

**National Foundation
for Educational Research**



**National Evaluation of Creative
Partnerships**

Final Report

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Overview

1. Introduction

This report presents the findings from the National Evaluation of the first two years of Creative Partnerships. A timeline for the early development of the initiative (from 1999 to 2005) is provided in Figure 1.

Figure 1: Creative Partnerships Timeline 1999 to 2005

Date	Creative Partnerships/arts policy event
May 1999	Publication of NACCCE Report (1999) which set out an agenda for creative and cultural education in schools
June 2000	Gerry Robinson, Chair of the Arts Council of England, makes a speech calling for every child to have direct experience of the professional arts by the end of their primary school education (Robinson, 2000).
July 2000	Announcement of ring-fenced funding for a new initiative called Creative Partnerships to be managed by the Arts Council of England (DCMS, 2001a)
Dec 2000 to March 2001	National consultation exercise is held
March 2001	Circulation of Creative Partnerships Policy Framework (DCMS, 2001b)
April 2001	Circulation of Next Steps: Creative Partnerships Implementation Strategy (DCMS, 2001c) and Creative Partnerships Interim Planning Guidance (DCMS, 2001d)
June 2001	Creative Partnerships Vision Statement
October 2001	Creative Partnerships National Director takes up post
April 2002	Creative Partnerships funding comes on stream. First 16 local Creative Directors begin to take up their posts.
January 2003	The Arts Council of England and the Regional Arts Boards merge to become a single organisation for the arts – Arts Council England
October 2003	Creative Partnerships Stocktake Report (McEvoy, 2003)
February 2004	Creative Partnerships National Director resigns
September 2004	Nine phase two Creative Partnerships offices begin work
September 2004	DCMS Policy and Delivery Agreement for Creative Partnerships
January 2005	Second National Director for Creative Partnerships takes up post

1.1 Creative Partnerships policy development

There have been a number of policy developments that have shaped Creative Partnerships during the evaluation period. The late 1990s saw the publication of the influential report from the National Advisory Committee of for Creative and Cultural Education entitled *All Our Futures: Creativity, Culture and Education* (NACCCE, 1999). The report argued for the importance of enabling children and young people to become educated in cultural and creative dimensions which extended beyond the boundaries of the so-called ‘creative arts’ into all areas of the curriculum. It made the case for bringing

creative and cultural education into the mainstream provision of primary and secondary schools.

The following year, Gerry Robinson, Chairman of the Arts Council of England, gave a New Statesman Lecture in which he set out a vision for a kind of 'creative entitlement' whereby no child would leave primary school without an opportunity to have direct exposure to the professional arts. He suggested that a new national initiative could be launched, bringing together arts colleges, arts organisations, artists, entrepreneurs and schools in: 'A potent collaboration with the potential to alter the quality of our education and our arts' (Robinson, 2000).

In July 2000, the Spending Review 2000 announcement submitted to the Cabinet Office and the Department of Culture, Media and Sport (DCMS) by the Arts Council of England, included the announcement of the Creative Partnerships initiative.

Creative Partnerships was officially launched in September of 2001. Its original purpose was stated as follows.

Creative Partnerships (working title) is an Arts Council of England¹ initiative that will start in April 2002. The programme will create new ways of including young people of school age in the cultural life of their communities.

The Partnerships will develop and nurture young people's creativity. They will support arts organisations and creative people working with young people. They will also develop innovative funding models to enable young people to participate in and enjoy the arts and culture... The high profile of the Creative Partnerships initiative will provide a way of promoting and celebrating the value of the arts in the lives of young people and their communities.

Arts Council of England website, Creative Partnerships update, 12/07/01

The Creative Partnerships initiative featured in the Government's green paper of the same year, entitled *Culture and Creativity, the Next Ten Years* (DCMS, 2001a). This stressed the importance of focussing attention on schools which lacked a tradition of engagement with creative professionals. The document set out the Government's vision for increased opportunities for all children to develop creative skills:

¹ In April 2002, the Arts Council of England and the Regional Arts Boards joined together to form a single development agency for the arts, named Arts Council England.

Our new policy, Creative Partnerships, will aim to achieve this by enabling children, teachers and creative professionals to work together – in both educational and cultural buildings. Britain's cultural organisations are often cited with admiration by other countries for their track record of creative work with young people – both in and out of school. However, arts activity has mainly reached the schools that have enthusiastic teachers and a habit of cultural activity. We should ensure that the best of our artists and companies can also reach the have-nots – the schools facing greatest challenges with less of a tradition of cultural achievement... Through this new national strategy we would aim to offer every child the opportunity to develop their creative potential and to experience regular visits to cultural institutions.

Such initiatives should help children to understand and experience a wide range of cultural possibilities, including those that arise from Britain's many diverse communities.

(pp. 10–11)

Phase 1 of the Creative Partnerships programme (designed to run from 2002–2004) received a grant of £40 million from the Department for Culture, Media and Sport (DCMS), working with the Department for Education and Skills (DfES). The programme is administered by Arts Council England and Creative Partnerships, with a small central Creative Partnerships team located in Arts Council England's national office.

Consultations were held with schools, DCMS, and national bodies representing culture, arts and education between August 2000 and April 2001. A National Director was appointed and took up his post in October 2001.

Creative Partnerships started in 16 areas of England. The areas were selected in relation to indices of multiple deprivation, taking into account cultural, coastal and rural isolation. Approximately 25 schools (primary, secondary and special) were selected in each area by the Arts Council of England in consultation with local partners. The first 16 Creative Directors, responsible for delivering the programme locally, took up their posts between April and September 2002.

In 2003, the Secretary of State for Culture, Media and Sport, and the Secretary of State for Education and Skills made a joint announcement that Creative Partnerships would receive a further £70 million to support expansion into 20 new areas of England, as well as continuing work in the existing 16 areas until 2006.

1.1 Policy guidance for Creative Partnerships

The major funding partners (Arts Council England, the Department for Culture and Sport and the Department for Education and Skills) agreed a number of policy documents which shaped the development of Creative Partnerships.

Creative Partnerships was subject to the June 2001 Policy Framework (DCMS, 2001b). There were nine targets for the initiative jointly agreed by the DCMS, DfES and Arts Council England. These were challenging and wide-ranging. They asserted that Creative Partnerships should have an impact on the perceptions, knowledge, attitudes and behaviour of all those involved (i.e. young people, teachers and headteachers, parents and creative individuals) as well as bringing about organisational/structural change (on schools, Local Education Authorities and creative and cultural organisations).

The 2001 Policy Framework stated that the main aim of Creative Partnerships was to:

- *Identify effective, sustainable partnerships between schools and the arts, cultural and creative organisations and individuals, leading to the development of a national strategy.*

The main objectives included:

- *To provide enhanced and enriched opportunities for young people to develop skills, knowledge, and critical appreciation of the arts, culture and creativity*
- *To provide opportunities for teachers to enhance their creative teaching skills*
- *Increased family and community involvement with the arts, cultural and creative bodies.*
- *To build the capacity for the cultural and creative sectors to be able to work effectively with schools in developing creativity in the process of learning*
- *To provide rigorous evidence of the effects of engagement with the programme, which can be used for further policy development*

Alongside the Policy Framework, the Arts Council of England devised an implementation strategy and interim planning guidance (DCMS, 2001c and d), in which the aim of the programme was identified as:

To create new ways of including young people of school age in the cultural life of their communities. It will develop and nurture young people's creativity. It will support arts organisations and creative people working with young people. It will also develop innovative funding models to enable young people making and enjoying the arts and culture and will focus on the creative industries in all their complexity (across subsidised, not-for-profit and overtly commercial; 'high art' and popular culture; craft, design and fine art etc.)

The Implementation Strategy included an identification of the 16 Creative Partnership locations and a description of the interim work to be led by Regional Arts Boards, pending the appointment of the National Director and local Creative Partnerships staff.

The Interim Planning Guidance consisted of three parts: guidance for the interim planning stage (up to September 2001); questions and answers; and a copy of the policy framework. The planning guidance stated that educational institutions (largely schools) selected for participation should demonstrate a whole-school commitment to working within the Creative Partnerships. It went on to explain that: 'This could be demonstrated through involvement with ArtsMark, development plans, involvement by the senior management team and/or the governing body.' (DCMS, 2001d, p. 5.)

In 2004, the DCMS, DfES and Arts Council England devised a further policy and delivery agreement for Creative Partnerships (DCMS, 2004). This explained that Creative Partnerships was one of four key projects contributing to the delivery of the first DCMS priority, namely: 'Enhancing access to a fuller cultural and sporting life for children and young people and giving them the opportunity to develop their talents to the full.' It stated that the aim of Creative Partnerships was to 'Foster effective, sustainable partnerships between school and the widest possible range of cultural and creative professionals, in order to deliver high quality cultural and creative opportunities for young people to develop their learning, both across and beyond the formal curriculum.' (DCMS, 2004, p. 8).

1.2 The National Evaluation

Arts Council England designed an evaluation framework with three strands:

1. A national evaluation of the Creative Partnerships programme

2. Local self-evaluation, designed to encourage critical self-reflection and improvements to practice
3. Research designed to investigate questions of interest to individual Creative Partnerships and taking forward knowledge about arts education and its effects.

Within this framework, the National Foundation for Educational Research (NFER) was responsible for the first strand, namely the national evaluation study. The NFER set out to provide a programme-level evaluation across all 16 Creative Partnerships areas, focusing on the process of the initiative, but also providing indications of outcomes (for example, by collecting perceptions of impact and by measuring attitudinal change).

The three main aims of the national evaluation are set out below.

1. To establish how far Creative Partnerships has achieved its goal of securing an increased participation of young people, schools and the wider community in creative and cultural activities.
2. To evaluate the impact of the programme on the key participant groups, namely: children and young people; creative professionals and arts, creative and cultural organisations (known in Creative Partnerships as 'Creatives'); teachers and schools; parents and governors; community and other partner organisations.
3. To analyse the lessons learned from Phase 1 and to offer practical recommendations for the roll out of the scheme.

The purpose of this report is to consider the evidence in relation to these three aims. However, we should point out that while the National Evaluation is contributing to the first aim (measuring participation levels), much of the data on this has been collected via a monitoring database, administered by the Creative Partnerships national team.

The national evaluation set out to collect data from the participant groups at different points during the progress of the initiative (i.e. the design had a longitudinal element). It included both quantitative and qualitative methods: questionnaire surveys; collection of attendance data; individual interviews; focus groups; and case studies.

The NFER was appointed to conduct the programme-level evaluation of Creative Partnerships in 2002. The information in this report concerns the period between autumn 2002 and summer 2004. The pace of change differed within and across the 16 Creative Partnerships areas. Most of the partner schools had implemented projects by the end of the 2002–3 school year, although some schools did not begin their main project activity until the spring or summer term of 2003.

1.3 What might we expect of Creative Partnerships at this stage?

Any initiative can be considered to have three main stages of development: initiation, implementation and incorporation (Fullan, 2001). These may be defined as follows:

- Initiation is the process leading up to and including the decision to proceed with implementation
- Implementation (or initial use) involves the first experiences of putting an idea into practice, during the first two or three years
- Incorporation (what Fullan refers to as ‘institutionalization’) is the stage at which the change either gets built in as an ongoing part of the system or disappears. This takes place after the first two or three years.

Using this frame of reference, the first part of the evaluation focused on Creative Partnerships as the initiative was moving through the initiation (planning) stage and had started implementation (the point at which project work began in schools). The initiative had not reached the incorporation stage during the evaluation period (2002 – 2004).

Professor Fullan has also commented on the amount of time it takes for an initiative to make a difference to attainment: ‘It takes about three years to achieve successful change in student performance in an elementary school. Depending on size, it takes about six years to do so in a secondary school.’ (Fullan, 2000, p. 581.)

Following Fullan’s typology, at this early stage in the development of Creative Partnerships, we would expect to see the establishment of infrastructure, including the setting up of Creative Partnerships areas, the appointment of staff, mobilisation of resources and the translation of ideas into practice. We would expect to find evidence of initial impact of project work on Creatives, school staff and young people. Initial impact might be anticipated in the form of exposure to new people, ideas, activities and experiences, and the development of specific skills via project work. We would not expect to see evidence of more fundamental changes at this stage (such as widespread changes in attitudes or behaviour). There should, however, be indications concerning the extent to which Creative Partnerships is embedding itself into the structure and culture of the schools and within the practice of Creatives. The strategic and organisational structures should be working well. We would also expect evidence that Creative Partnerships is identifying areas of strength and difficulty, and using this information to plan for future development and expansion.

1.4 About this report

This report sets out the main findings from the National Evaluation, identifies the key messages and makes recommendations for the future of Creative Partnerships. The report includes nine appendices, providing more detailed evidence. A full analysis of the survey data from schools, pupils and Creatives is provided in Appendices 1, 2 and 3. Appendix 4 presents an analysis of focus group interviews with parents and governors. An analysis of interviews with Creative Partnerships staff (Creative Directors, Programmers, Administrators and Brokers) and key partners (Creatives and LEA representatives) is presented in Appendix 5. Appendix 6 provides an overview of the information collected from case studies of Creative Partnerships schools. Appendix 7 provides information on the characteristics of schools participating at the beginning of the initiative (Autumn 2002). Appendix 8 reproduces the targets set for the initiative. A report on the methodology of the national evaluation, the survey samples and technical analysis is provided in Appendix 9.

2. Main findings

This section begins by presenting evidence on young people's participation in Creative Partnerships and goes on to discuss the key messages from each of the participant groups (i.e. educational organisations, young people, Creatives, parents and staff involved in delivering Creative Partnerships).

2.1 How many young people took part in Creative Partnerships?

The Creative Partnerships national team (also known as the 'hub team') set up a monitoring database to record details of Creative Partnerships projects in all 16 areas. This recorded the number of participants (especially young people, teachers and Creatives) who attended each activity.

The NFER evaluation supplemented the Creative Partnerships database by asking schools to record the names of young people who had attended Creative Partnerships activities each school term. The purpose of this was to establish how many individuals had attended one or more Creative Partnerships activities.

We sent attendance forms to 348 schools in the national evaluation sample in 2002–3, 151 of which provided attendance data for one or more of the three school terms. We repeated the exercise in 2003–4, when 266 schools provided data for Creative Partnerships attendance for one or more school terms. We then calculated the average number of young people attending Creative Partnerships for each type of school, and 'rounded up' the figures to represent all Creative Partnerships schools participating at the time. This calculation provided an estimated range of the number of participants, allowing for error, with a mid-point representing the most likely number of participants in Creative Partnerships in each year.

Our estimate for the number of individual children and young people attending Creative Partnerships activities in 2002–3 in 374 schools is about 61,000 (we are reasonably certain that the true figure lies between 51,000 and 71,000). Our estimate for the number of individual children and young people attending Creative Partnerships activities in 2003–4 is about 83,000 (we are reasonably certain that the true figure lies between 76,000 and 90,000)².

² As some of the same pupils attended Creative Partnerships in both years, it would be misleading to add the figures for the two years.

2.2 The impact of Creative Partnerships in schools

The main aim of the questionnaire surveys of schools was to identify the activities related to artistic, creative and cultural education and to measure any perceived changes in staff attitudes during the implementation of Creative Partnerships. We also asked about the impact of Creative Partnerships on teachers, pupils and schools as a whole. The questionnaires were sent to the principal contact person in each school, whom we refer to as the Creative Partnerships Coordinator. Coordinators were surveyed three times, once at the beginning of the initiative (Autumn term, 2002) and again at the end of the first and second years (Summer term, 2003 and 2004). We refer to these surveys as the pre-, mid- and post-involvement questionnaires.

Pre-involvement questionnaires were sent to all schools participating in Creative Partnerships at the beginning of the evaluation. Four Creative Partnerships areas had a delayed start, so schools in these areas were added to the evaluation sample at a later date. A total of 351 pre-involvement questionnaires were sent out in 2002, and 259 schools responded; 138 responded to the mid-involvement questionnaire and 251 (out of 357) responded to the post-involvement questionnaire. The questions in the pre- and mid-involvement questionnaires were very similar, so we restricted our initial analysis to the sample of schools responding to both questionnaires (138). The post-involvement questionnaire contained different questions, making direct comparisons less fruitful, so we included all 251 responses to the post-involvement questionnaire. (Full details of responses to the school questionnaire are provided in Appendix 1.)

2.2.1 What kind of schools took part in Creative Partnerships?

As noted above, it was the intention of Creative Partnerships to focus on schools in areas of deprivation. But each of these geographical areas is quite large and includes a number of schools. In most cases a minority of schools (around 25 per area) were selected to participate in Creative Partnerships. An analysis of the characteristics of Creative Partnerships schools showed that they could be described as facing challenging circumstances (see Appendix 7). Creative Partnerships schools tended to have a high proportion of children eligible for free school meals and two thirds accommodated children speaking English as an additional language. The academic performance of these schools tended to be below average, especially in secondary schools.

We were interested to find out about the prior involvement of Creative Partnerships schools in arts and cultural activities. The original announcement from DCMS (2001a) suggested that the initiative would focus on schools with less of a tradition of cultural achievement. Subsequently it was decided that selected schools should be able to demonstrate a whole-school commitment to

working with Creative Partnerships, including evidence of existing creative and cultural involvement, such as an ArtsMark Award (DCMS, 2001d).

An orientation towards the arts, creativity and culture in Creative Partnerships schools was reflected in answers to the pre-involvement questionnaire (see Appendix 1). For example, 32 of the 138 participating schools (23 per cent) had ArtsMark Awards. This is much higher than would be expected in a random sample of schools: records provided by Arts Council England show that 958 of the approximately 22,000 schools³ in England held an Arts Mark award in 2002 (about four per cent).

The questionnaire responses showed a commitment to creative and cultural involvement amongst Creative Partnerships schools: almost all (91 per cent) of Creative Partnerships school coordinators felt that their young people had ‘a range of opportunities to express their creativity’ and 67 per cent considered that their young people had ‘access to a wide range of cultural experiences’ before the advent of Creative Partnerships.

This level of existing participation in arts and cultural activities poses some challenges for an evaluation attempting to identify the added value brought about by participation in Creative Partnerships.

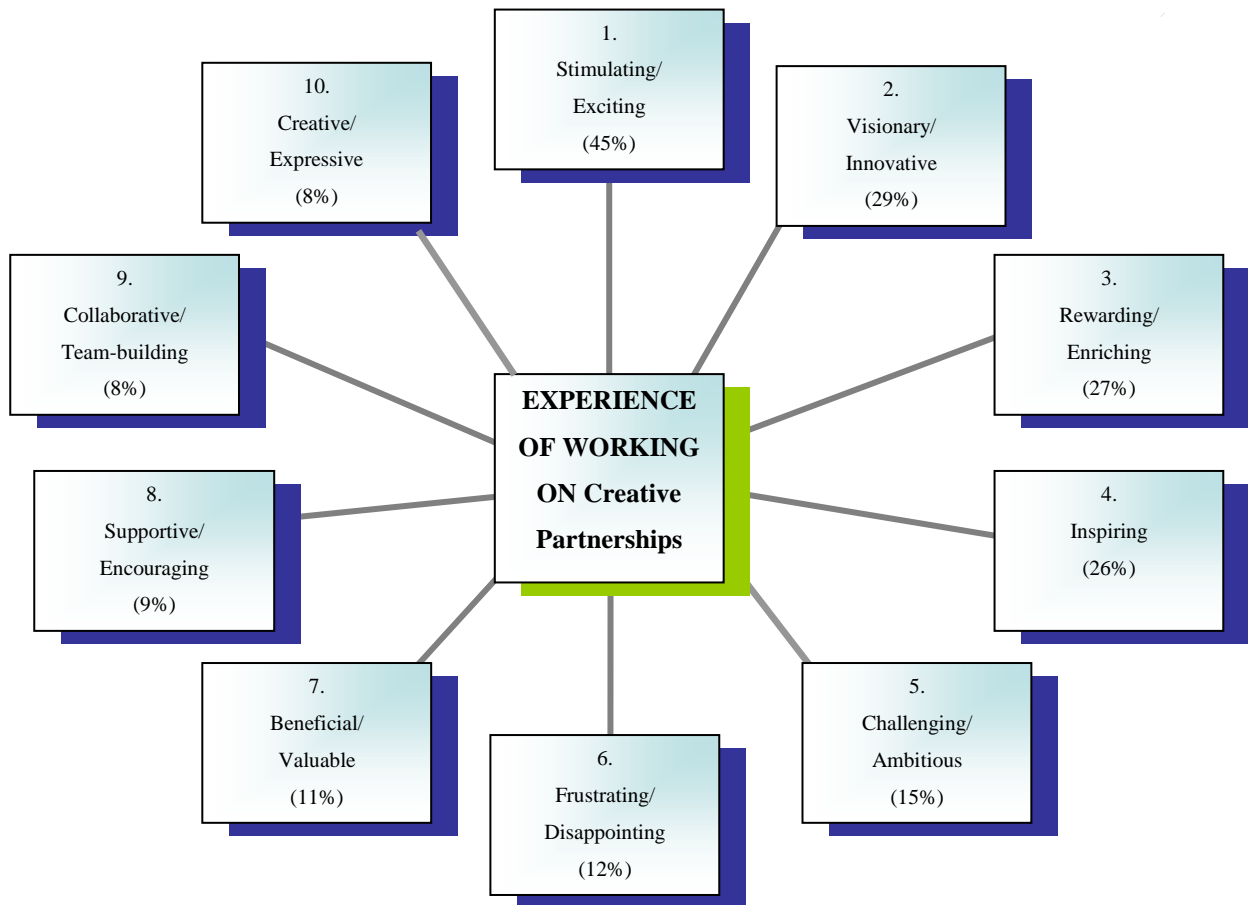
2.2.2 What did school Coordinators think of Creative Partnerships?

