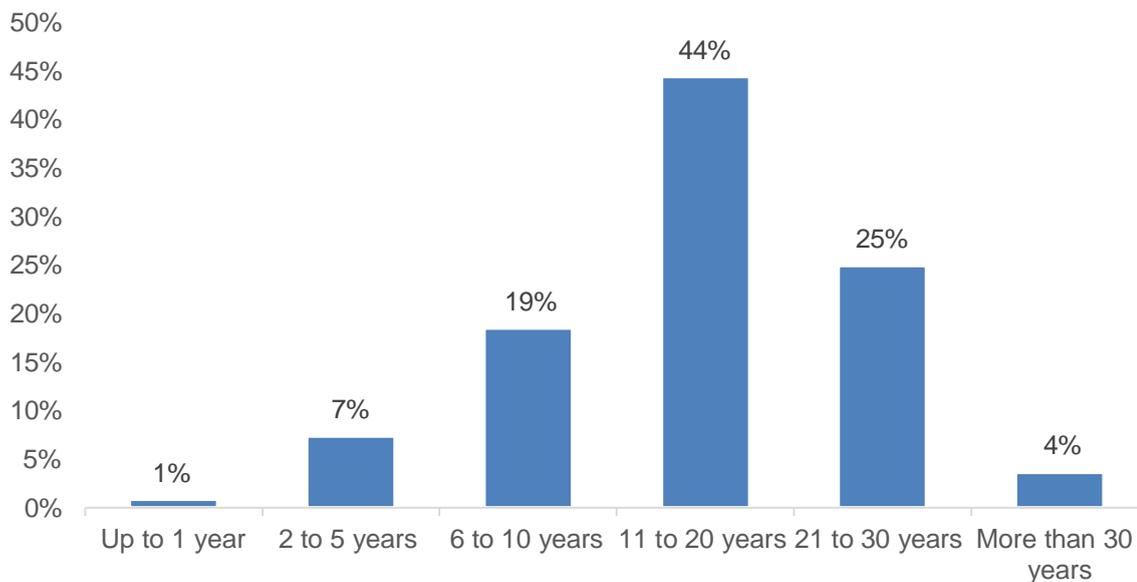
**Figure A.2: Distribution of respondents, by academic year taught (n=108, multiple responses possible)**



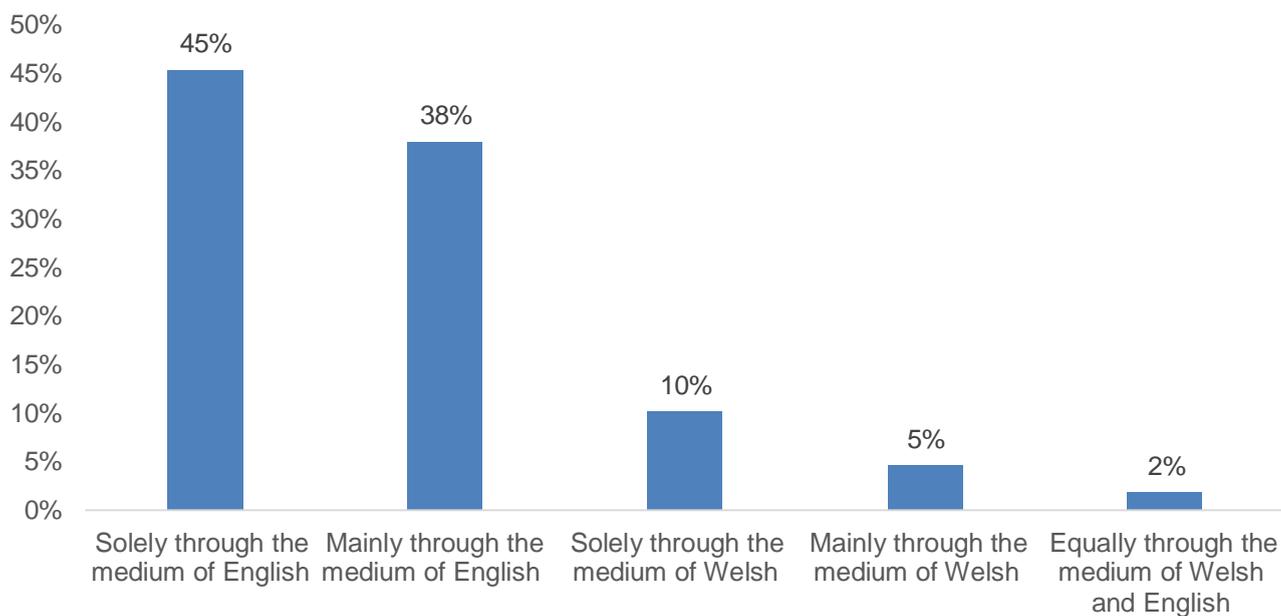
**Figure A.3: Distribution of respondents, by subject taught (n=108)**