Creative Partnerships Coordinators had many positive things to say about Creative Partnerships after two years of involvement (i.e. in their responses to the post-involvement questionnaire). For example, when asked to provide three words to describe their experience of Creative Partnerships, the most common answers to this open-ended question conveyed a sense of excitement and inspiration, with Coordinators considering Creative Partnerships to have been: stimulating/exciting (45 per cent); visionary/innovative (29 per cent) rewarding/enriching (27 per cent) and inspiring (27 per cent). In fact, all of the top ten answers to this question were positive, with the exception of ‘frustrating/disappointing’ (12 per cent). This can be seen in Figure 2.

³ This calculation includes maintained infant, first, primary, secondary and special schools but not nursery schools, independent schools, or colleges of further or higher education.

Figure 2: Words Creative Partnerships Coordinators used to describe their experience of Creative Partnerships (post-participation)

Responses to an open-ended question in the post-participation questionnaire, administered in 2004 (n=251)



- Creative Partnerships Coordinators were asked to write down three words which best described their experience of working on Creative Partnerships projects.
- The diagram shows the ten most frequent types of response.
- Creative Partnerships Coordinators used a wide range of words to describe Creative Partnerships and so the research team grouped together words with the same/similar meaning.
- The concepts are reported in order of frequency, with Box 1 being the most common response. The percentage of responses ranged from 45 per cent for 'stimulating/exciting' to eight per cent for both Box 9 'collaborative/team-building' and Box 10 'creative/expressive'.

2.2.3 Changes in school-level factors

Despite the already high levels of arts and cultural participation among Creative Partnerships schools, Coordinators provided some positive indications of Creative Partnerships' impact, even during the first year (in their answers to the mid-involvement questionnaire). For example, there was an increase in the number of Coordinators who agreed/strongly agreed with the statement that their young people had 'access to a wide range of cultural experiences'. This rose from an already high level of 67 per cent before Creative Partnerships to 85 per cent after the first year (an increase of 18 percentage points). There were also increases in the proportion of Coordinators who considered their young people would 'leave school with the skills they need to be successful in life' (an increase of 15 percentage points) and had 'parents who place a high value on arts, creative and cultural education' (an increase of 11 percentage points). We compared the Coordinators' responses to each of the statements on the two occasions in order to see whether their strength of agreement had changed (e.g. to see whether Coordinators had changed their answers from 'agree' to 'strongly agree'). Using this approach, all of the increases mentioned above were sufficiently large to be considered statistically significant⁴.

For the post-involvement questionnaire (in 2004), we asked a more direct question about the perceived impact of Creative Partnerships on participating schools. We did so for two reasons. First, as the level of agreement with the statements in the questionnaires was already high, it would be difficult for the evaluation to record any further progress, due to 'ceiling effects'. Second, we felt that it was appropriate to ask direct questions about the 'added value' of Creative Partnerships after two years of involvement.

The post-involvement school questionnaire asked Creative Partnerships Coordinators to rate their level of agreement with five statements about the impact of Creative Partnerships on the school, such as their ability to help young people to learn about their own culture, and on the status of arts, creative and cultural education in the school (see Appendix 1 for further details). The answers to these questions revealed that most Coordinators considered Creative Partnerships to have impacted on all five indicators. For example, over 80 per cent agreed that Creative Partnerships had helped staff to identify each young person's talents; young people to reach their full potential; and staff to express their own creativity. There were even higher levels of agreement with two items concerning the impact of Creative Partnerships on school ethos: over 90 per cent of Coordinators agreed that Creative Partnerships had helped their organisation to place a high value on arts,

⁴ Throughout this report, differences are considered statistically significant at the five per cent level ($p < 0.05$).

creative and cultural education and that it had helped their organisation to become a creative place in which to work.

2.2.4 The impact of Creative Partnerships on school staff

Creative Partnerships Coordinators' responses provided indications of a growth in creative activity among school staff during the implementation of Creative Partnerships. For example after the first year, 83 per cent agreed that their school's staff had 'specific opportunities to express their creativity at work' (compared with 75 per cent prior to Creative Partnerships) and there was a small increase in the percentage of Coordinators who felt that staff helped 'each young person to identify and develop their talents' (from 92 to 96 per cent). Both of these results showed a statistically significant difference in the proportion of Coordinators who increased their level of agreement (e.g. from 'agree' to 'strongly agree'). In addition, 80 per cent of Coordinators reported that their staff had participated in training/development activities designed to extend their own creativity (compared with 72 per cent in the year before Creative Partnerships), although this increase was not sufficiently consistent to be statistically significant.

For the reasons stated above, the third (post-involvement) questionnaire asked a more direct question about the added value of Creative Partnerships. One question asked Creative Partnerships Coordinators whether they felt Creative Partnerships had had four specific impacts on staff. A majority of Coordinators agreed that Creative Partnerships had helped staff in all respects: to develop their own cultural awareness (58 per cent); to express their own creativity (82 per cent); to identify and develop each young person's talents (82 per cent); and to believe that developing young people's creativity is important (90 per cent).

2.2.5 School visits to arts and cultural venues

The questionnaire included questions about school visits to arts and cultural venues. The original vision for Creative Partnerships included an aim relating to increasing children's visits to cultural institutions (DCMS, 2001a). Although this aim did not form part of the subsequent policy framework (DCMS, 2001b), the interim planning guidance suggested that Creative Partnerships opportunities for young people might include: 'The opportunity to experience artistic activities through visits to "creative places" outside the school: theatres, museums, libraries, historic buildings, recording or film studios' (DCMS 2001d, Appendix 1). It was also envisaged that the initiative would result in increased numbers of young people attending cultural organisations in the longer term.

The evaluation set out to measure the extent of school visits to arts and cultural venues (and also the extent of young people's visits to such venues – see Section 2.3.5 below).

The extent of school visits to arts and cultural venues was quite high in the sampled schools at the pre-involvement stage, with over half reporting that their organisation had taken young people on visits to museums, historic buildings, theatres and art galleries in the year before the advent of Creative Partnerships. There was a drop in the percentage of schools reporting visits to arts and cultural venues in the year following the implementation of Creative Partnerships. In particular, the percentage of schools making visits to museums fell from 85 to 75 per cent and those visiting historic buildings fell from 74 to 57 per cent (both of these were statistically significant changes).

This downward trend was maintained in the second year of Creative Partnerships, when even fewer responding schools reported visiting most types of cultural venues⁵. For example, the percentage of schools making visits to museums fell again in 2004 to 69 per cent. However, the percentage of schools making visits to historic buildings increased slightly between 2003 and 2004 from 57 per cent to 65 per cent, although this was still below the level recorded by schools responding in 2002 (74 per cent). The only type of venue which the same proportion of Creative Partnerships schools visited in 2001–2 and 2003–4 was the theatre (69 per cent).

One possible explanation for the decrease in the proportion of Creative Partnerships schools making visits to arts and cultural venues is that it may be part of a broader trend for schools to cut back on trips in 2002–4, due to heightened concerns about young people's safety and associated issues of teachers' liability and school insurance cover. We were unable to find any official statistics on this, but a debate in the House of Lords (11th January, 2005) highlighted concerns that school trips had declined for a number of reasons, including fear of litigation. It is also likely that staff in Creative Partnerships schools did not feel as great a need to take young people to visit arts/cultural venues because of the emphasis on in-school projects involving creative providers.

2.2.6 School Coordinators' views of the impact of Creative Partnerships on pupils, staff and others

The school questionnaire contained a series of open-ended questions asking for Coordinators' impressions of the impact of Creative Partnerships on

⁵ Because the sample of responding schools in 2004 differed slightly from that in 2002, we have not attempted tests of statistical significance for comparisons between 2002 and 2004.

different groups, namely: young people; school staff; the organisation as a whole; parents; and other educational organisations. The responses were highly consistent in 2003 and 2004.

Coordinators identified a wide range of impacts of the initiative on young people. They felt that Creative Partnerships had broadened the range of young people's experiences, improved their confidence/self-esteem and given them the opportunity to work with 'experts'. They also noted that young people had developed their creativity and artistic skills. One Coordinator said: 'They [the students] have been given a rich and exciting range of experiences which have stimulated creativity in every curriculum area.'

When asked about the impact of Creative Partnerships on staff, Coordinators noted a variety of influences, the most common of which was that staff had discovered new ways to enrich teaching and learning. This answer was much more common in 2004, suggesting that the influence of Creative Partnerships on teaching and learning was more strongly emphasised in the second year of their involvement (when 88 per cent of Coordinators reported that staff had been involved in CPD activities as part of Creative Partnerships). Coordinators felt that staff had broadened their approaches to teaching as a result of taking part in Creative Partnerships, as one Coordinator said: 'Appreciation of the effectiveness of using a variety of approaches to learning has led to a marked change in some practice.' Another commented that: 'Working with Creatives has shown staff some new ways of working [and] how to get the best out of certain pupils.'

In addition to affecting their teaching approach, Coordinators felt that Creative Partnerships had helped staff to extend their own creativity and had increased their knowledge and skills, with positive consequences for their job satisfaction. One Coordinator said: 'Staff have been enthused and refreshed by injections of new ideas and concepts. Their own creativity has been enriched.' Another Coordinator wrote: 'The impact upon staff has been beyond all possible expectations. All staff have had opportunities that are unique, different and that have acknowledged them as professionals with a major responsibility for inspiring tomorrow's generation.'

As far as the impact on the whole school was concerned, there was a strong perception that Creative Partnerships had led to an enhancement of creativity throughout the school. For example, one Coordinator observed that, as a result of Creative Partnerships: 'A cohesive creative ethos pervades the school.'

Coordinators felt that Creative Partnerships had offered new teaching and learning opportunities, with a greater diversity of opportunity for pupils of all abilities and different learning styles throughout the school. As one said:

‘Through Creative Partnerships activities we are better able to meet the different learning needs of our children and provide a challenging, rich curriculum with more opportunities for children to achieve.’

Coordinators also acknowledged that Creative Partnerships had raised the profile of the arts in their schools, as one said: ‘Creative Partnerships activities have provided us with the opportunity to further develop and extend work already begun and to develop new aspects to the arts in school.’

There was an underlying sense that large-scale projects were generating a particularly strong response. Some projects were acknowledged to have promoted successful team work among teachers (especially those teaching different subject areas in secondary schools). In fact, over 90 per cent of the Coordinators responding in 2004 reported that their school had been involved in cross-curricular projects as a result of Creative Partnerships. Just under 60 per cent of schools had held ‘whole school’ activities as a result of the initiative. As one secondary school Coordinator writing in 2003, said:

Large projects have promoted team working and not only united the arts faculty but have brought on board staff from other disciplines. Seeing other people at work has changed teaching methods, approaches and styles, and higher expectations have lifted the work of the students, providing greater job satisfaction.

Several Coordinators described Creative Partnerships as a cohesive force in the school, as one Coordinator writing in 2004 commented: ‘Creative Partnerships has given the school a sense of direction.’

Not surprisingly, the chief impacts of Creative Partnerships were felt on the people (staff and pupils) directly involved in project work. However, Coordinators were able to identify an impact on parents, especially in the school’s ability to put on performances or displays of pupils’ work. A few Coordinators reported that parents had been directly involved in creative projects. In addition, some Coordinators felt that parents had become more appreciative of their children’s creativity as a result of Creative Partnerships. For example, one Coordinator, writing in 2004, reported that parents had: ‘Been awestruck by the work done in school and the eventual outcome of having their own children performing. They had realised that we all underestimate children’s capabilities.’

The impact of Creative Partnerships on other schools was mainly felt in the fostering of good relationships, although some Coordinators noted specific instances of partnership working and sharing ideas with staff in other schools as a result of Creative Partnerships. This had been assisted by opportunities

for continuing professional development (CPD), which 41 per cent of Creative Partnerships schools said they had provided for other schools during 2003–4.

The responses of Creative Partnerships Coordinators indicate that they perceived a wide range of impacts of Creative Partnerships on their schools. What comes through is a belief that projects had impacted on creativity for those taking part, but had also raised the awareness of creative work within the organisation as a whole. Creative Partnerships was considered to have had an impact on teachers' practice, resulting in a broadening of experience to include different, less prescriptive approach to teaching. Coordinators thought Creative Partnerships had had a positive impact on confidence and skills for staff and young people alike and had led to a greater appreciation of the importance of creativity and the arts. In some cases, Creative Partnerships Coordinators felt that the initiative had had the effect of uniting the whole school in a common purpose, encouraging sharing and celebration of the school's achievements. Creative Partnerships was considered to have impacted on creativity, confidence, skills and opportunities for teachers and pupils. There was, however, little mention of an impact of Creative Partnerships on cultural awareness in Coordinators' answers to these questions.

2.3 The impact of Creative Partnerships on young people

The data from the surveys of young people is less directly informative about Creative Partnerships than that provided by the surveys of Creatives or school Coordinators. This is because the evaluation brief was to measure the impact of Creative Partnerships on pupils' attitudes and behaviour, but the decision was taken to do so indirectly for the most part (i.e. avoiding asking specific questions about their participation in Creative Partnerships). This decision was taken for two reasons. First, it was thought that young people may not recognise their projects as being part of Creative Partnerships. Second, it was felt important not to bias their responses by implying that young people should think or behave in certain ways *because* they had been involved in this particular initiative. Nevertheless, the surveys of young people do provide an insight into young people's attitudes towards different aspects of creativity and culture and the extent to which they feel schools should foster these.

The findings reported in this section are based on responses from 1709 primary pupils and 757 secondary pupils; who responded to the surveys in

both 2002 and 2004⁶. Further information from the pupil surveys is presented in Appendix 2.) The large number of pupils in the primary and secondary school samples means that their views are likely to be representative of pupils in Creative Partnerships schools (see Appendix 9 for a fuller discussion of sampling).

2.3.1 Measuring young people's attitudes

The pupil questionnaires consisted mainly of 'closed' items, asking young people to respond to a set of statements (such as 'I have lots of good ideas') by ticking one of three boxes ('yes', 'not sure', 'no'). These statements were designed to measure aspects of creativity, culture, self-confidence, motivation and attitudes towards school work.

The statements on self-confidence, motivation and attitudes towards school work were derived from well-established instruments used previously at the NFER. The statements on creativity and culture were designed especially for this evaluation, based on the targets set for the initiative, the aims of the National Curriculum (QCA, 1999), the work of the National Advisory Committee on Creative and Cultural Education (NACCCE, 1999) and a body of research into creativity (see for example Sharp, 2001). The questionnaire included statements focusing on learning about other cultures (measuring young people's interest in learning about the lives and religious beliefs of people from other countries and from other periods in history). We should however point out that learning about other cultures was not a specific objective of the initiative as outlined in the policy framework (DCMS, 2001b).

We used a statistical technique called 'factor analysis' to identify patterns underlying young people's responses to these questions and thereby to form 'factors' that represented responses to a group of individual items. For example, young people's self-perceptions of creativity (such as having good ideas, having lots of ideas, and problem-solving) correlated with aspects of self-confidence, communication and organisation. We named the resulting factor 'organised problem-solving'.

The factors derived from the primary questionnaire were:

- Organised problem solving

⁶ Full details of response rates are given in Appendix 9. Response rates for the pupil surveys are difficult to calculate because questionnaires were sent in batches to the Creative Partnerships Coordinator. We do not know exactly how many questionnaires were administered or how many young people were participating in Creative Partnerships at the time. Responses of young people in the primary and secondary phases were analysed separately. All statistically significant differences between primary and secondary samples are reported.

- Attitude to schoolwork
- Effort and motivation at school
- Social confidence
- Confidence in class
- Interest in other cultures

The factors derived from the secondary questionnaire were similar, although two further factors were identified:

- Organised problem solving
- Attitude to schoolwork
- Effort and motivation at school
- Social confidence
- Confidence in class
- Interest in other cultures
- Non-instrumental attitude
- Attitude to teams

2.3.2 Changes in young people's attitudes

The results from the factor analysis show that young people already had very positive attitudes at the time of the pre-involvement survey. All factors were scored on a ten point scale, where zero indicated an entirely negative attitude, five points indicated a neutral attitude and ten points indicated an entirely positive attitude. The average score for the young people involved in our surveys was over six points for all the factors, and the majority of the factor scores were over seven points at the pre-involvement stage. The most positive scores were recorded for the factor reflecting 'effort and motivation at school' which was over eight points for both samples (of primary and secondary school pupils) at the pre-involvement stage.

These findings indicate that in their own estimation, young people were already well motivated at school, felt confident, were generally well disposed to learning about other cultures and felt able to express their creativity before the advent of Creative Partnerships.

The comparisons between factor scores derived from the questionnaires administered at the beginning of Creative Partnerships and at the end of the second year of Creative Partnerships showed a mixed pattern among primary and secondary pupils: some attitudes became less positive, some remained the same and a few became more positive during the evaluation period. Primary

pupils' attitudes were more likely to show positive changes, whereas secondary pupils' attitudes were more likely to become less positive during the evaluation period.

As noted above, six factors were derived from the primary questionnaire. Pupils' scores were virtually the same in 2002 and 2004 for one of the factors (confidence in class). There was a small but statistically significant decline in scores on two factors (attitude to schoolwork, and effort and motivation at school). Primary pupils' scores on three factors became significantly more positive (organised problem-solving, social confidence, and interest in other cultures).

Of the eight factors derived from the secondary questionnaire, scores were virtually the same for four factors (non-instrumental attitude, organised problem-solving, social confidence and confidence in class). There was a small but statistically significant decline in scores on three factors (attitude to schoolwork, effort and motivation at school and attitude to teams). Secondary pupils' scores became more positive in relation to one factor (interest in other cultures).

This analysis showed evidence of consistent trends for both primary and secondary pupils in relation to three factors. Both groups of pupils showed a decline in attitudes to schoolwork and effort/motivation at school. On the other hand, the attitudes of both groups became more positive in relation to their interest in other cultures.

The trend for scores of young people's attitudes to remain the same or decline during the 2002–4 school years has a number of possible explanations.

- Young people were about one year and nine months older by the time of the post-participation survey. It is possible that young people's attitudes become less positive as they grow older (i.e. an age effect)⁷
- The surveys took place towards the beginning and end of the school year. It is possible that young people feel more positive towards the beginning of the school year than at the end (i.e. a seasonal effect)
- It is possible that Creative Partnerships was having a neutral or negative effect on young people's attitudes
- It is possible that young people held somewhat unrealistic views about themselves which became more realistic due to their exposure to Creative Partnerships
- It is possible that a combination of other factors was influencing young people's attitudes (i.e. effect of unknown influences).

⁷ Previous research has identified that pupils' enjoyment and motivation at school tends to decrease as they get older – see Lord and Jones (2006, forthcoming).

We carried out some investigation of two of these possibilities, using the pre-, mid-and post-involvement data (see Appendix 9 for more details). First, as the dataset included young people of different ages, we investigated the relationship of factor scores to age. We found a statistical trend for older pupils to have less positive attitudes in some respects but more positive attitudes in others. For example, older primary pupils had higher scores on three of the factors and lower scores on two.

Once we took account of the impact of age on these factors, it had the effect of accounting for most of the positive changes in primary pupils' attitudes to organised problem-solving and social confidence. It also explained most of the negative change in primary pupils' attitudes to schoolwork. This meant that changes in these three factors became non-significant once the influence of age was taken into account. However, in the case of 'interest in other cultures', the analysis showed that older primary pupils tended to have less positive scores on this factor. Nevertheless, primary pupils' responses to the post-involvement questionnaire showed evidence of a significantly positive trend, suggesting that the real change in attitudes towards other cultures was larger than we had previously thought.

The age-related analysis had only a minimal effect on the scores of secondary pupils. Older secondary pupils tended to have less positive attitudes towards schoolwork, but the decline in their scores on this factor at was still significant, even when the effects of age were taken into account.

The fact that the questionnaires were administered at different times of year provided us with an opportunity to consider the impact of seasonal effects. The pre-involvement questionnaire was completed by most pupils in the autumn term of 2002, whereas the mid- and post-involvement questionnaires were administered in the summer term (of 2003 and 2004). We investigated the possibility of a seasonal effect by comparing the results obtained at the pre-, mid- and post-involvement stage. If responses were similar at the mid- and post-involvement stage, but were very different at the pre-involvement stage, we might infer that the time of year was affecting pupils' attitudes.

The significant reduction in primary pupils' attitudes to schoolwork and to effort and motivation at school, evident when comparing the pre- and post-involvement survey data was not evident when comparing their responses to the mid- and post-involvement questionnaires. This raises the possibility that the reduction in scores between pre- and post-involvement may be influenced by seasonal factors. A similar trend is apparent in the secondary pupils' scores for attitude to schoolwork, which showed a reduction between the pre- and

mid-involvement surveys, but was little changed between the mid- and post-involvement surveys.

What we learned from this additional analysis was that several of the factors appeared to have been influenced by an age effect, but this was not sufficient to explain all of the observed difference between pre- and mid-involvement scores. It is possible that the collection of data at different times of year influenced the observed decline in attitudes to schoolwork (both samples) and in primary pupils' attitudes to effort and motivation at school. To summarise, the statistically significant changes in attitude scores during the first two years of Creative Partnerships, after taking account of age and seasonal effects:

- Primary pupils' scores became more positive in relation to their interest in other cultures
- Secondary pupils' scores became less positive in relation to their effort and motivation at school and their attitudes to teams. Their attitudes became more positive in relation to their interest in other cultures.

The extent to which these changes are influenced by Creative Partnerships or by other initiatives is still an open question. The trend for a positive change in these pupils' interest in other cultures (this measure largely concerned an interest in multicultural learning) is noteworthy, and may have some connection with Creative Partnerships, but the fact that an improved understanding of other cultures was rarely identified by Coordinators as an outcome of Creative Partnerships leads us to be cautious in suggesting a causal link between the positive trend in attitudes and these pupils' involvement with Creative Partnerships.

2.3.3 Young people's demand for creative provision

Article 12 of United Nations Convention on the Rights of the Child (UNHCHR, 1989) states that children and young people have a right to involvement in decisions about their education. The British Government responded to this in their publication *Learning to Listen* (CYPUP, 2001) and the Department for Education and Skills produced *Listening to Learn* (DfES, 2003) which encouraged educational providers to collect young people's views on their educational experiences.

The survey contained a set of questions asking young people whether they thought schools should provide certain things, and whether they thought *their* school provided these things for *them*.⁸ The questions focused on aspects of creativity, namely: 'being creative'; 'using imagination'; thinking of 'different

⁸ While we asked young people for their views on the curriculum, we should point out that young people have no direct influence over curriculum content.

ways to solve problems'; 'inventing new things'; and 'finding out what people are good at'. The answers to these questions showed that young people felt that schools should help their pupils to do these things, with over 70 per cent of young people agreeing with each of these statements at the pre-participation stage. The two most popular aspirations were that schools should help young people to 'find out what they are good at' and should help young people 'to be creative', with over 85 per cent of primary and secondary pupils agreeing with these statements.

It is to be expected that aspirations would outstrip experience (in other words, more young people would be expected to want something than would feel their school provided it). Interestingly, our data demonstrates that the difference between aspirations (what young people felt their school should provide) and experiences (what young people felt their school actually provided for them) were relatively small in Creative Partnerships schools – mostly of the order of a few percentage points. For example at the pre-involvement stage, 84 per cent of the primary sample said they felt their school should help people to be creative and 79 per cent thought their school did help them to be creative. (This also suggests that these schools were already encouraging creativity before Creative Partnerships.)

The biggest disparity between aspirations and expectations was shown in relation to 'inventing new things', especially among secondary pupils. At the pre-involvement stage, 77 per cent of the secondary sample agreed that schools should 'help people to invent new things' but only 42 per cent felt that their school had helped them to do so. This is likely to reflect the greater difficulty in achieving this particular aspiration: it is obviously easier for schools to help young people to be creative, think of different ways to solve problems, or use their imagination, than it is for schools to help young people to 'invent new things'.

Comparisons between the pre- and post-involvement surveys showed a consistent trend. The percentage of young people agreeing with each of the aspiration statements tended to remain at the same level, or to increase slightly. The percentage of young people who thought their school helped them to achieve each of the aspirations tended to stay the same among primary pupils, but to decrease by a few percentage points among secondary pupils.

Due to the relatively large number of young people in the samples most of the changes, although small, were statistically significant. For example, significantly more primary pupils thought that their schools should 'help people be more creative' and 'help people to use their imagination' in 2004. However, the proportion of primary pupils who thought their schools actually

helped them to ‘be more creative’ or ‘use my imagination’ was the same in 2002 and 2004.

The aspirations of secondary school pupils rose significantly in relation to two statements. More young people thought that schools should ‘help people to develop as individuals’ and ‘help people find out what they are good at’ in 2004 than in 2002. There was a sense that secondary pupils were somewhat disappointed with their schools’ delivery on certain aspects of creativity, with significantly fewer young people agreeing that their school helped them to ‘be creative’, ‘use my imagination’ or ‘find out what I am good at’ in 2004 than in 2002.

This apparent decline in ‘delivery’ on aspects of creativity for secondary pupils could be interpreted as a disappointing finding for an initiative designed to help young people develop their creativity. But we should point out that this trend is in line with the general decline in positive attitudes for the factor scores noted above, and could be affected by the same influences (including age and seasonal effects). It is also possible that young people exposed to Creative Partnerships had their expectations of what schools could deliver raised by their involvement in the initiative. Further analysis of the data revealed that the decline in the extent to which pupils felt creative provision was delivered by their school can probably be explained by the fact that pupils were older at the post-involvement stage.

2.3.4 Young people’s demand for cultural education

The questionnaire for secondary pupils included two questions concerning ‘learning about culture’. Young people were asked whether they thought their school should help young people to learn about their own culture and about the culture of others⁹. They were then asked whether they felt *their school* helped *them* to learn about their own culture and the culture of others. (Because of their level of conceptual sophistication, these questions were not included in the questionnaire to primary school pupils.)

There was an interesting pattern of results in the responses to these questions. At the pre-involvement stage, a majority of the secondary pupils who responded to our survey felt that schools should help young people to learn about their own culture (74 per cent) and should help young people to learn about other people’s culture (71 per cent). However, there was a large difference in the extent to which they felt schools were helping them to

⁹ Again, while we asked young people for their views on the curriculum, we should point out that young people have no direct influence over curriculum content.

achieve these two aspirations at the pre-involvement stage. In fact, 70 per cent of the secondary pupils felt their school was helping them to learn about other people's cultures (only one per cent less than those who said they actually wanted schools to do this) whereas only 53 per cent of young people felt their school was helping them to learn about their own culture (a shortfall of 21 per cent). This suggests a disparity in young people's views about the extent to which schools are helping them to learn about 'their own culture' and about 'the culture of others' and could possibly be related to the ethnic backgrounds of the young people.

An analysis of the differences between secondary pupils' responses at the pre- and post-involvement stage shows that the percentage of young people who said they felt schools should help them learn about these aspects of cultural education stayed the same, whereas there was a small decline in the percentage of young people who felt that their school was fulfilling these aspirations. The decline in the percentage of young people who felt their school helped them to learn about their own culture in 2004 compared with 2002 was not statistically significant, but the decline in the percentage who thought their school was helping them to learn about the cultures of others (again comparing responses in 2004 with those in 2002) was a statistically significant change.

Cultural education is a complex area of social enquiry and it is not clear which aspects of cultural education Creative Partnerships set out to influence. Nevertheless, young people's perceptions of learning about culture may be something Creative Partnerships would wish to explore further in future, in relation to the aspiration that the initiative will lead to an 'enhanced perception of the importance of culture and creativity in education' (Targets 1 and 2 – see Appendix 8).

2.3.5 Young people's visits to cultural venues

The surveys included a question asking whether young people had visited certain cultural venues in their own time in the past year. The venues we asked about included the following five arts and cultural venues: museum/art gallery; theatre; cinema; public library; and a live music venue. We wanted to avoid making young people feel uncomfortable if they had not made any such visits, so the question also asked about three other types of venues popular among young people, namely: 'a zoo, aquarium or wildlife park'; 'a place where they play professional sports'; and 'a theme/adventure park'.

Previous research has shown that young people acknowledge the influence of other people in relation to involvement in artistic and cultural activity. Harland *et al.* (1995) found that young people under 17 were more likely to be influenced ('turned onto the arts') by their family whereas those over 17 were

more likely to be influenced by teachers or friends. We therefore anticipated that patterns of visits to cultural venues was likely to vary according to age group, as young people of primary school age are more likely to visit such venues with family members, whereas young people of secondary school age are more likely to visit such venues with peers. Separate analyses were therefore carried out for young people attending primary and secondary schools.

The analysis of this question shows a range of cultural participation. At the pre-involvement stage, over 95 per cent of young people in both types of school (primary and secondary) said they had visited at least one of these venues in their own time during the past year. The most popular venue was a cinema (visited by 86 per cent of primary and 90 per cent of secondary pupils). Other popular venues were: a theme park; a zoo, aquarium or wildlife park; and a public library (each visited by between 83 and 73 per cent of primary and secondary pupils at the pre-involvement stage).

There were some differences apparent in the pattern of attendance among primary and secondary-age pupils at the pre-involvement stage. Children attending primary schools were more likely to have visited a museum or art gallery in their own time during the past year (68 per cent) compared with young people attending secondary schools (53 per cent). Primary pupils were also more likely to have visited a theatre in their own time (63 per cent) than was true of secondary pupils (52 per cent). Secondary pupils were more likely to have visited a live music venue in their own time (57 per cent) compared with primary pupils (49 per cent).

Comparisons between the pre- and post-involvement surveys indicate a few increases in the percentage of primary and secondary pupils who had made visits to the listed venues in their own time. Primary pupils were significantly more likely to have visited a cinema or sports venue and secondary pupils were significantly more likely to have visited a theatre, cinema or live music venue in 2004. The proportion of young people making visits to all the other venues either stayed the same or declined¹⁰. A possible explanation is that young people of secondary age were getting older and were making their own choices with regard to participation in visits to cultural venues.

2.3.6 Young people's experiences of Creative Partnerships

In the post-participation survey we included two open-ended questions specifically about young people's experiences of Creative Partnerships. This

¹⁰ There was a statistically significant decline in the extent of secondary pupils' visits to a public library, a zoo/aquarium/wildlife park and a theme/adventure park.

provided an opportunity to find out from the pupils how they thought Creative Partnerships had affected them. The questions asked young people to tell us their most and least favourite thing about Creative Partnerships. These questions revealed that young people enjoyed the opportunity to work with Creatives. As one secondary pupil said: 'We got the chance to work with professionals, which was a good opportunity. It helps us to develop as actors, dancers, etc.' Primary pupils enjoyed making things (e.g. art and design work). Both primary and secondary pupils enjoyed activities in drama, dance and music. Both groups also said that they enjoyed working with other young people and that Creative Partnerships activities had been fun. One secondary pupil described Creative Partnerships as: 'AMAZING, it really touched me and it was a great experience'.

There was a much lower response to the question asking about young people's least favourite aspect of Creative Partnerships (34 per cent of secondary pupils did not respond to the question and 13 per cent stated there was nothing they disliked). Young people's comments tended to be very varied and specific to individual projects. The only common themes evident in young people's comments were that a few (four per cent of young people in both samples) had not enjoyed working with particular Creatives and a few (five per cent of the primary and six per cent of the secondary sample) had found the activities uninteresting.

2.4 Messages from Creatives

The main purpose of the survey to Creatives was to gather information about their work for Creative Partnerships and their perceptions of the impact of Creative Partnerships on themselves, pupils and others involved. A questionnaire was sent to 249 Creatives in all 16 areas during the summer of 2003 (the end of the first year of the initiative). A total of 161 people responded (65 per cent). A separate sample of Creatives was surveyed in the summer of 2004 and a total of 168 people responded (58 per cent).

The Creatives who responded represented a wide range of art-form disciplines¹¹. For example in 2004, the sample of Creatives worked in the visual arts (42 per cent) theatre/drama (25 per cent) combined arts (23 per cent), music (21 per cent) and dance (16 per cent). Just over half (55 per cent) of those responding in 2004 were employed by an arts organisation, such as a theatre or dance company.

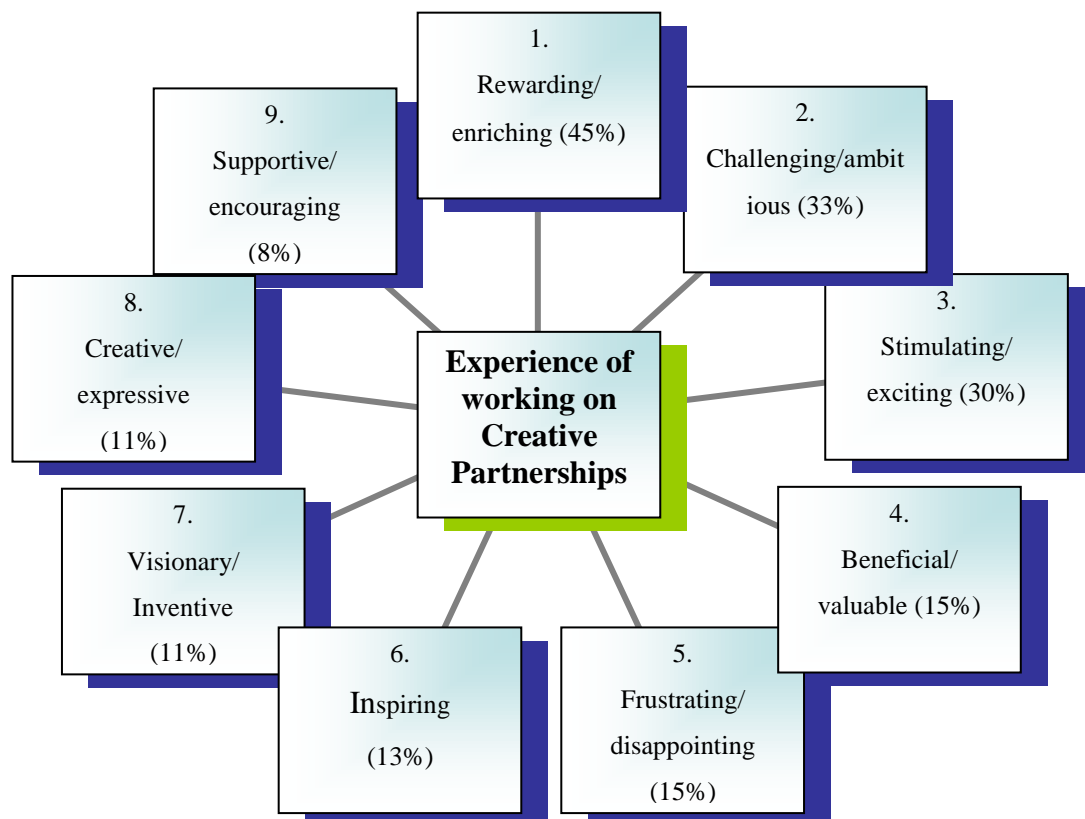
¹¹ The questionnaire offered Creatives a list of art-form/creative areas, related to the indicative list included in the Policy Framework (DCMS, 2001b). These were: combined arts, dance, literature, music, theatre/drama and visual arts. Creatives were also given the option of ticking an 'other' box and giving a description of their area of practice.

2.4.1 Creatives' experiences of Creative Partnerships

Creatives' responses to the survey questions were highly consistent in 2003 and 2004. In general, Creatives reported very positive experiences of Creative Partnerships. When asked (in an open-ended question) which three words they would use to describe working on Creative Partnerships. Figure 3 shows the most common responses in 2004 were: 'rewarding/enriching' (45 per cent), 'challenging/ambitious' (33 per cent) and 'stimulating' (29 per cent). The only negative reply to appear in the top nine answers was 'frustrating/disappointing' (15 per cent).

Figure 3: Words Creatives use to describe their experience of working on Creative Partnerships projects

Both the first and second questionnaires contained an open-ended question inviting Creatives to choose three words they would use to describe their experience of working on Creative Partnerships projects. The responses from the second questionnaire (in 2004) are presented in the diagram below (n = 168).



- Creatives were asked to write down three words which best described their experience of working on Creative Partnerships projects.
- The diagram shows the nine most frequent types of response.
- Creatives used a wide range of words to describe Creative Partnerships and so the research team grouped together words with the same/similar meaning.
- The concepts are reported in order, with Box 1 being the most common response.
- The responses in 2004 were similar to those given by Creatives in the first questionnaire.

Creatives said their main reason for wanting to be involved in Creative Partnerships was the opportunity to work on longer-term projects, with scope for real partnerships to develop over time. As one Creative said: 'We welcomed the opportunity to develop longer term relationships with schools, enabling deeper understanding of individual schools' communities and cultures, which informs the planning and delivery of projects.' Another said: 'I enjoy longer-term projects, where noticeable progression, development and enjoyment can be achieved.'

Creatives valued the chance to make links with schools, develop their own work and to put creativity at the heart of young people's education. They recognised the value of stable funding over a period of time.

The questionnaire responses also demonstrated Creatives' identification with the purpose of Creative Partnerships, with one saying: 'I respect and am excited by the ethos of Creative Partnerships – trying to integrate creativity into the delivery of the curriculum.'

In order to provide a context for Creatives' comments about the 'longer-term' nature of Creative Partnerships projects, Creative Partnerships national office and Arts Council England provided us with some further information about the length and funding of projects involving Creatives working in schools. This showed that average length of Creative Partnerships projects with young people (i.e. those in what is called the 'Creative Programme') was 266 days and the average spend per project was £8,849.

Arts Council England funds a programme called Grants for the Arts, which makes grants to individuals, arts organisations and other people who use the arts in their work. The programme supports time-limited activities that benefit people in England or help artists and arts organisations in England to carry out their work. The average length of projects focussed on work with young people in 2003/4 (the time of our surveys) was 249 days with an average award of £13,915 per project.

A comparison of the information provided about the two initiatives therefore suggests that Creative Partnerships projects were a little longer than projects funded under Grants for the Arts, but the average spend per project was considerably lower for Creative Partnerships than for Grants for the Arts. Reasons suggested by Creative Partnerships for the greater average length and lower cost of their projects included:

- Subsidy from schools (which may have paid for some elements of project costs)
- In-kind contributions from schools
- The fact that long-term work involves only one set of start-up activities. Projects in which Creatives help teachers to develop

their own practice can lead to projects of a longer duration as teachers can sustain more elements of practice for themselves.

2.4.2 Creatives' views of the impact of Creative Partnerships on participants

We asked Creatives for their views of the impact of Creative Partnerships on themselves and others. Most Creatives felt that the Creative Partnerships had lived up to their expectations. They identified a variety of positive impacts of Creative Partnerships on young people, school staff and on themselves.

Creatives felt Creative Partnerships had made a difference to them. They saw the main influence on their own work as the development of their own skills and practice. They also felt they had developed their confidence, teaching skills and understanding of schools. In addition, Creatives mentioned that they had gained networking opportunities, and had benefited from the financial security of longer-term contracts. One Creative summed up the influence of Creative Partnerships in the following way: 'Creative Partnerships has given me more confidence as an artist. I have met a lot of contacts. I feel I have shifted a gear in my studio work.'

Creatives identified the main difference Creative Partnerships had made to young people and staff as improving self-confidence and learning new skills. They said that young people had benefited from experiencing the enjoyment of creative activities, developed artistic/creative skills and having access to a wider range of opportunities. They also felt that young people had gained a sense of ownership through project work. One Creative commented that Creative Partnerships had 'empowered' young people by giving them: 'a more active role in their own educational and social development'.

Creatives thought that teachers learned new ways of delivering the curriculum through Creative Partnerships and had experienced partnership working. One commented: 'I think teaching staff learn a great deal from Creative Partnerships projects – probably more than the kids!' Another said: 'Seeing a specialist teach often gets rid of the fear of teaching a creative subject – it allows teachers to see how to approach a potentially daunting subject.'

2.4.3 What was distinctive about Creative Partnerships for Creatives?

Most of the Creatives surveyed in 2004 had had considerable experience of delivering activities for schools prior to Creative Partnerships (only three per

cent said they had had no such experience). Although several viewed Creative Partnerships projects as a natural extension of their previous work, it is possible to see two main distinctive features of Creative Partnerships from their responses, namely the opportunity to engage in longer-term projects; and a focus on developing young people's creativity (rather than a focus on specific arts skills).

Creatives said that working on longer-term projects brought some financial security and allowed them to focus on a major project for an extended period of time. It enabled them to liaise with schools and to plan work that would meet the young people's needs. It provided time to reflect on work in progress and to respond to the young people and adults with whom they worked. It also offered the potential to have a major influence in the school both at the time and, hopefully, one that would leave a legacy for the future. As one Creative said in 2003: 'Creative Partnerships has allowed us to work with a higher budget, enabling us to deliver larger-scale, more long-term projects which are always more satisfying for all involved.'

2.4.4 Creatives' demand for training

In both surveys to Creatives, we asked whether they had received any training or development activities from Creative Partnerships and also whether they would like any such opportunities to support their involvement in Creative Partnerships. Although the questionnaires were completed by different samples each time, and are therefore not directly comparable, it is notable that the percentage of Creatives who had received training rose between 2003 and 2004 (from 39 to 58 per cent), but so did Creatives' demand for training (from 57 to 81 per cent).

2.5 The views of parents and governors

In 2000, Arts Council England commissioned a survey of people's views on attendance, participation and attitudes to the arts (Arts Council of England, 2001). A key finding was that 97 per cent of the 1,309 people interviewed agreed with the statement that young people should have opportunities to engage in various arts activities at school.

The Creative Partnerships Policy Framework (DCMS, 2001b) included an objective for increased family and community involvement with arts, cultural and creative bodies: 'parental satisfaction with schools' was identified as a potential longer term outcome of Creative Partnerships. As part of this evaluation study, it was decided to gather the views of parents of young people attending schools involved in Creative Partnerships. Forty six focus group interviews were conducted during the summer terms of 2003 and 2004. The

groups comprised 218 parents (including 47 parent governors)¹². Participating parents welcomed this unique opportunity to comment on creative and cultural aspects of their children's education.

Consistent with the findings of the Arts in England (2001) survey mentioned above, the focus group interviews showed that parents felt it was important for schools to provide creative and cultural activities for their children. Parents thought that creative activities were important because they gave all children opportunities to achieve, regardless of their academic ability, and helped develop imagination, self-expression, enjoyment, confidence-building and skills for later life. Parents thought that the status of creativity in education was generally low, and that creative activities had been 'squeezed out' by the National Curriculum and national testing. On the other hand, they said that the status of creativity was high in their own children's schools and had been further enhanced by involvement in Creative Partnerships.