**Figure A.4: The number of years that respondents had been teaching in schools (n=108)**

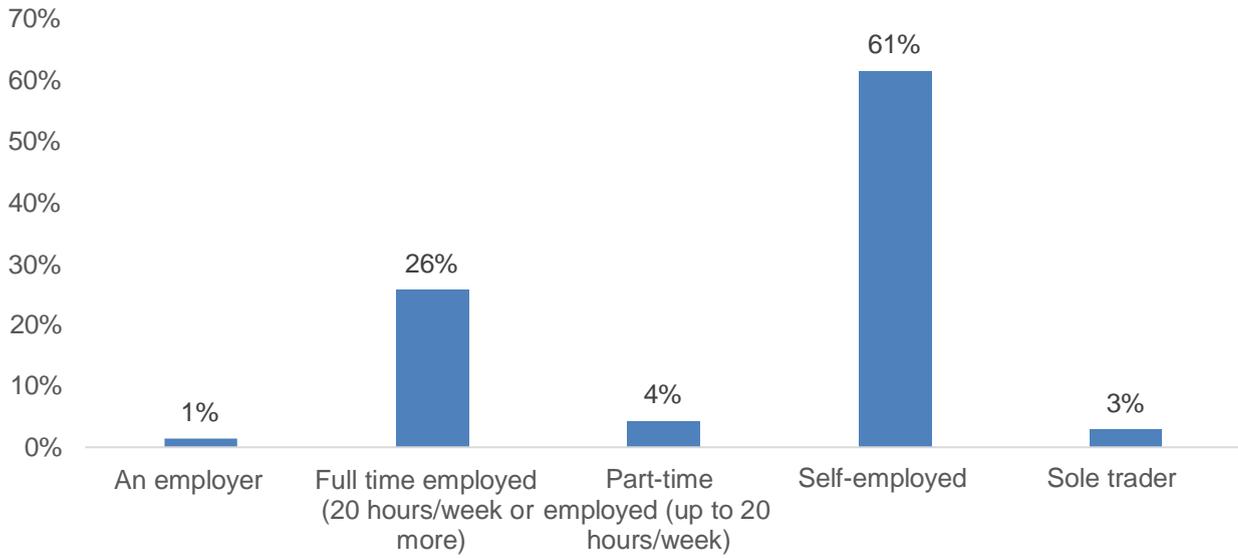


**Figure A.5: The language through which respondents taught (n=108)**

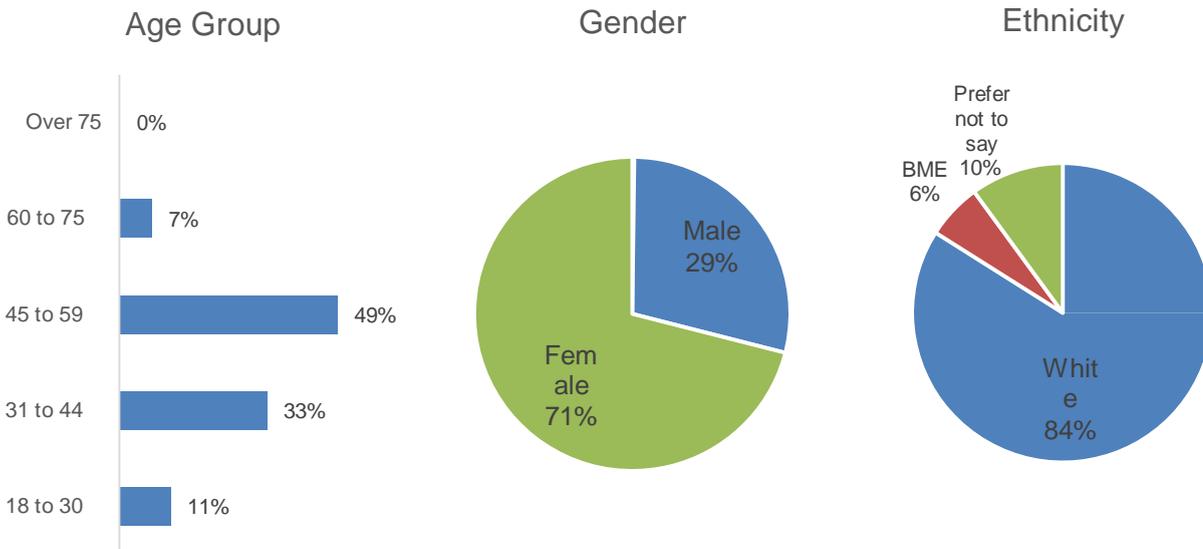


## Distribution of survey respondents: artists and arts organisations

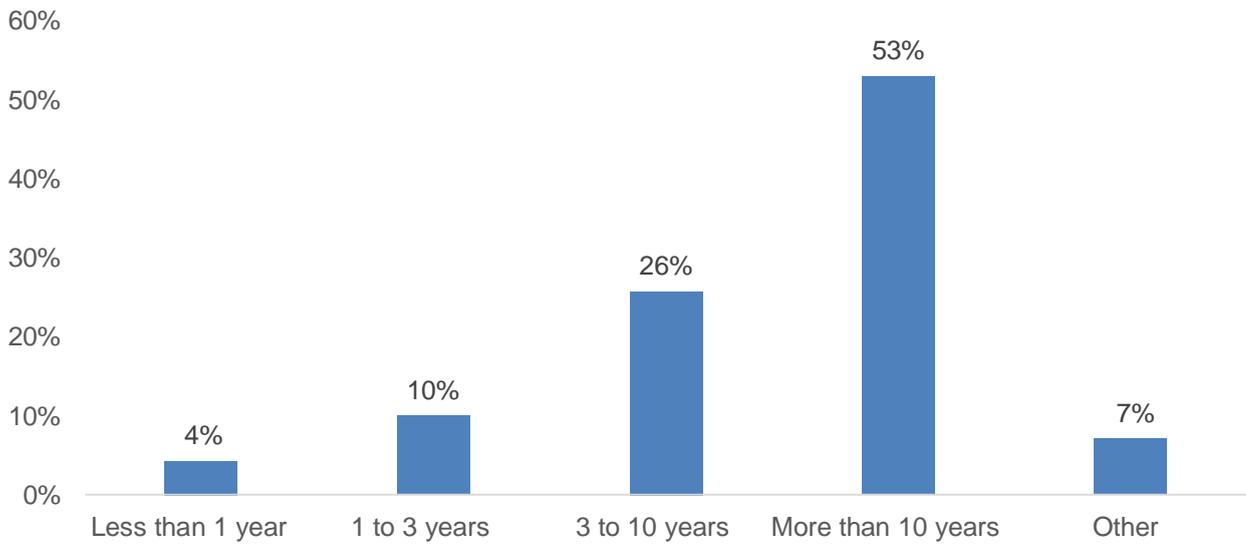