When asked what they understood by the term 'culture', parents' views encompassed themes of understanding the traditions and religions of people in other countries, living in a multicultural society, celebrating local cultural traditions and understanding aspects of national culture. Only a minority of groups mentioned artistic heritage or popular culture in answer to this question, unless prompted by the research team. Further discussion revealed that parents felt it was important for schools to teach children about culture in all its different aspects. They also thought that schools should provide access to certain cultural forms, such as ballet and opera, which their children were unlikely to encounter otherwise.

When asked about their own experience of Creative Partnerships, parents from five primary schools said they had been directly involved in Creative Partnerships activities. Parents in about half of the groups said they had visited performances and displays of children's creative work resulting from Creative Partnerships projects. They felt that Creative Partnerships had enhanced the atmosphere of their schools and had improved their children's enjoyment, motivation and self-confidence. They also understood Creative Partnerships as promoting a different, more active and individual approach to learning, involving team work, communication and problem-solving skills.

¹² This was a qualitative part of the study and did not attempt to establish the social class or other characteristics of participating parents, which may impact on parental involvement with schools.

2.6 What have we learned about how Creative Partnerships was set up and managed?

Turning now to the operation of Creative Partnerships, the national evaluation team gathered information from Creative Directors, their staff and key partners, in order to find out how Creative Partnerships was established and managed ‘on the ground’ (see Appendix 5). We did not, however, interview members of the national Creative Partnerships team, because this was not part of our remit.

Creative Partnerships, like many national initiatives, adopted a ‘central-peripheral’ model of operation, with a central team based in London and local teams established in each Creative Partnerships area. Interviews with members of the Creative Partnerships area teams and their partners revealed some key issues about the programme during its initiation and early implementation. (Our approach to analysing the qualitative data was to identify the key themes and issues raised within each of the respondent groups – quotes have been selected to illustrate common views, unless otherwise stated.)

2.6.1 Setting up Creative Partnerships

The initial responsibility for setting up Creative Partnerships in the regions rested primarily with the (then) Regional Arts Boards (now regional offices of Arts Council England) and their partner Local Education Authorities (LEAs), although the ultimate responsibility for the initiative rested with Arts Council England. The Regional Arts Boards took on the initial task of identifying Creatives and schools for possible involvement, although they were not responsible for the appointment of Creative Directors (this being the responsibility of the National Director in conjunction with local partners).

In four Creative Partnerships areas, the local authority and the Regional Arts Boardss/Arts Council Regional Offices were entirely responsible for the final selection of schools. In the other 12 regions, the Creative Directors were involved in the final selection (in eight cases this was in conjunction with the partner local authorities).

There were a number of challenges faced in the early stages, many of which were to be expected of a new initiative. However, a set of circumstances and decisions conspired to make this a particularly difficult process for those working in the local areas.

One of the main challenges was the very short timescale in which Creative Partnerships was expected to become established in schools. Although Creative Partnerships was announced in 2000, funding did not become

available until April 2002. Nevertheless, there was pressure to begin to spend the budget and be seen to be ‘active’ on the ground. The time it took to recruit Creative Directors meant that it was not always possible for them to have control of the selection process and providing information to schools. Creative Directors and their teams needed to respond to the demand from schools and local authorities to get the programme up and running as soon as funding came on stream. The short timescale may also have contributed to the degree of confusion apparent among those responsible for selecting schools about what exactly they were selecting schools *for*, despite the fact that some guidance on selection was contained in the Interim Planning Guidance document (DCMS, 2001d).

Creative Directors were subsequently appointed and took up their posts. They had a considerable task-load, including setting up an office, recruiting staff, getting to grips with the intentions of Creative Partnerships, establishing basic operational systems and liaising with partner organisations. They also had to deal with the expectations of schools which had been selected and were waiting for something to happen. Most Creative Directors were appointed during 2002 and managed to get projects into all their Creative Partnerships schools by the end of the 2002–3 school year. Not surprisingly, Creative Directors found it difficult to concentrate on anything other than operational matters in the first year, as one said: ‘The one job I wasn’t doing was being Creative Director’ and another commented: ‘Everything that was there to be learned we have learned – the hard way’.

2.6.2 Establishing the Creative Partnerships concept

One of the difficulties for Creative Partnerships in the early stages was a degree of confusion about the initiative. Creative Directors, Programmers and Creatives all referred to this issue, as did staff in the case-study schools (see also Appendix 6). There was certainly change and refinement of the original idea, as is apparent from a comparison of the statements of aims contained in different documents (Arts Council of England, 2001; DCMS, 2001a, b, c and d).

In some cases, school staff seem to have the impression that Creative Partnerships was a funding source available for them to use as they wished; that each school would receive a set budget and that the schools would have financial control. This caused difficulties for Creative Directors when they tried to implement a system whereby they retained budgetary control. Schools had to bid for projects and funds were allocated according to the Directors’ judgement of the extent to which the school’s ideas were aligned with their own vision of what Creative Partnerships was attempting to achieve. Not surprisingly, this mismatch between expectations and reality was a source of resentment among some school staff, and had implications for their willingness to engage with Creative Partnerships’ agenda.

There was also a degree of confusion surrounding the extent to which Creative Partnerships was providing a new concept. Creative Directors were keen to establish Creative Partnerships as innovative and to distinguish Creative Partnerships from previous artists-in-schools schemes. However, the essential differences between Creative Partnerships and previous initiatives were not well articulated, leaving Creatives, LEA staff and schools somewhat confused as a result. Moreover, interviewees suggested that some Creative Directors had attempted to distance themselves from previous work, and that this position was unhelpful because it did not value existing experience, expertise and networks in the educational field (an impression that may have been compounded by the lack of time for Creative Directors and their staff to liaise with people who were already active in arts, creative and cultural education).

The Creative Partnerships staff and partners we spoke to all felt that the concept of Creative Partnerships had become clearer by the summer of 2004, especially since the formulation of a new Policy and Delivery Agreement (DCMS, 2004), superseding the guidance issued in 2001. However, there were still some questions about the ingredients of Creative Partnerships: different interviewees emphasised different elements, or appeared to be interpreting the same objectives in different ways. There was also a continuing difficulty in aligning Creative Partnerships' objectives with its targets, some of which were viewed as irrelevant and/or counterproductive.

2.6.3 Relationships between Creative Partnerships and local education authority staff

Local Authorities are key players in the education system and are likely to be influential in securing a longer-term legacy for Creative Partnerships. But LEA staff already had a large remit, so they needed to be convinced that any new initiatives (such as Creative Partnerships) would benefit schools, meet LEA objectives and that their proponents were willing to work in partnership with LEA staff.

The view from both Creative Directors and LEA representatives was that their relationship had been difficult in the early stages, characterised by initial excitement among LEAs, followed by a level of disappointment and withdrawal, no doubt influenced by the two year gap between the announcement of the initiative and the funding coming on stream. By the summer of 2004, relationships had improved to the extent that LEA representatives were willing to help Creative Partnerships, but they were still reserving judgement about its contribution to schools. There were some positive signs of partnership working, including joint ventures (such as the co-funding of a visual arts officer in one case) and a commitment from LEAs to

link Creative Partnerships to other educational initiatives in their areas. As one LEA representative said: 'If we work together, the sum is greater than the separate parts.'

2.6.4 Relationships between the local and national Creative Partnerships teams

Our interviewees expressed some dissatisfaction with the leadership, management and support they had received from the national team. The setting up of the national office had evidently been rushed, with little time for the national team to establish themselves, clarify their core principles, set up their systems and form an effective communication strategy. The respective roles of the national and local teams were not well defined, and the national team was felt to be demanding, while failing to offer guidance and support. The resignation of the National Director in February 2003 had also caused some unease among our interviewees.

By the second round of interviews (in the summer of 2004) the situation was thought to be improving, especially following an internal review and the formulation of the new Policy and Delivery Agreement (DCMS, 2004). Creative Directors spoke of an improved clarity and better communications, and they welcomed the appointment of a Creative Partnerships Director of Research. But there was a feeling that further improvements were needed, especially in relation to internal communications, management and support.

2.6.5 Liaison between schools, Creatives and the local Creative Partnerships teams

Although relations within Creative Partnerships had proved difficult, the national evaluation provides evidence of more encouraging findings regarding the relationships established between Creative Partnerships local offices, Creatives and schools. The surveys revealed that most of the Creative Partnerships Coordinators reported positive experiences of liaising with their local Creative Partnerships team, with 72 per cent of those responding in 2004 rating this as either good or excellent. Coordinators appreciated the fact that Creative Partnerships staff were available, supportive and willing to offer advice. Some said they particularly valued the regular meetings held between Creative Partnerships and schools. One Creative Partnerships Coordinator described their local Creative Partnerships staff as follows: 'Helpful, inspirational [and] genuinely committed to offering support on an individual basis to ensure that school developments and projects are relevant, have impact and provide excellent value for money.'

The overwhelming majority of Coordinators were satisfied with their experiences of liaising with Creatives, with 91 per cent rating this as either good or excellent. Coordinators made positive comments about the quality of the creative activities provided and Creatives' willingness to listen and negotiate. One Coordinator said he particularly appreciated: 'The Creatives' willingness to listen to our ideas while making [their] own suggestions, leading to thorough joint planning with the staff and the children.'

Creatives were similarly positive about their experiences of liaising with the local Creative Partnerships team. Just under three quarters (73 per cent) of Creatives responding to the 2004 survey rated their experience of liaising with their local Creative Partnerships team as either good or excellent. The majority of Creatives (70 per cent) were also satisfied with their experience of liaising with schools, rating it as excellent or good. However, comparing the answers of schools and Creatives, it is evident that a higher proportion of Creatives rated their experience of liaising with schools as 'adequate' or 'poor' (25 per cent) than is true of schools' ratings of liaising with Creatives (only eight per cent of Coordinators rated their experience of liaising with Creatives as adequate or poor). The nature of the difficulties faced by Creatives in liaising with schools is explained in the following section.

2.6.6 Problems and solutions identified by Creatives

The 2004 survey asked Creatives to identify any problems they had encountered in their work with Creative Partnerships and to suggest improvements. Over two thirds of Creatives (67 per cent) said they had encountered problems, the most common of which were in communicating with teachers. It could be difficult for Creatives to establish contact with teachers, both before and during the project work. Creatives recognised that schools have a multitude of other priorities, and noted that this sometimes took teachers' attention away from Creative Partnerships projects. Some said that teachers were not used to partnership working and others felt that the headteacher and/or members of the school management team were not fully supportive of the Creative Partnerships initiative. Some also encountered difficulties when the purpose of the project was not sufficiently clear or when it was not well communicated to all involved.

Creatives thought that these difficulties could be overcome by improving understanding and communication between themselves and teachers. Specific suggestions included: ensuring a clear brief and set of aims/goals for the project; establishing a means of contacting teachers; having more time for planning; and ensuring that headteachers were fully supportive of Creative Partnerships.

2.6.7 Improvements suggested by schools

The 2004 schools' survey asked Creative Partnerships Coordinators to suggest up to three improvements for Creative Partnerships. This provided a diverse set of suggestions, the most common of which was a plea to improve the operation of Creative Partnerships' systems (especially cutting down on paperwork and improving financial systems). For example, one Coordinator requested 'more consistency in [Creative Partnerships'] communications and paperwork', another suggested a 'simplified invoicing system' and a third asked for 'a monthly budget update, so we know how much we have spent'.

Coordinators also wanted Creative Partnerships to offer more support to schools (including clearer guidelines about projects) and greater support for Creative Partnerships Coordinators themselves (including paid time for their Coordinating role). They also requested more training for school staff. Some of their comments raised issues about the future direction of Creative Partnerships. Coordinators felt that Creative Partnerships should work to secure long term, sustainable funding for partnership working between schools and Creatives and that Creative Partnerships should be expanded to reach more schools across the country.

The schools' survey also asked Creative Partnerships Coordinators whether they thought Creative Partnerships was sustainable and what would influence the sustainability of the initiative in future. The question wording was: 'How sustainable are Creative Partnerships developments in the future?' Respondents were given the option of rating sustainability as either 'entirely', 'partly' or 'not at all'. This was followed by an open-ended question requesting comments on what they felt would influence sustainability.

The majority (61 per cent) of School Coordinators felt that Creative Partnerships was *partly* sustainable. Coordinators considered the most important factor influencing sustainability to be the availability of resources. As one commented: 'Lots of skills have been learned by staff and can continue, but we will not be able to afford the quality and quantity of Creatives that we have had through Creative Partnerships initiatives because our budget will not sustain these costs.' Another said: 'Surely, if the funding is there, Creative Partnerships will continue. It will die if the notion of schools becoming Creative Partnership providers... for free... becomes a reality.' Similar comments are evident in the interviews with Creative Directors and their staff and partners (see Appendix 5).

The availability of resources was considered to be critical if schools were to continue involving Creatives in longer-term projects. However, it was felt that teachers' practice had been influenced by Creative Partnerships, and that these changes would be sustained to the extent that they were embedded within the

school. This depended on: ensuring that new skills became integrated into teachers' practice; that sustainability was built into future project plans; and that the importance of creativity to children's learning achieved due (official) recognition.

3. Lessons learned and recommendations for the future

The picture that emerges from the national evaluation is that Creative Partnerships made a promising start and was beginning to establish itself in project schools. The programme had moved from initiation to implementation in a short period of time (Fullan, 2001), projects have taken place and Creatives and school Coordinators felt that the initiative has been beneficial to all those involved.

Creative Partnerships does appear to have had an impact on schools, teachers and pupils. Creative Partnerships projects provided an enjoyable experience, helped to develop creative learning and raised the profile of creativity and the arts in schools. (Creative Partnerships' impact on others, such as parents and non-Creative Partnerships schools has been somewhat limited, although this is to be expected at this stage in the initiative.)

There are also some indications of Creative Partnerships promoting more deep-seated change in its partner schools. School Coordinators and Creatives reported that Creative Partnerships had achieved recognition at whole-school level. If teachers are indeed adopting different approaches to teaching and learning that are transferable to their practice outside of specific project activity, this is a positive indication of the future legacy of Creative Partnerships.

In fact, it is possible that the major impact of Creative Partnerships has been felt on teachers, rather than on the pupils themselves. This possibility was raised during our interviews with Creative Partnerships Programmers (see Appendix 5) and may help to explain the apparent lack of impact on the measures included in the pupil questionnaire. On the other hand, young people's questionnaire comments revealed that they enjoyed Creative Partnerships projects and those interviewed during the case study visits had many positive things to say about the projects in which they were involved. (It is difficult to draw definitive conclusions about the impact of Creative Partnerships on pupils' attitudes based on the survey data, as the pupils were experiencing so many competing influences at the time.)

3.1 What has been learned about successful partnership work?

Creative Partnerships has undoubtedly been successful in establishing what one recent US report has referred to as 'joint ventures' (Rowe *et al.*, 2004).

In a joint venture a school and arts organisation work together to define students' needs and to design an arts education enrichment program. At its best, a joint venture incorporates an ongoing series of events, includes preparatory and follow-up curriculum materials and provides training for teachers. The focus of such partnerships is on teaching and learning rather than simply exposing students to the arts.

(p. xvii)

Interestingly, this US study of partnerships between arts organisations and schools in California concluded that few of them actually constituted 'joint ventures' of this kind, but were better described as 'simple transactions' in which an artist or arts organisation offers a pre-determined arts programme to a school.

The simple transaction between artists and schools has been part of the educational landscape in England for many years (see for example, Oddie and Allen, 1998; Sharp and Dust, 1997). Typically, artists and companies offered pre-determined workshops to schools with very little preparation, negotiation or follow-up work. These types of involvement have been found to be useful and interesting, but have a limited impact on teaching and learning (Oddie and Allen, 1998; Sharp and Dust, 1997; Seidel *et al.*, 2002; Rowe *et al.*, 2004; Docherty and Harland, 2001; Harland *et al.*, 2005).

Creative Partnerships aimed to be different from previous artists-in-schools projects by providing opportunities for longer-term relationships, as stated on the Creative Partnerships website:

One of the greatest problems in the past has been the short-lived nature of similar initiatives, meaning benefits have not been passed on to future generations. Creative Partnerships is committed to developing long-term and sustainable partnerships between schools and the broader community which over time will contribute to whole school change, unlocking creativity in everyone involved.

Creative Partnerships Website: Philosophy (2004).

Simple transactions differ from joint ventures, much as a mass produced garment differs from a designer gown. Such projects require expertise, negotiation, tailoring and adjustment to work well. They do not come cheap, but they have the potential to produce a high-quality experience that represents an investment for the future. By finding out what it takes to make a successful

‘joint venture’ Creative Partnerships can make a major contribution in this field.

There is an emerging body of research and theory on partnership, collaboration and networking in education and other fields (see for example, National School Boards Association, 2004; Glatter, 2003; Hargreaves, 2003; Rudd *et al.*, 2004; Docherty and Harland, 2001). Some of the key principles of successful partnership are:

- Entering into partnerships on a voluntary basis, with a common understanding of mutual benefit
- Establishing a shared vision and mutual trust
- Sharing resources, benefits, responsibility and risks, with a reasonable (relatively equal) balance of power
- The capacity of each partner to commit to joint working, with each partner bringing different, complementary types of expertise
- Endorsement from government and organisational leaders
- Joint planning with sufficient flexibility
- Consistent and effective communication
- Good systems for administrative support
- Monitoring progress (reassess, revise and recommit).

These principles are apparent within Creative Partnerships. The surveys of schools and Creatives provided some evidence of the factors contributing to successful partnership working, but this was brought into focus through the interviews and case study work (see Appendices 5 and 6).

First, it was important to consider the selection of schools and Creatives. Both partners needed to have a willingness to take on the promotion of creativity across the curriculum. They also needed the capacity to focus their energies on negotiating a project that would provide high-quality experiences for young people and staff alike. This capacity relied on a fine balance between drawing on previous experience and willingness to try something different from pre-determined artists-in-schools projects.

In order to achieve successful projects, schools needed an enthusiastic Creative Partnerships Coordinator with good communication and organisational skills. The Coordinator needed support from the headteacher and members of the SMT, who could provide encouragement for creative projects that involved an element of inconvenience and risk. They also needed to understand that Creative Partnerships was an opportunity to explore creativity, rather than a means of funding arts projects (this appears to have been a particularly challenge in secondary schools).

Successful partnerships were identified as those in which the Creatives and schools had a good idea of what they wanted to achieve and of their own skills and needs. They took time in the planning stage to negotiate the content of their project, rather than replicating a project that the Creative or school had done before. Many involved a number of teachers working together on projects that crossed subject boundaries and involved a large proportion of pupils and staff. Successful Creative Partnerships projects placed creativity at their heart and included elements of CPD for teachers, through both participating in project work and through separate training sessions with Creatives.

The experience of case study schools showed that it was important to invest time in planning and to keep communication flowing between Creatives and teachers, both before and during the project work.

The planning process adopted by Creatives was different from the process of lesson planning familiar to teachers. Creatives took the main project ideas as a starting point and planned to offer certain activities, but left sufficient flexibility to build on young people's ideas and to adapt to their responses. They tended to focus as much attention on the quality of the learning experiences as on the quality of the final 'product'. This approach meant that project content and outcomes could not be completely dictated at the beginning, thereby involving a certain amount of 'risk taking' from all parties, especially for teachers who were unused to this way of working.

The Creatives who established a successful relationship with young people demonstrated and shared the creative process, working alongside teachers and young people to model skills. This had the effect of encouraging teamwork and acknowledging all participants as creative individuals. Successful projects distributed responsibility among the participants and invested in the quality of the creative process to achieve outcomes that were of a high standard and could be shared with parents and the whole school.

Despite the largely positive findings from the evaluation, there are some issues that those responsible for managing Creative Partnerships may wish to consider as the programme develops. We now focus on four main issues, regarding the lessons learned from the initiation phase, the importance of clarity, the need to manage complexity and the main challenges ahead.

3.2 Lessons learned from the process of establishing Creative Partnerships

There is often considerable pressure for government initiatives to get up and running quickly, demonstrating that public money is resulting in activity on the ground. While this is understandable, the pressure placed on Creative

Partnerships to begin projects in schools was unrealistic. It led to some undesirable consequences that were still adversely influencing relationships two years later.

Logically, establishing a large scale initiative such as Creative Partnerships, which involved the creation of an entirely new infrastructure, should have begun with the setting up of a management structure and the appointment of a national director. This would be followed by the appointment of local directors and their staff, supported by local management groups. A period of action planning would follow, in consultation with local networks and the national team. Only after the local teams were established would schools and Creatives be recruited (possibly with the intention of focussing on pilot projects during the first academic year). The fact that the school selection took place at an early stage raised expectations and meant that Creative Directors had to focus their energies on arranging projects (at the same time as establishing their offices) rather than on more strategic matters. The absence of an effective national infrastructure meant that Creative Directors felt that they lacked support and guidance in the early stages of Creative Partnerships.

While we would not recommend a protracted period of planning (which can lead to 'planning paralysis') it is evident that Creative Partnerships would have benefited from a longer lead-in time and a different sequence of events during the initiation period. This lesson should be taken into account during the roll out of Creative Partnerships and in implementing other large-scale initiatives in future.

3.3 Clarity of purpose

There is evidence that the purpose of Creative Partnerships was not entirely clear to participants, at least in the early stages, despite the interim planning guidance (DCMS, 2001c). The programme did not set out with a clear statement of purpose, and a number of announcements were made about Creative Partnerships, each of which had a slightly different emphasis (for example, on tackling deprivation, encouraging cultural participation, ensuring visits to cultural institutions, increasing community involvement, encouraging diversity, raising standards, promoting creative learning).

There was also some confusion about whom Creative Partnerships was for and how it was supposed to work – was it intended to target schools with little prior involvement in cultural activity? Was it supposed to take place out of school hours or within curriculum time? Were schools to be given budgetary control? To what extent was Creative Partnerships supposed to be a research project and/or to provoke debate?

While it may be appropriate for a new and ambitious initiative, such as Creative Partnerships, to develop in response to local circumstances and to experiment with different approaches, it is important that the main purpose of Creative Partnerships is clear to all parties before the initiative moves beyond Phase 1. This has been helped by policy guidance documents (DCMS, 2001d; 2004), but in late 2004 there would still appear to have been different views on the emphasis to be placed on each of the objectives, and there was perceived to be a continuing disparity between Creative Partnerships' objectives and the targets which were established at the outset.

Some confusion over the purpose of an initiative is not a difficulty unique to Creative Partnerships. As Professor Fullan points out, a lack of clarity is 'a perennial problem in the change process' (Fullan, 2001, p. 76). But he goes on to warn that a lack of clarity, characterised by diffuse goals and unspecified means of implementation, represents a 'major problem' at the implementation stage, because it can lead to anxiety, frustration and a lack of achievement. He also states that 'coherence-making is a never-ending proposition and is everyone's responsibility' (Fullan, 2003, p24.) This signals the importance of redressing any continuing misconceptions, and of keeping clarity and coherence under constant review.

3.4 Complexity and ambition

Ambitious programmes have the potential to make a real difference, but they need to develop a good philosophical understanding, strong structures, systems and support mechanisms in order to succeed. Creative Partnerships is both ambitious and complex. It is seeking to make a difference to creative and cultural education. These concepts have only recently been introduced into the aims of the school curriculum (QCA, 1999). They are neither well understood nor easily translated into practice.

There are two particular issues concerning the focus of Creative Partnerships in relation to its longer-term goals. Although the initiative has made a good start in relation to encouraging creativity, there is a recognised need to focus more clearly on creative learning within Creative Partnerships. This was recommended in a stocktake report, carried out by DEMOS in 2003 (McEvoy, 2003) (see also DCMS, 2004). It is certainly a positive finding that young people were enjoying Creative Partnerships activities, becoming more confident and developing artistic skills. But if Creative Partnerships wishes to develop particular areas of creativity, such as young people's ability to make connections, transfer learning, generate new ideas, identify problems and reflect critically, as embodied in the 2004 Policy and Delivery Agreement, then it may need to focus more specifically on each of these skill areas and document the impact of particular Creative Partnerships activities on each of these outcomes more fully in future.

There is also a need to clarify how Creative Partnerships is aiming to impact on the cultural dimension, other than by simply exposing pupils to people who work in the ‘cultural’ sector. In particular, the national evaluation has suggested that certain aspects of cultural education have either been neglected in early Creative Partnerships projects and/or that they are poorly recognised. While the interim planning document (DCMS, 2001d) envisaged that Creative Partnerships would ‘signal a new way of including young people in the cultural life of their communities’, there was little recognition of the elements of cultural education as set out in the NACCCE report (1999) or the aims of the National Curriculum.

At the same time, the surveys of young people have provided evidence of a demand for cultural education. Young people had positive attitudes towards learning about the lives, traditions and beliefs of people from other countries and cultural groups. They believed that schools should help them to learn about culture (both their own and that of others) but saw a gap between what they wanted and what their school was providing, especially in relation to learning about their own culture. Schools appear to have reduced their visits to cultural venues. Parents felt that schools should provide children with a diverse mix of cultural education, including aspects of cultural diversity, local and national culture and cultural heritage.

The NACCCE report (1999) recognised the strong association between the arts and culture and identified four central roles for education in the cultural education of young people:

- To enable young people to recognise, explore and understand their own cultural assumptions and values
- To enable young people to embrace and understand cultural diversity by bringing them into contact with the attitudes, values and traditions of other cultures
- To encourage an historical perspective by relating contemporary values to the processes and events that have shaped them
- To enable young people to understand the evolutionary nature of culture and the processes and potential for change.

Creative Partnerships has the potential to address this agenda through awareness raising and through planning projects to focus on cultural, as well as creative learning.

3.5 Preparing for going to scale

Creative Partnerships has expanded into 20 new areas of England, beginning in September 2004 and there were plans for further expansion. When any initiative approaches ‘going to scale’ (i.e. moving beyond the initial group of participants to more widespread implementation) it is important to prepare for

the challenges ahead in order to lay the groundwork for deep and lasting change. Cynthia Coburn (2003) is a US researcher who has brought together both theoretical and empirical literature on the subject. She suggested that those wishing to expand educational initiatives should seek to:

- Change teachers' beliefs, norms of social interaction and pedagogical principles (through providing CPD as well as guidance materials)
- Sustain change over a period of years in the first schools to be involved (rather than abandoning such 'early adopters' when the initiative is spread to other schools)
- Spread the underlying beliefs, norms and principles to additional classrooms and schools
- Involve the school district (the US equivalent of the local authority) and school leaders in embedding the initiative within their policies and structures
- Shift the ownership so that it is no longer an 'external' reform; with authority passing to school districts, schools and teachers who have the capacity to sustain, spread and deepen the principles themselves
- Establish strategies for providing continued funding for the reform activities.

These principles are well recognised within Creative Partnerships, particularly in discussions about legacy and sustainability. They should form a useful checklist for Creative Partnerships to use as it begins to go to scale.

One issue that is important for Creative Partnerships to consider during its roll out is extent to which those participating in the early stages of the initiative are similar to those who are likely to participate in Phase 2 and beyond. The evaluation findings demonstrate that schools participating in Creative Partnerships were already oriented towards arts and cultural involvement. Furthermore, the Creatives working on Creative Partnerships projects tended to be experienced in artists-in-schools work. This may be a natural and desirable tendency (it makes sense to involve more experienced partners at an early stage of a new initiative) but it does raise the following questions about the expansion of Creative Partnerships.

- Is it assumed that Creative Partnerships will continue to involve schools with an existing orientation towards the arts? Is this desirable? To what extent are the practices adopted in arts-oriented schools transferable to schools without a strong arts orientation?
- How far is it feasible for Creative Partnerships to continue to employ Creatives with experience of artists-in-schools work? Are there sufficient numbers of Creatives with the right kind of experience? Do they have sufficient capacity to take on further projects?
- If Creative Partnerships continues to work with 'more experienced' partners, what are the implications for schools and Creatives that have had little prior experience, but would like to help young people to develop their creativity? Is there a need to consider specific training and/or support for Creatives and teachers without prior experience of working together?

3.6 Conclusion

The evaluation demonstrates that Creative Partnerships has moved relatively quickly from initiation to implementation. A great deal of work has taken place and Creatives and school Coordinators recognise its initial impact on staff, young people and on schools as a whole. The evaluation suggests that large-scale, cross-curricular projects focussing on creativity and involving true partnership working have the potential to make a difference in schools. However, Creative Partnerships needs to ensure that its aims and objectives are well communicated, strengthen its systems and consolidate what has been learned in order to achieve greater impact and depth. This will help the initiative to involve new partners with confidence and provide a good basis for achieving a lasting legacy among participating schools.

3.7 Recommendations

We have devised a set of recommendations for Creative Partnerships, based on the findings of the national evaluation and drawing on wider research evidence concerning the process of change. We have organised the recommendations in relation to four main themes: developing the strategic vision; improving operational systems; documenting and sharing good practice; and preparing for the future.

3.7.1 Developing the strategic vision

Although the Policy and Delivery Agreement has done much to clarify the purpose of Creative Partnerships, there is still a need to keep revisiting clarity and coherence (see Fullan, 2003). We would wish to draw attention to the following issues:

- There is a need to redress some of the earlier misconceptions about Creative Partnerships in order to ensure that they do not continue to cause difficulty. We recommend that the Creative Partnerships national team produces a short document for partner organisations, which aims to clarify what Creative Partnerships is and is not attempting to achieve and to explain how its objectives are reflected in practice.
- There is a continuing need to establish which aims/objectives must be adopted by all Creative Partnerships areas, and which are open to amendment. Each new Creative Partnerships area should be encouraged to identify its own particular focus (as envisaged in the 2001 interim planning guidance), in negotiation with local stakeholders and the national team, so that these can form part of the strategic plan for Creative Partnerships.
- We recommend that the targets are renegotiated in order to align them with the current strategic direction of Creative Partnerships
- There is a need to review how Creative Partnerships wishes to address the areas of cultural participation and cultural learning. Once this is established, we recommend that Creative Partnerships gives a higher

profile to cultural elements, including planning demonstration projects to promote cultural learning.

- Creative Partnerships should focus on specific aspects of creative learning. It should help teachers and pupils to identify and recognise the progress achieved through project work.

3.7.2 Improving operational systems

- Creative Partnerships should review its systems with a view to reducing bureaucracy and paperwork. In particular, it needs to address confusion over which items of expenditure are eligible for Creative Partnerships funding, and to improve its payment systems. It should provide standard documents for adaptation at local level (e.g. application, selection, contracts, project plans and evaluation forms).
- Creative Partnerships should provide more support for Creative Directors and their staff. The implementation of the new management boards should be kept under review. Consideration should be given to establishing a network of mentors/critical friends to support Creative Partnerships staff in their role.
- Creative Partnerships needs to refine its internal communications strategy, to keep local Creative Partnerships teams well informed about developments and to enable an exchange of information that is useful to all parties
- Creative Partnerships should address Creatives' training needs.

3.7.3 Documenting and sharing good practice

- Creative Partnerships should develop its research strategy in order to support its strategic goals, including studies intended to identify the conditions and principles involved in developing young people's creativity (see Ruiz, 2004)
- Although it was not a central purpose of Creative Partnerships to promote cross-curricular projects, we nevertheless recommend that the initiative, in partnership with the DfES, should build on its acknowledged success in this area and should therefore seek to document the conditions and principles involved in successful cross-curricular projects, especially in secondary schools.
- Creative Partnerships should ensure that practice is shared and research evidence is disseminated both within and outside of Creative Partnerships partners. This may include multiple strategies, including publications, meetings and conferences.
- Creative Partnerships should produce guidance on different aspects of Creative Partnerships, such as selecting schools, selecting Creatives, partnership working, planning different kinds of projects. This should be trialled in Creative Partnerships schools, with a view to providing a useful source of information on 'what works'.

3.7.4 Preparing for the future

- Creative Partnerships should seek to deepen involvement in the original partner schools. This could result in embedding creative teaching and learning, involving more people (including support staff and parents) and establishing recognition for creative activities in school policy/systems.
- Creative Partnerships should consider the needs of Creatives and schools with little prior experience of partnership working. One method of doing this could be for 'early adopter' schools to work in partnership with less experienced schools.
- Local Creative Partnerships teams should work with local authorities, school leaders and other organisations (such as Arts Council Regional Offices, and other potential partner organisations), seeking to embed the initiative within their policies and structures
- The Creative Partnerships Programme should begin to shift the ownership of the initiative, with authority passing to local authorities, schools and teachers who have the capacity to sustain, spread and deepen the principles for themselves
- Creative Partnerships should establish a strategy for providing continued funding for extended partnerships between schools and Creatives in future (for example, by approaching national funding bodies).

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Appendix 1

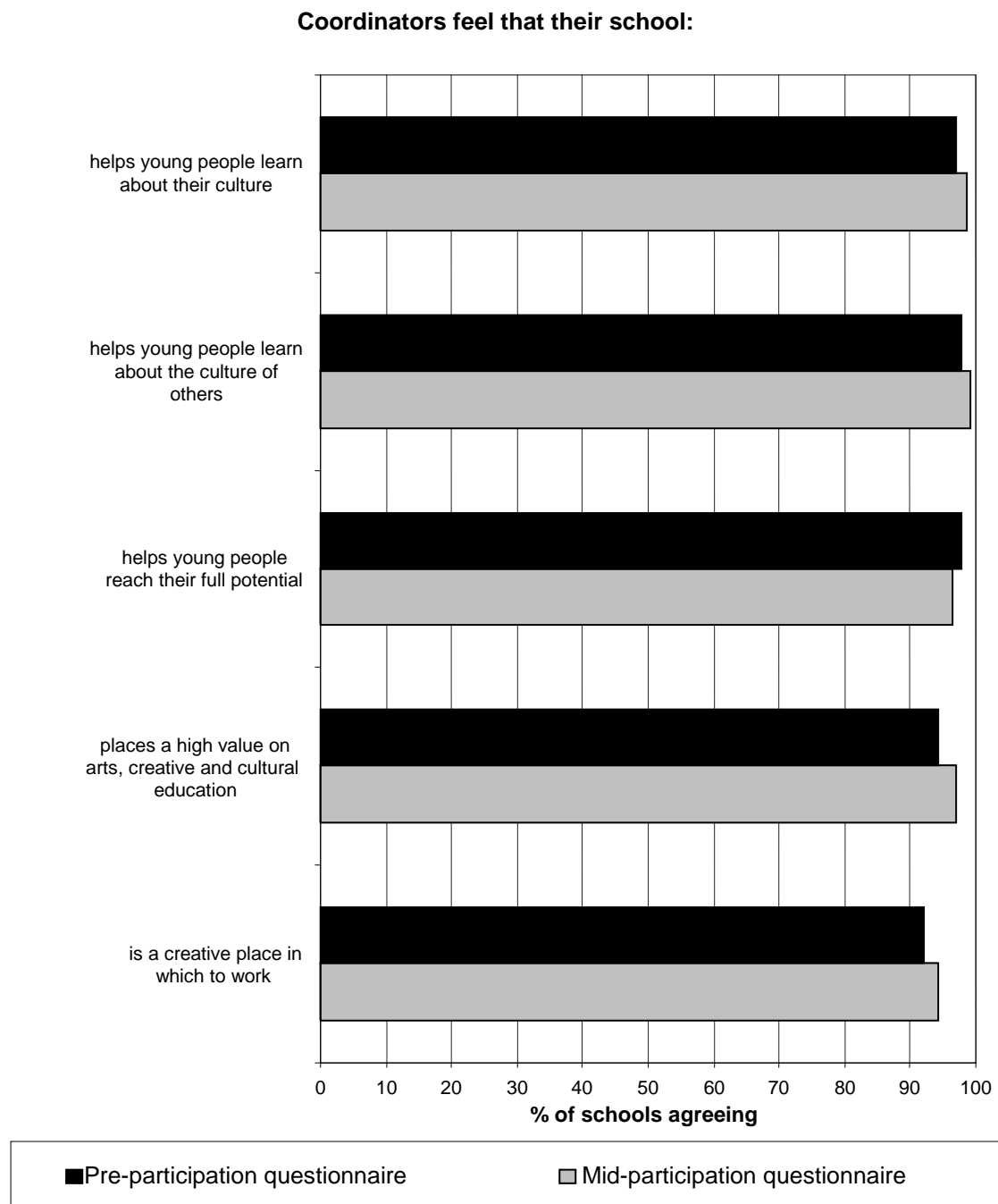
Educational Organisation (School) Survey

The aim of the school survey was to consider the impact of Creative Partnerships on schools. The questionnaire sought information about the activities related to artistic, creative and cultural events taking place in schools. The questionnaire also focused on contact with creative professionals and arts, creative and cultural organisations, study support opportunities available in the arts and opportunities for continuing professional development (CPD). The final part of the questionnaire asked more specific questions about the impact of Creative Partnerships. Each partnership involved approximately 25 educational organisations including primary, secondary and special schools, Pupil Referral Units and sixth-form colleges. However, as the majority were schools, we have chosen to use the term 'schools' to describe them.

This was the third time the survey had taken place. Pre-participation and mid-participation questionnaires were administered to enable the research team to identify any changes in staff attitudes and experiences since the implementation of the Creative Partnerships programme. Pre-participation questionnaires were administered in autumn 2002 and mid-participation questionnaires in summer 2003. The third questionnaire was administered in the summer term, 2004. On each occasion, a questionnaire was sent to the Creative Partnerships Coordinator (or link teacher) in each school.

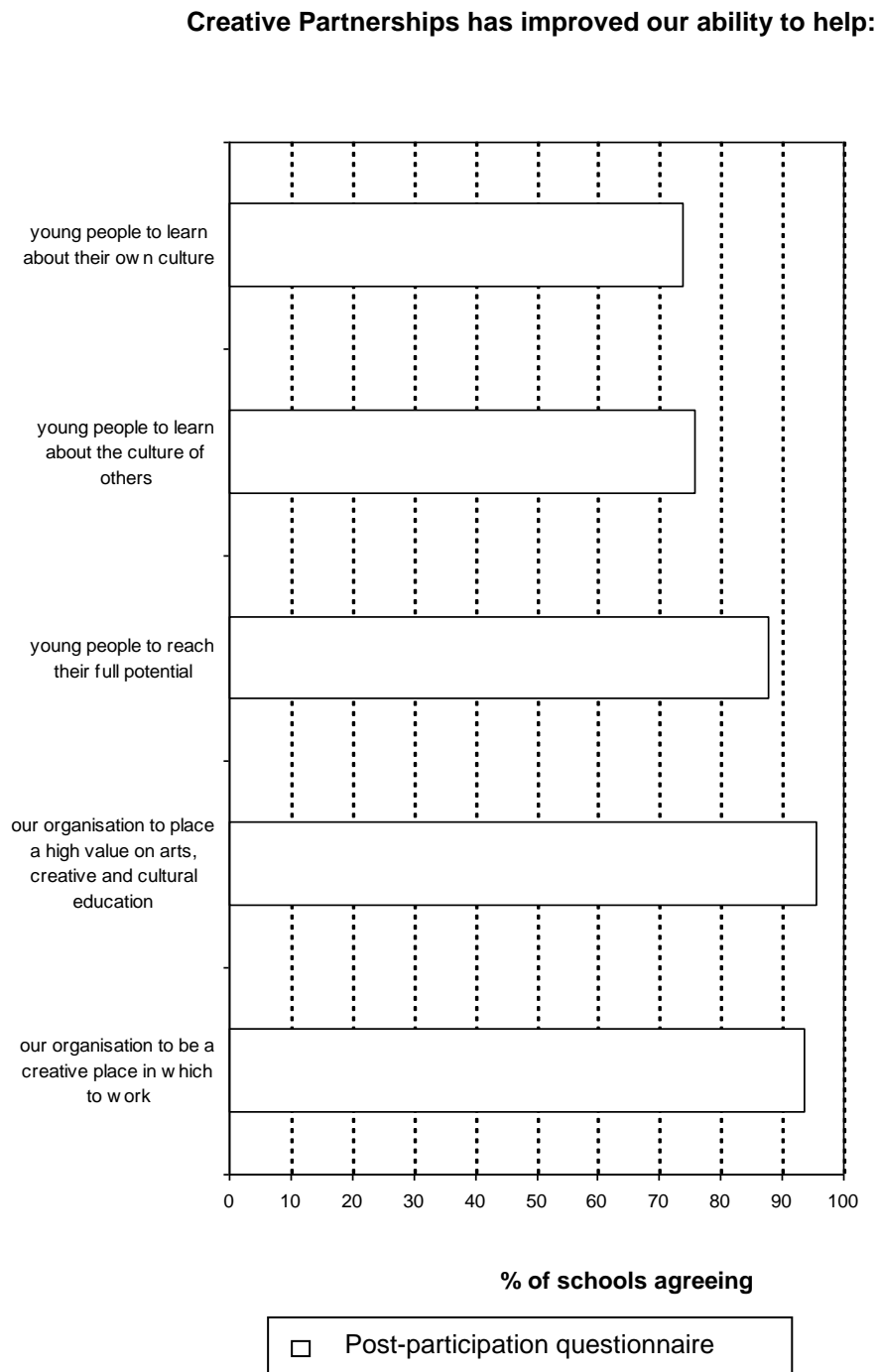
The pre and mid questionnaires were sent to 351 schools. The pre-participation questionnaire was returned by 259 (70 per cent) and the mid-participation questionnaire was returned by 138 schools (39 per cent). The post-participation questionnaire was sent to 357 schools (this included a late starting partnership area) and was returned by 251 schools (70 per cent).

This report focuses on responses to the post-participation questionnaire. However, where questions were comparable, the report includes the responses of schools to the pre- and/or mid-participation questionnaires. The questionnaire contained both closed and open-ended questions. The responses from the closed questions are present first, followed by those from the open-ended questions.