**Figure A.6: Employment status of respondents to the artists' survey (n=70)**



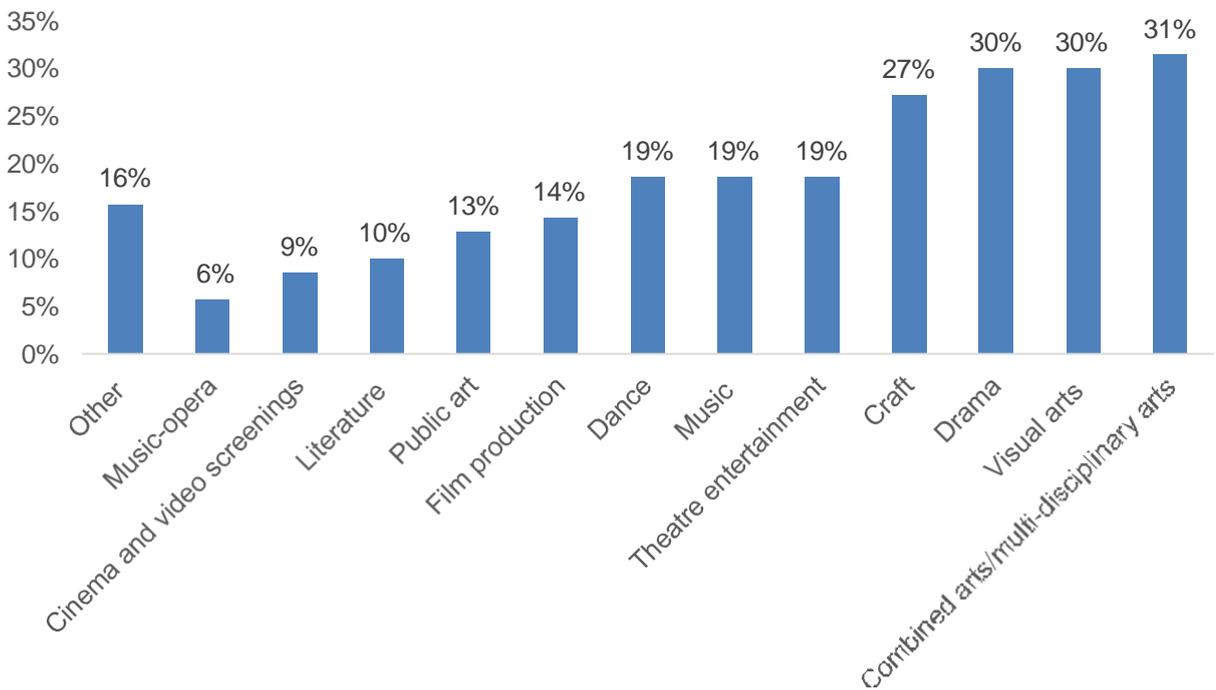
**Figure A.7: Age group, gender and ethnicity of respondents to the artists' survey (n=70)**



**Figure A.8: Years of experience of respondents to the artists' survey (n=70)**



**Figure A.9: Main art form/creative practice of respondents to the artists' survey (n=70)**



**Figure A.10: Location of respondents to the artists' survey (n=70)**