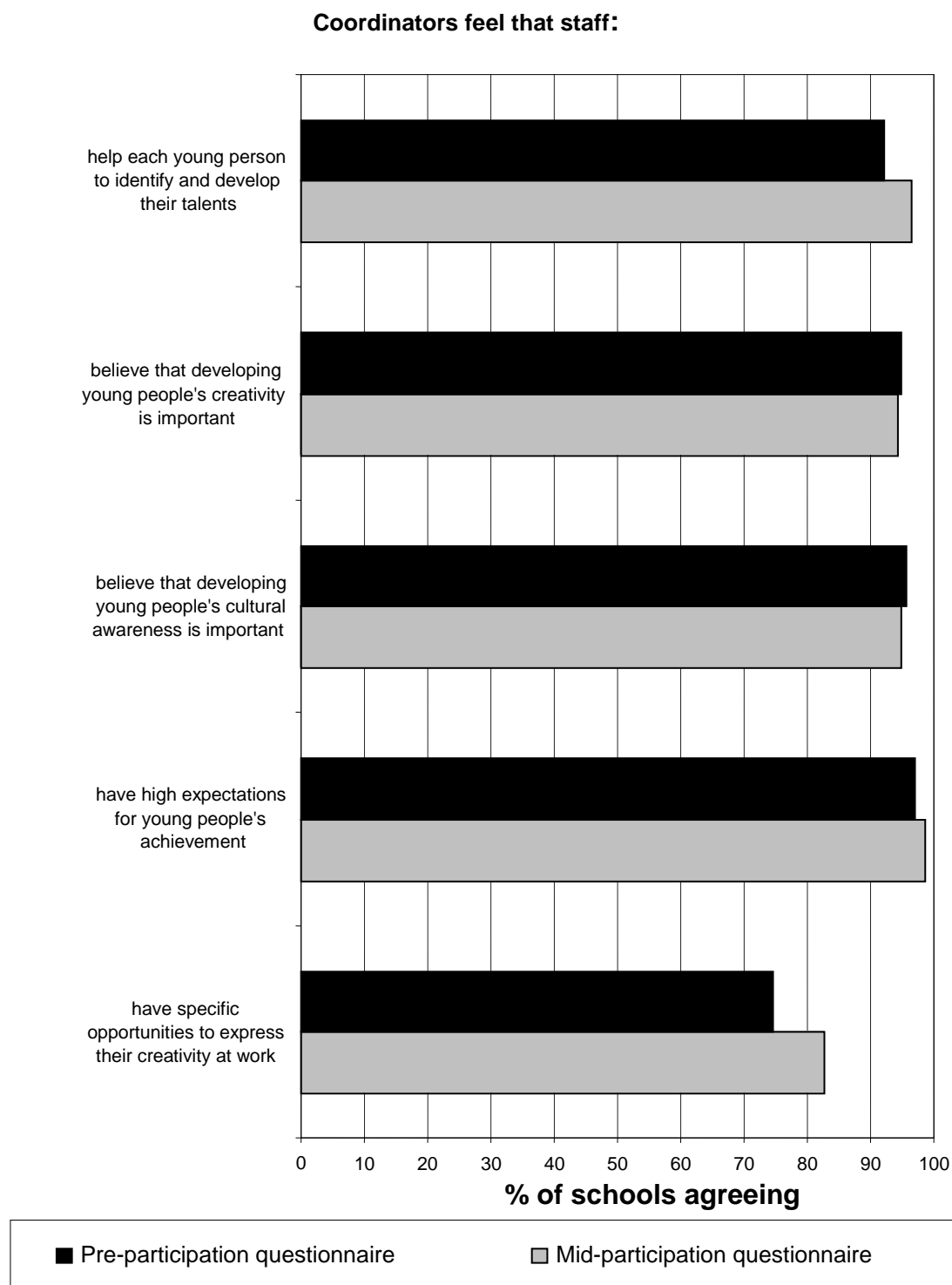
Chart A1.1a The role of schools

- The questions were similar in the pre- and mid-participation questionnaire but slightly different in 2004, so the results are presented separately.
- Based on responses from 259 Creative Partnerships Coordinators (pre-participation questionnaire) and 138 Creative Partnerships Coordinators (mid-participation questionnaire)
- Percentage of school that *strongly agreed* or *agreed* with each statement.
- Responses were very similar before Creative Partnerships (2002) and after one year (2003).

Chart A1.1b The role of schools



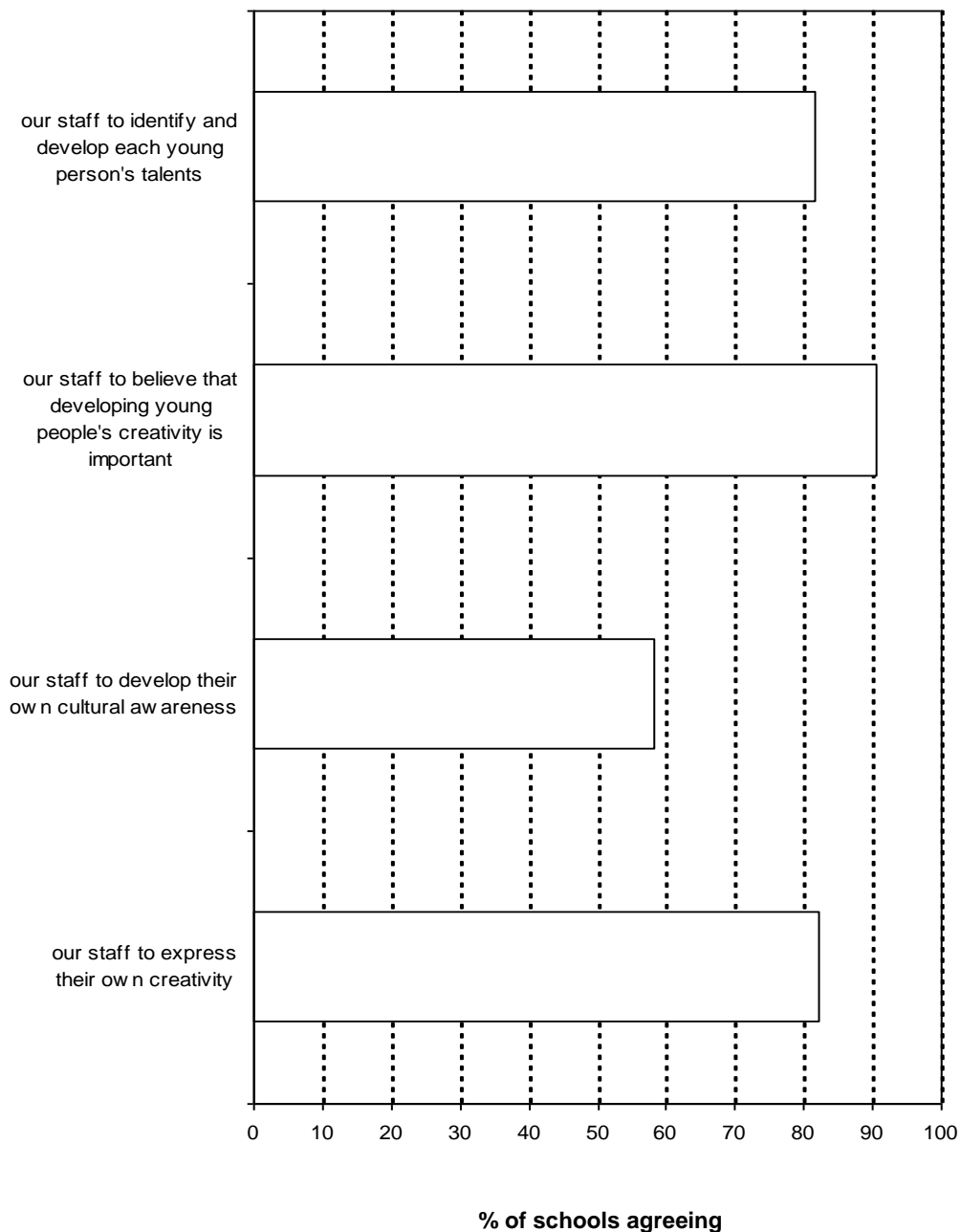
- This question asked about the ‘added value’ of Creative Partnerships.
- Based on responses from 251 Creative Partnerships Coordinators (post-participation questionnaire).
- Percentage of schools that *strongly agreed* or *agreed* with each statement.

Chart A1.2a Staff attitudes/principles

- The questions were similar in the pre- and mid-participation questionnaire but slightly different in 2004, so the results are presented separately.
- Based on responses from 259 Creative Partnerships Coordinators (pre-participation questionnaire) and 138 Creative Partnerships Coordinators (mid-participation questionnaire)
- Percentage of schools that *strongly agreed* or *agreed* with each statement.

Chart A1.2b Staff attitudes/principles

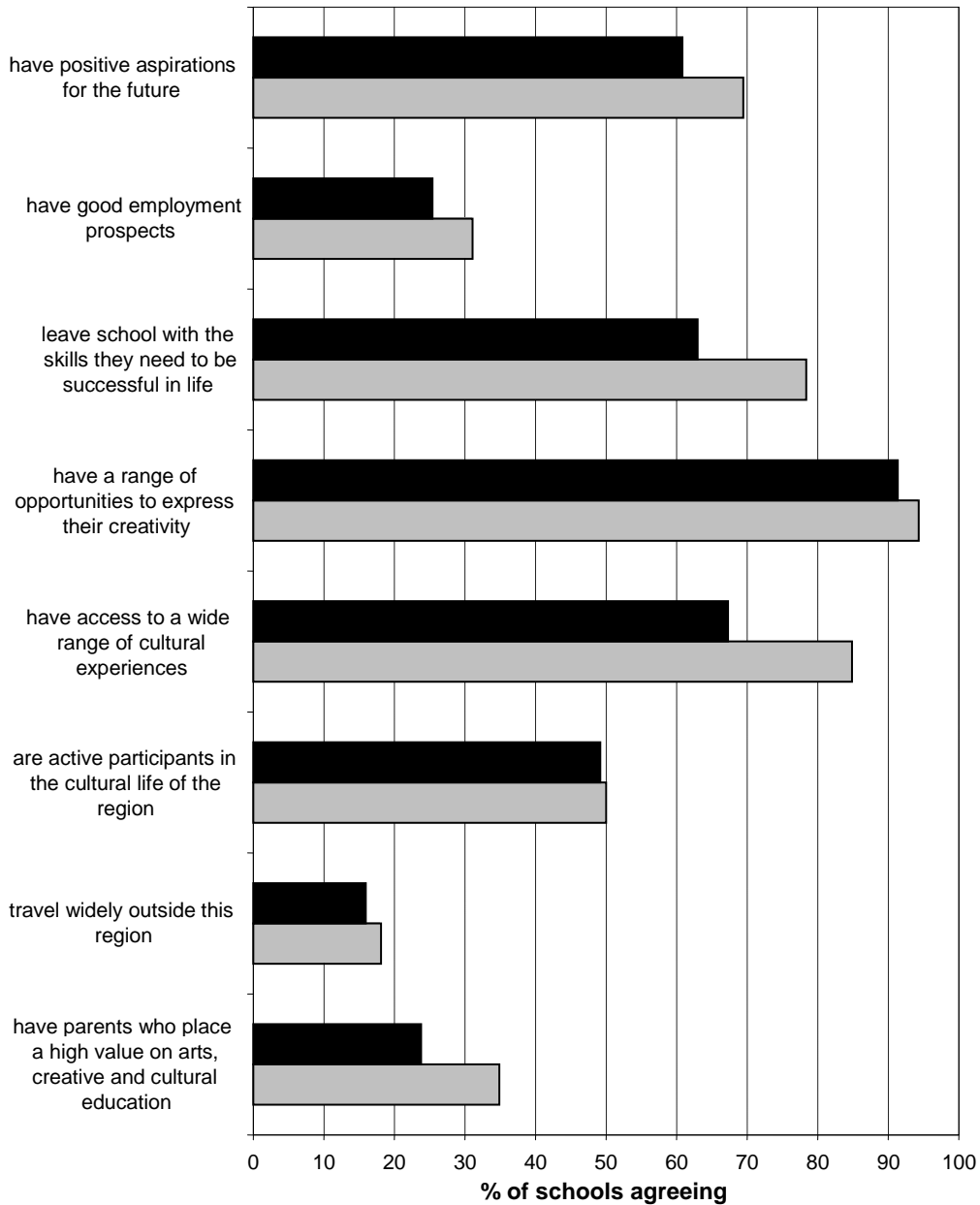
Creative Partnerships has improved our ability to help:



- This question asked about the 'added value' of Creative Partnerships.
- Based on responses from 251 Creative Partnerships Coordinators (post-participation questionnaire).
- Percentage of schools that *strongly agreed* or *agreed* with each statement.

Chart A1.3a Coordinators' perceptions of the attitudes of young people

Coordinators feel that their young people:



■ Pre-participation questionnaire

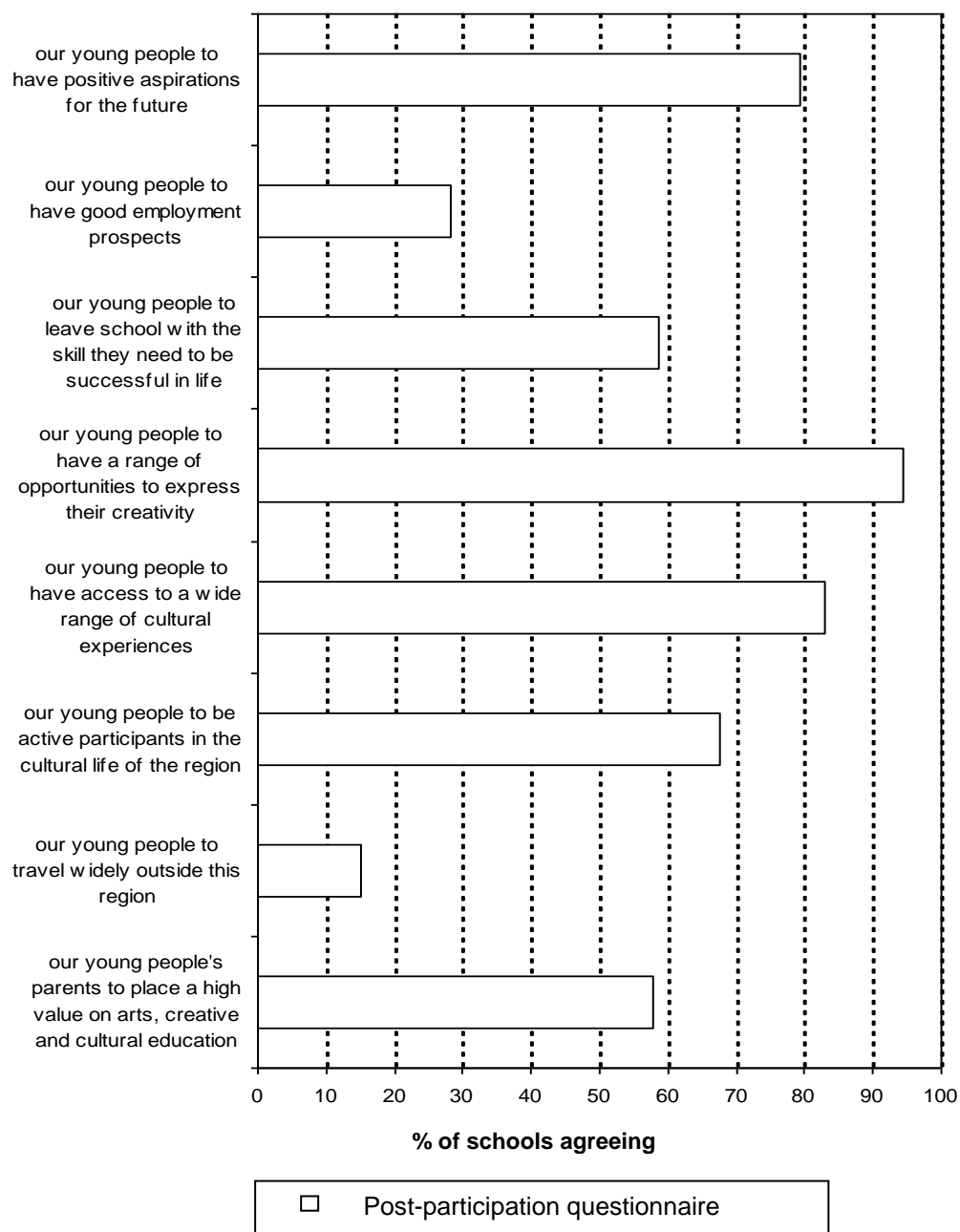
■ Mid-participation questionnaire

- The questions were similar in the pre- and mid-participation questionnaire but slightly different in 2004, so the results are presented separately.
- Based on responses from 259 Creative Partnerships Coordinators (pre-questionnaire) and 138 Creative Partnerships Coordinators (mid-participation questionnaire).
- Percentage of schools that *strongly agreed* or *agreed* with each statement.

- The term 'region' denotes the local area and not necessarily the Creative Partnerships area.

Chart A1.3b Coordinators' perceptions of the attitudes of young people

Creative Partnerships has improved our ability to help:

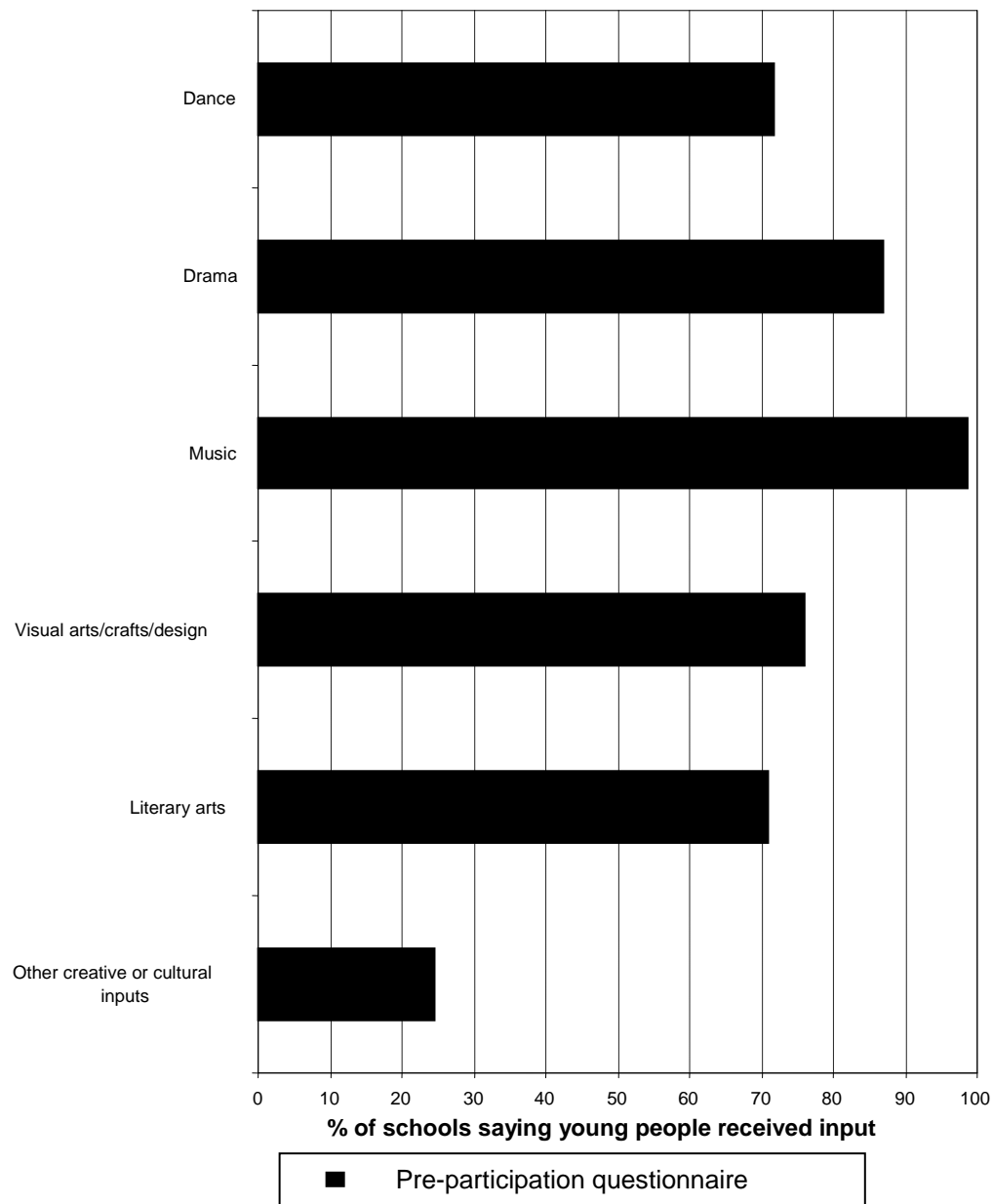


This question asked about the 'added value' of Creative Partnerships.

- Based on responses from 251 Coordinators (post-participation questionnaire).

- Percentage of schools that *strongly agreed* or *agreed* with each statement.
- The term 'region' denotes the local area and not necessarily the Creative Partnerships area.

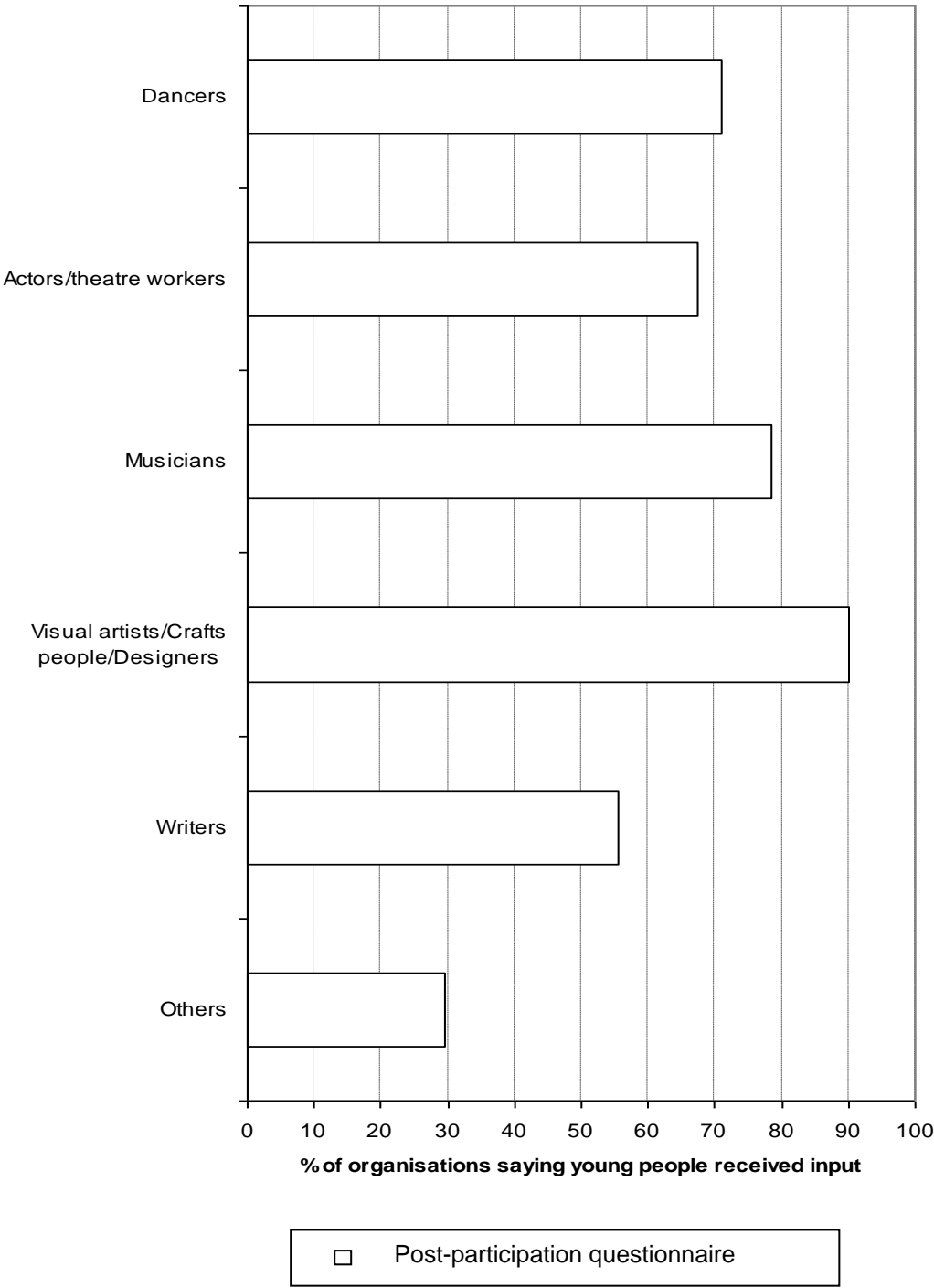
Chart A1.5a Creative and cultural inputs from external providers



- The questions were slightly different in 2002 and 2004, so the results are present separately.
- Based on responses from 259 Creative Partnerships Coordinators (pre-questionnaire).
- This chart shows the percentage of schools stating that students received creative or cultural inputs from external providers during the last year.

- Prior to Creative Partnerships, 75 per cent of schools had had inputs from external providers in music, drama, and visual arts/crafts/design.

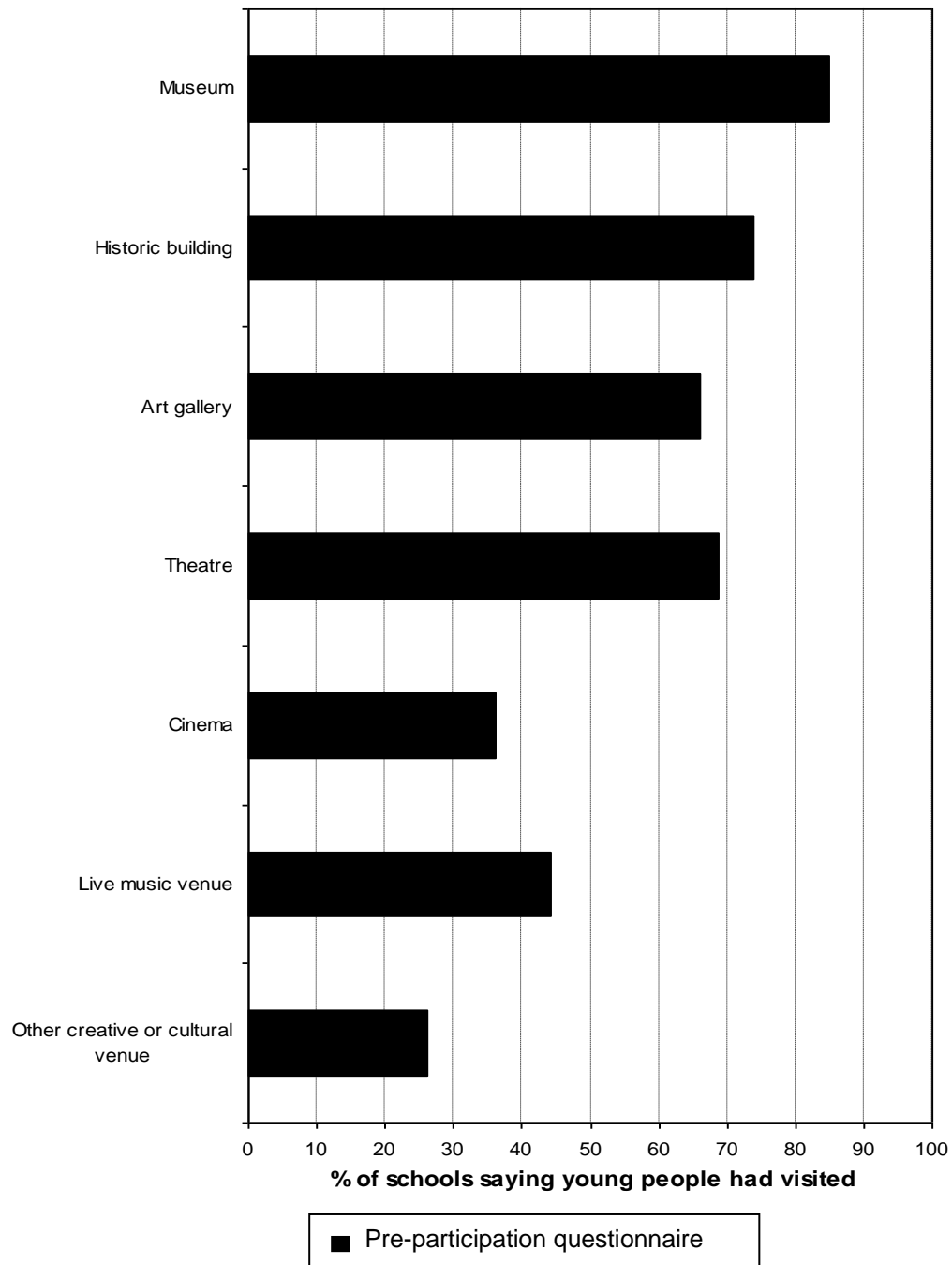
Chart A1.5b Creative and cultural inputs from external providers as a result of Creative Partnerships



- Percentage of schools stating that students received creative or cultural inputs from external providers in the last year.
- Based on responses from 251 Coordinators (post-participation questionnaire).

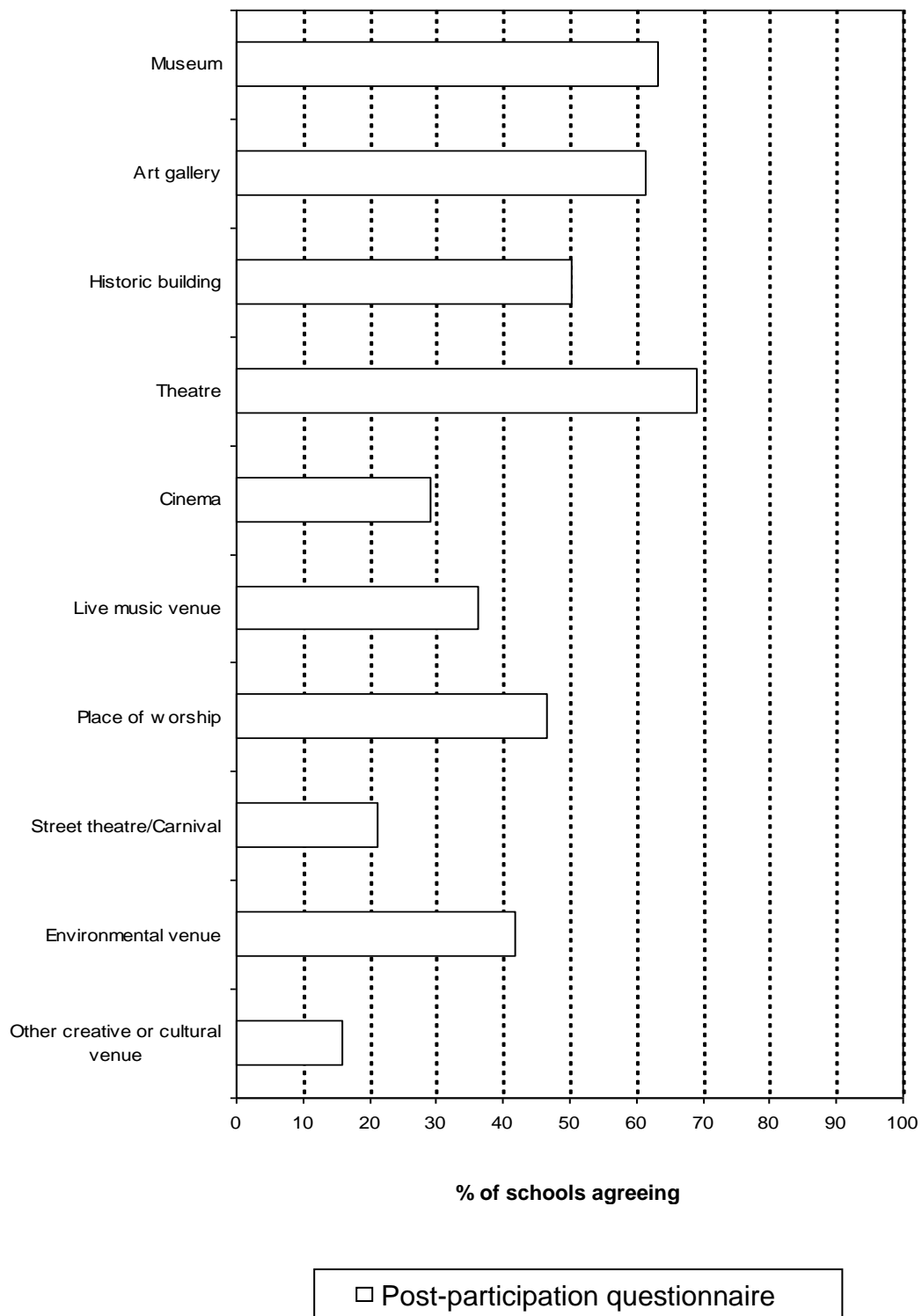
- In the second year of Creative Partnerships, over 75 per cent of schools had had inputs from external providers in visual arts/crafts/design and music.

Chart A1.6a Visits to arts/cultural venues:



- The questions were slightly different in 2002 and 2004, so the results are presented separately.
- Based on responses from 259 Creative Partnerships Coordinators (pre-questionnaire).

- Percentage of schools who had taken young people on visits to arts or cultural venues in 2002.
- Prior to Creative Partnerships, over 50 per cent of schools had taken young people on visits to museums, historic buildings, theatres and art galleries.

Chart A1.6b Visits to arts/cultural venues

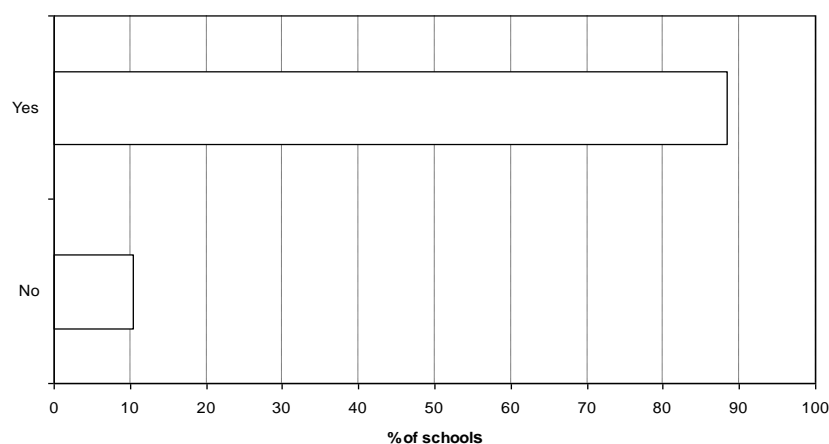
- Percentage of schools who had taken young people on visits to arts or cultural venues in the past school year.
- Based on responses from 251 Coordinators (post-participation questionnaire).

- In the second year of Creative Partnerships, over 50 per cent of schools had taken young people on visits to theatres, museums, art galleries and historic buildings.

A1.1 Professional development activities related to Creative Partnerships

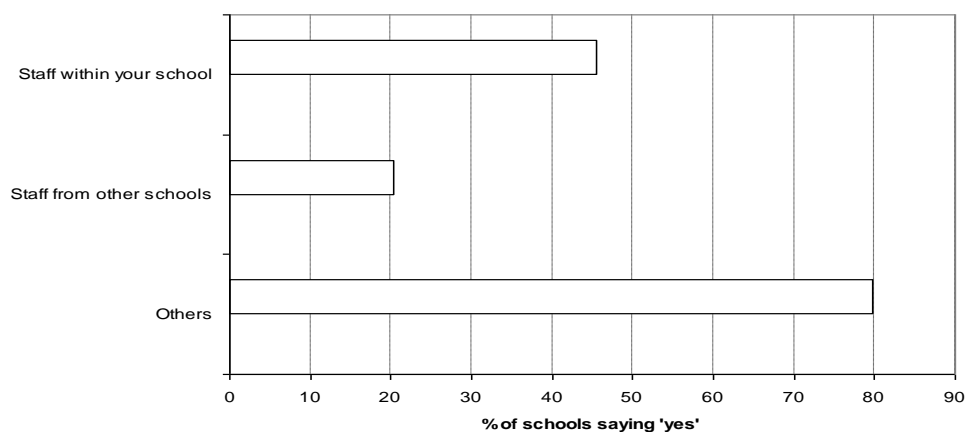
The post-participation questionnaire asked if any of the schools' staff had participated in training/development activities designed to extend their own creativity as a result of Creative Partnerships.

Chart A1.7a Professional development activities received (post-participation)

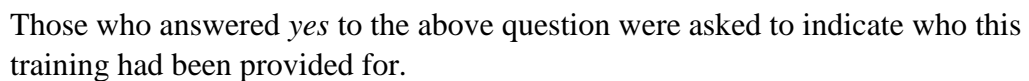


Those that answered *yes* to the above question were asked who had provided this training.

Chart A1.7b Who provided the professional development activities (post-participation)

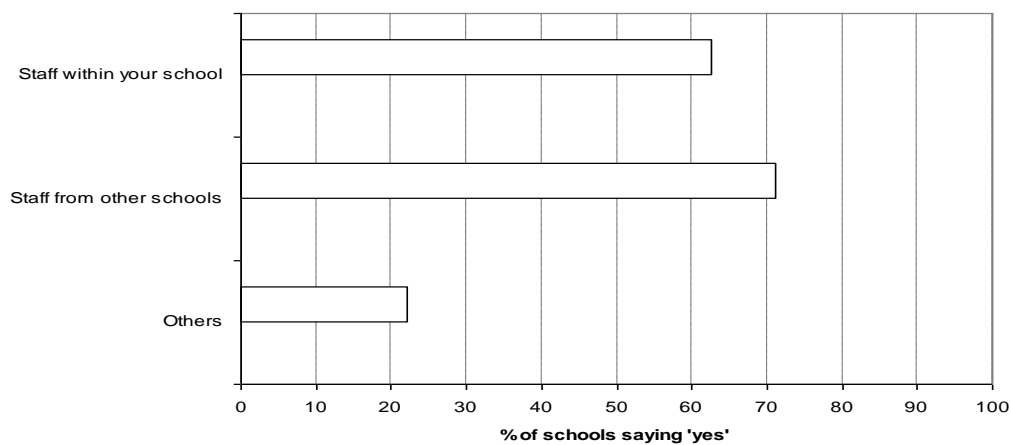


- Chart A1.8a Professional development activities provided for other schools as a result of Creative Partnerships (post-participation)**



Those who answered *yes* to the above question were asked to indicate who this training had been provided for.

Chart A1.8b Who training was provided for (post-participation)



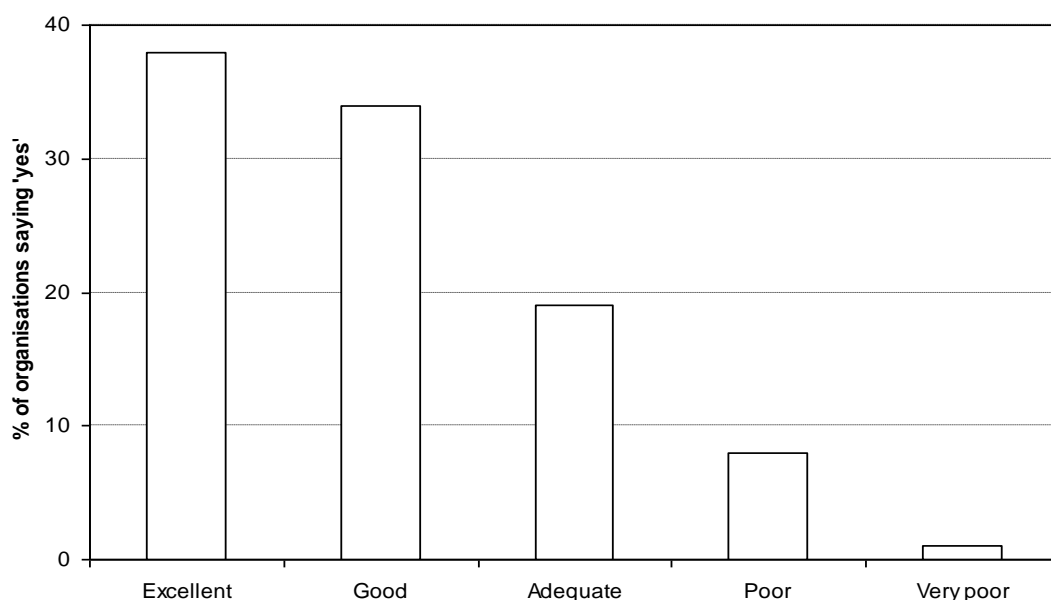
- In the second year of Creative Partnerships, 43 per cent of schools provided CPD as a result of Creative Partnerships, most commonly for staff from other schools.
- 71 per cent provided activities for staff from other schools
- 63 per cent offered professional development opportunities to staff members of their own school.
- 17 per cent of the 'other' participants were present at a Creative Partnerships event or road show, 13 per cent were attending a headteachers' conference or meeting, and 13 per cent were students.

A1.2 Experience of liaising with local Creative Partnerships teams

The school questionnaire asked Creative Partnerships Coordinators a series of questions about their experience of liaising with their partners.

Chart A.1.9 Experience of liaising with local Creative Partnerships teams (post-participation)

- The responses to this question were mainly positive, as 72 per cent of Coordinators rated their experience of liaising with their local team as ‘good’ or ‘excellent’.



In addition to this ‘closed’ question, asking Creative Partnerships Coordinators to rate their satisfaction with liaison, the questionnaire provided space for them to add comments on this aspect of the initiative. Several took the opportunity to expand on their positive rating of liaison, with 20 per cent stressing the availability of the Creative Partnerships staff, 18 per cent saying the Creative Partnerships teams had been ‘supportive’ and 17 per cent commenting on their team’s willingness to give advice or information.

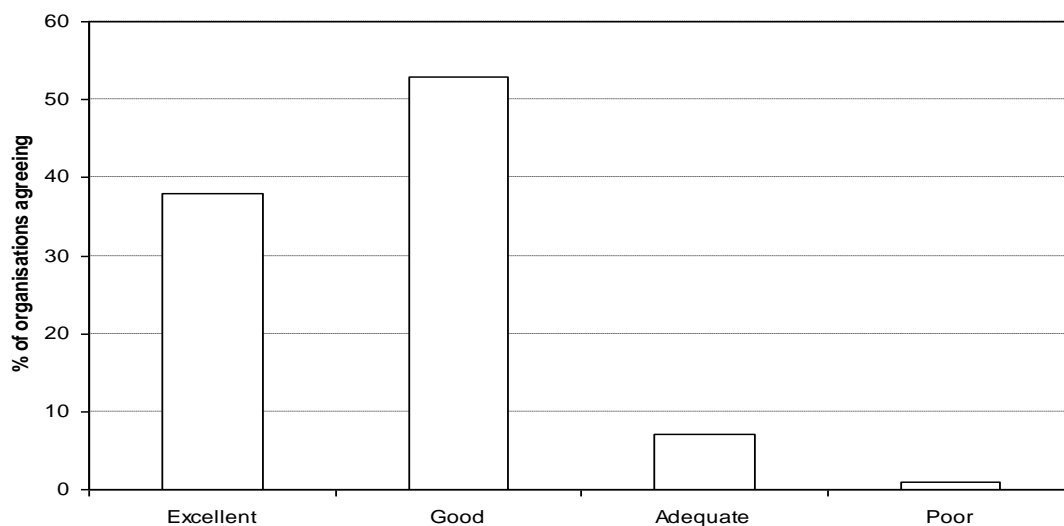
One Creative Partnerships Coordinator described the Creative Partnerships staff with the following terms:

helpful, inspirational, genuinely committed to offering support on an individual basis to ensure that school developments and projects are relevant, have impact and provide excellent value for money.

Negative comments were much less common, but a small minority of Coordinators mentioned that they found it difficult to make time to meet their local Creative Partnerships teams (four per cent). The same number reported problems getting hold of Creative Partnerships team members (four per cent), a lack of communication (four per cent) or a lack of clarity (four per cent).

Chart A1.10 Experience of liaising with Creatives (post-participation)

- A similar positive trend was evident in the comments regarding Creative Partnerships Coordinators' experience of liaising with Creatives, with 91 per cent rating their experience as either 'excellent' or 'good'.



Thirty per cent of Coordinators made additional positive comments about liaising with Creatives. The most common comment, made by sixteen per cent of Creative Partnerships Coordinators was that the Creatives had been willing to listen and discuss ideas. A few respondents said that Creatives had been quick to respond to their requests (five per cent) and that they had made time to enable the liaison to occur (five per cent).

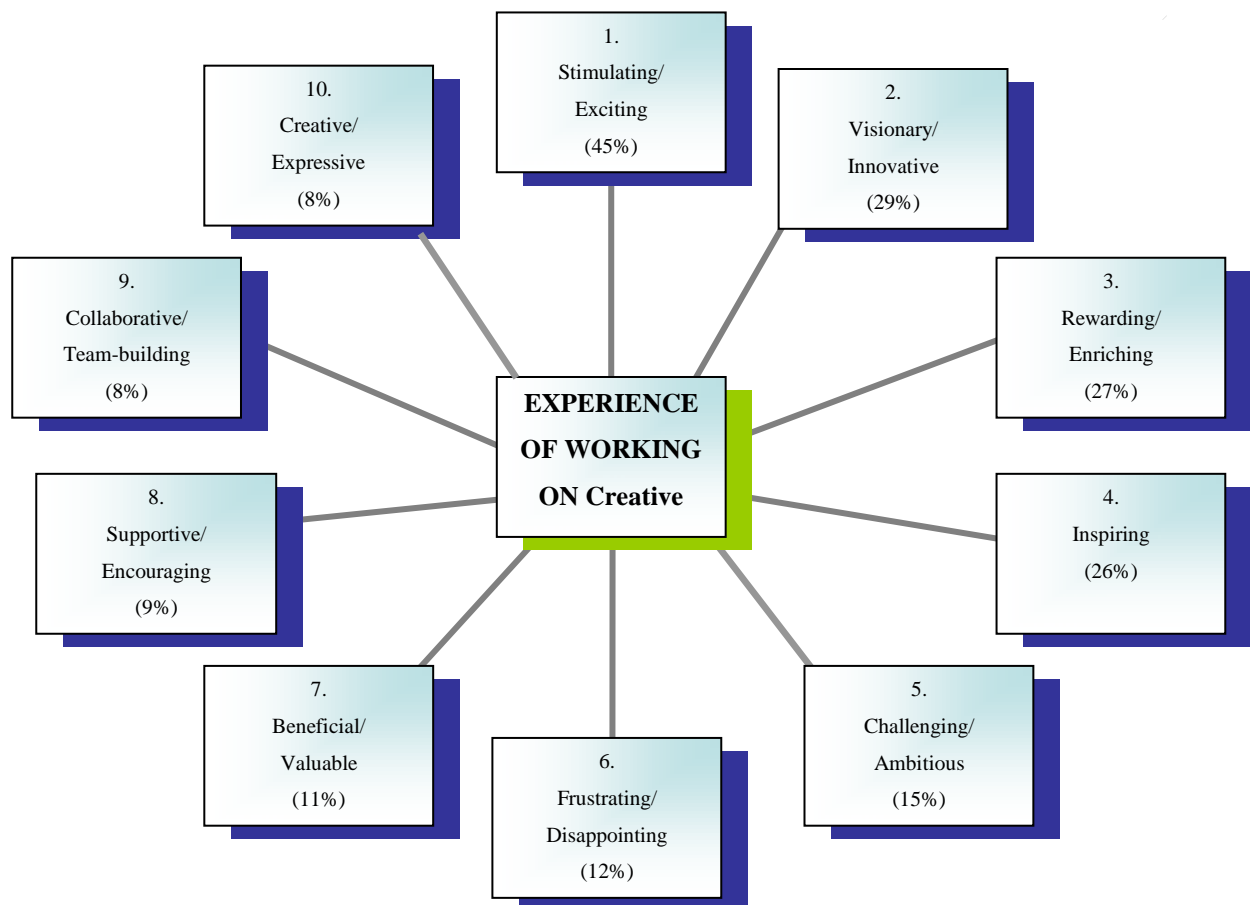
One Coordinator wrote that he appreciated: 'The Creatives' willingness to listen to our ideas while making [their] own suggestions, leading to thorough joint planning with the staff and the children.'

A small minority of Creative Partnerships Coordinators (six per cent) said they had had a less satisfactory experience of liaising with Creatives. In addition, five per cent remarked that the state of the relationships with the Creatives had been variable. As one respondent wrote:

The liaison has varied from one creative partner to the other. As there does not appear to be any fixed times or hours of working, some creative partners have been more available than others for discussions and evaluations.

A1.3 Words Creative Partnerships Coordinators used to describe their experience of Creative Partnerships (post-participation)

Responses to an open-ended question in the post-participation questionnaire:



- Creative Partnerships Coordinators were asked to write down three words which best described their experience of working on Creative Partnerships projects.
- The diagram shows the ten most frequent types of response.

- Creative Partnerships Coordinators used a wide range of words to describe Creative Partnerships and so the research team grouped together words with the same/similar meaning.
- The concepts are reported in order of frequency, with Box 1 being the most common response. The percentage of responses ranged from 45 per cent for 'stimulating/exciting' to eight per cent for both Box 9 'collaborative/team-building' and Box 10 'creative/expressive'.
- All of the top ten responses were positive, apart from Box 6 'frustrating/disappointing' (12%).

A1.4 Impact of Creative Partnerships

The school questionnaire asked a series of open-ended questions about the impact of Creative Partnerships. Coordinators were asked to identify the impact on different groups, namely: young people, school staff, the school as a whole, parents, and other educational organisations. These questions were contained in both the mid and post-participation questionnaire. The answers are listed in accordance with the most common answers given in 2004.

A1.4.1 Impact of Creative Partnerships on young people

The most common answers to the question about the impact on young people are given in Table A1.1.

Table A1.1 Impact of Creative Partnerships on young people

	% 2003	% 2004
Broadened range of activities experienced	46	43
Improved self-confidence and self-esteem	36	39
Working with experts	37	32
Development of creativity	20	22
Development of artistic skills	23	21
Raised standards/individual achievement	10	19
Mixing with other children	13	19
Enjoyment	19	18
Improved motivation	17	18
Provided opportunities for talented individuals	20	16
No response	2	2
	N=138	N=251

More than one answer could be given so percentages do not sum to 100

The table shows that respondents identified a wide range of ways in which Creative Partnerships had made an impact on young people. The most common response, given by over 40 per cent of the respondents in 2004, was that Creative Partnerships had enabled young people to experience a wider range of activities than what would otherwise have been offered to them. One teacher explained that ‘the Creative Partnerships activities have enabled our students to have access to an enriched curriculum’, and that this had enabled them to explore ‘ways of expressing themselves not previously available’.

One Creative Partnerships coordinator summarised the impact of Creative Partnerships as follows:

They [the students] have been given a rich and exciting range of experiences which have stimulated creativity in every curriculum area and have enriched cross-curricular expression.

Improved self-confidence or self-esteem were mentioned by over a third of respondents. One teacher said that Creative Partnerships had ‘fostered a can-do culture’ and ‘raised self esteem of many students, who have gone to volunteer for additional responsibility’. Another declared that ‘even the most reserved children have gained in confidence and self-assurance.’

Working with experts is also recognised as a particular feature of Creative Partnerships. One respondent explained how it had benefited young people:

The creative culture in our school has been enhanced by the opportunity Creative Partnerships projects have given us to work with Creatives. [...] The atmosphere is exciting, children bubble with ideas and enthusiasm.

Around one in five Coordinators who responded in 2004 felt that Creative Partnerships had resulted in improvements to young people’s creativity (22 per cent), artistic skills (21 per cent) and individual achievement (19 per cent). One respondent said that Creative Partnerships had encouraged the students: ‘to develop and use creative thinking’ and another observed: ‘Some children have discovered their talents lie in the creative curriculum.’

In relation to individual achievement, one Coordinator explained that ‘some children have been given new opportunities to shine for the first time’. Individual achievement was particularly notable amongst students with special educational needs. For example, one Coordinator working in a special school observed: ‘this [Creative Partnerships] has been particularly good for students with autism’, and explained that staff had observed ‘some incredible advances in spoken language promoted by music and movement activities. One boy spoke a sentence for the first time, at 15 years old.’

Broadening horizons was mentioned by a minority of respondents. For example, one Creative Partnerships Coordinator concluded that Creative Partnerships: ‘opened their eyes to future careers and occupations.’

A1.4.2 Impact of Creative Partnerships on staff

The responses to the question about the impact of Creative Partnerships on staff are given in Table A1.2.

Table A1.2 Impact of Creative Partnerships on staff

	% 2003	% 2004
New ways to enrich teaching and learning	30	61
Extending creativity	33	38
Increased knowledge and skills	20	35
Working with experts	27	34
Opportunities for professional development	17	26
Improved confidence	21	24
Team work among staff	12	12
No response	1	2
	N=138	N=251

More than one answer could be given so percentages do not sum to 100

Creative Partnerships Coordinators were able to identify a number of different ways in which Creative Partnerships had impacted on staff in their school. As the table shows, the most commonly-identified impact (mentioned by almost two-thirds of respondents in 2004) was in relation to enriching teaching and learning. One Coordinator explained that ‘appreciation of the effectiveness of using a variety of approaches to learning has led to a marked change in some practice.’

Three responses were provided by about a third of respondents in 2004. Extending the staff members’ own creativity was mentioned by 38 percent of Coordinators. A respondent wrote that ‘[the] staff have been enthused and refreshed by injections of new ideas and concepts. Their own creativity has been enriched.’

Working with professional artists and creative people had evidently brought a number of benefits, including increased knowledge and skills as well as more teamwork and cross-curricular working. One Creative Partnerships Coordinator noted that: ‘For teaching staff the last year has been a chance to revise and revisit long-held beliefs or an opportunity to try a new way of working: we have all thrived on the challenge.’

Working alongside experts also brought a new element to working in schools. A respondent said: ‘Working with Creatives has shown some staff new ways of working, and how to get the best out of certain pupils.’ Another explained:

‘Staff have used the Creatives to develop their own teaching styles, taking on new approaches and learning new skills.’

Two answers were provided by about a quarter of respondents in 2004. Coordinators felt that Creative Partnerships offered staff members more professional development opportunities, and improved their confidence. One respondent said that: ‘Staff throughout the school have undergone a huge amount of professional development in school time and many have continued to go on courses and visits in their own time.’ In relation to confidence, a Coordinator wrote: ‘staff confidence in teaching all aspects of arts is growing’ and another stated that Creative Partnerships had ‘fostered a can-do culture.’

One Coordinator’s comment demonstrated that Creative Partnerships had affected staff in a variety of ways:

The impact upon staff has been beyond all possible expectations. All staff have had opportunities that are unique, different and that have acknowledged them as professionals with a major responsibility for inspiring tomorrow’s generation.

A1.4.3 Impact of Creative Partnerships on schools

Coordinators were asked about the impact of Creative Partnerships on their school as a whole. Answers to this question are given in Table A1.3.

Table A1.3 Impact of Creative Partnerships on your school

	% 2003	% 2004
Fostering creativity	42	47
Enhancing learning and teaching approaches	10	27
Raising profile of arts in the school	13	20
Working with outside agencies	9	16
Whole school focus and involvement	9	16
Providing a broad range of skills	27	15
Using arts to improve facilities/resources in school	1	14
Provided extra resources for the arts	7	11
Improved reputation of the school	8	10
Raising expectations	-	10
Improving cross-curricular links	6	10
No response	8	5
	N=138	N=251

More than one answer could be given so percentages do not sum to 100

When asked what the impact had been on their own school, Creative Partnerships Coordinators again identified a variety of impacts. The most common answer, given by just under half of the respondents, was that Creative Partnerships had fostered creativity throughout the school. A Creative Partnerships Coordinator said that, as a result of Creative Partnerships: ‘A cohesive, creative ethos pervades the school.’

The second most common answer, given by over a quarter of respondents in 2004, was that the initiative had enhanced teaching and learning approaches. One teacher wrote: ‘Through Creative Partnerships activities we are better able to meet the different learning needs of our children and provide a challenging, rich curriculum with more opportunities for children to achieve.’

Other specific areas of impact, each mentioned by fewer Coordinators, included raising the profile of the arts and working with outside agencies. In relation to raising the profile of the arts in the school, one respondent said that: ‘Creative Partnerships activities have provided us with the opportunity to further develop and extend work already begun and to develop new aspects to the arts in school.’ Another believed that Creative Partnerships had helped the school to: ‘acknowledge the importance of the arts for arts’ sake.’

A few Coordinators mentioned the development of a ‘whole school’ focus and involvement. A respondent said: ‘Creative Partnerships has given the school a sense of direction’. Another commented: ‘We have more chances to come together as a school to celebrate each other’s successes, and see each other perform.’ A third respondent said:

We completely changed our way of working since January 2003 we have worked as a whole school on our chosen themes. This has been so successful that everyone is committed to continuing this way of working.

The Coordinators who referred to using the arts to improve facilities or resources in school commented about ‘permanent features around the school from the activities.’ Some mentioned ‘corridor projects’, ‘outside areas’, ‘gardening’ and ‘sculptures.’ One respondent said that as a result of such artworks, Creative Partnerships had: ‘enhanced the school’s visual environment.’

A1.4.4 Impact of Creative Partnerships on parents

Coordinators' responses to the question about the impact of Creative Partnerships on parents are shown in Table A1.4.

Table A1.4 Impact of Creative Partnerships on parents

	% 2003	% 2004
Parents attend performances/displays/events in school	26	30
Parents have been involved in arts activities in the school	26	21
Parents keen for children's involvement in extra curricular activities	11	21
Parents appreciate their children's creativity	18	21
Greater importance given to creativity	5	12
Positive feedback from parents	15	11
No response	8	10
	N=138	N=251

More than one answer could be given so percentages do not sum to 100

Over 90 per cent of Creative Partnerships Coordinators answered this question. The main area in which Coordinators felt Creative Partnerships had had an impact on parents was an increase in the number of performances and displays for parents to visit.

Three other comments were each made by about one in five Coordinators. These were that Creative Partnerships had triggered a stronger level of parental involvement through arts activities held at school, as one Creative Partnerships coordinator explained: 'Parents have supported the projects by offering help, attending assemblies, performances and completing questionnaires.' They also reported an increased willingness to allow their children to be involved in extra-curricular activities.

A fifth of Coordinators said that parents had gained a greater appreciation of their children's creativity. One Creative Partnerships Coordinator commented that parents had 'been awestruck by the work done in school and the eventual outcome of having their own children performing. They have realised that we all underestimate children's capabilities.'

Other remarks indicated that parents gave more importance to creativity as a result of Creative Partnerships and that their feedback had been positive. One teacher observed 'an awareness of the value of creative arts in developing whole-rounded individuals able to contribute fully to society.' Another said:

‘Parents who were previously quite negative have become very supportive and speak highly of the school.’

A small minority of Coordinators (eight per cent) felt that there was little or no impact at present on parents. One respondent declared: ‘We still have a lot of work to do in developing parents’ own confidence and understanding of our work and aims for the future.’

A1.4.5 Impact of Creative Partnerships on non-Creative Partnerships schools

The final question in this series asked for school Coordinators’ views on the impact of Creative Partnerships on non-Creative Partnerships schools. Answers to this question are shown in Table A15.

Table A1.5 Impact on non-Creative Partnerships schools

	% 2003	% 2004
Good working relationships/networking	34	39
Joint activities, including projects and training	16	17
Sharing ideas and experiences	14	17
Giving performances/displays	10	13
Developing links with the community	8	12
School achievements highlighted	-	8
Developing cross phase links	5	6
No response	28	25
	N=138	N=251

More than one answer could be given so percentages do not sum to 100

Over 70 per cent of school Coordinators answered this question in 2004. Although this is a high proportion, it represents a slightly lower response rate than the other questions in this series, possibly indicating that some Coordinators were not in a position to comment on the impact of Creative Partnerships on other schools.

The table shows that over a third of Creative Partnerships Coordinators felt that Creative Partnerships had had a positive impact on working relationships with other schools. For example, one secondary school coordinator said that Creative Partnerships had provided them with ‘opportunities to appreciate how differently we all work and how different the needs of children are.’ Some mentioned an increase in joint activities and sharing of ideas across schools. In

one area they organised a ‘cross-cluster arts week where staff and artists visit other schools for arts-based activities.’

In addition, a few Coordinators referred to Creative Partnerships improving links with their community. One Creative Partnerships coordinator declared that ‘sharing practice, in-service training and events has made our school become more involved in the local and wider community.’ Another reported: ‘We have been able to involve parents, senior citizens, the governors and visitors to the school in our projects and performances. They [...] have gained a wider picture of school life.’

A1.5 Suggested improvements for Creative Partnerships in the future

Creative Partnerships Coordinators were invited to suggest improvements they would like to see made to Creative Partnerships. Answers to this question are given in Table 9.

Table A1.6 Suggested improvements for Creative Partnerships

	% 2004
Less paperwork	26
Providing more support to schools and Creative Partnerships Coordinators	22
Improving financial systems	17
Better organisation	15
Long-term/sustainable funding	13
Improving clarity/role definition	11
Greater flexibility to respond to school needs	11
Involving more schools across the country	10
Providing more CPD	10
Improving/prolonging partnerships between schools and Creatives	8
No response	8
	N= 251

More than one answer could be given so percentages do not sum to 100

Ninety-two per cent of Creative Partnerships Coordinators responded to this question in 2004. The most common answer, given by about a quarter of respondents, was that Creative Partnerships should reduce paperwork. For example, one Coordinator asked for ‘more consistency in [Creative

Partnerships’] communications and paperwork’, and another suggested a: ‘simplified invoicing system.’

The second most common response, given by one in five Coordinators, was that Creative Partnerships should provide more support to schools and Creative Partnerships Coordinators, in terms of money, time and provision of advice. One respondent asked for: ‘Creative Partnerships Coordinators to be paid either with time on timetable or in money.’ Another wished for more consistency between schools and suggested the creation of ‘national guidelines: some teachers get half a day each week, others get nothing at all to do the same job. Some get more pay, others get nothing depending on their head teacher and school’. She recommended establishing a: ‘set time every month for the Creative Partnerships school coordinator to meet with [his or her] mentor [and a] set time each week for the Creative Partnerships school coordinating teacher to carry out administrative tasks.’

Some Coordinators suggested support in terms of moral support and trust between the Creative Partnerships hub team and the schools. For example, one respondent called for ‘greater listening to and working with teachers’, and another urged Creative Partnerships to ‘trust teachers to know what is best for their own school.’

Seventeen per cent of the respondents requested improvements to financial systems. One Creative Partnerships coordinator requested ‘a monthly budget update, so we know how much we have spent.’ Another explained that ‘sometimes the payments take too long to come through, causing delays to projects.’

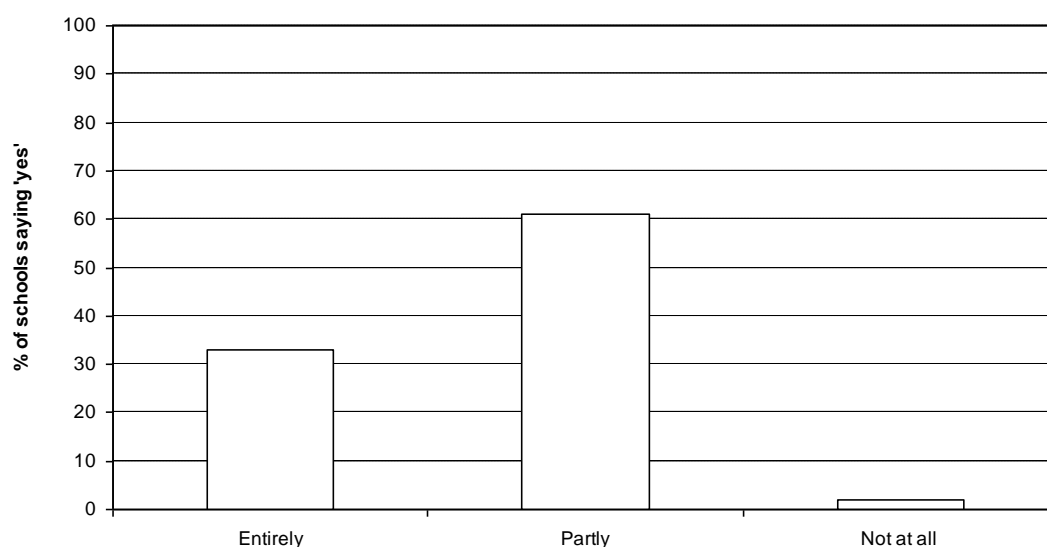
A few other improvements were suggested by a minority of Coordinators, including an improvement to the organisation of Creative Partnerships, its clarity and the definition of the roles of the people involved, and a greater flexibility of the programme to enable it to be more responsive to meet the needs of the schools.

A1.6 Sustainability of Creative Partnerships

Creative Partnerships coordinators were asked to give their opinion on the sustainability of Creative Partnerships developments in the future.

Chart A1.11 How sustainable are Creative Partnerships developments in the future?

- 33 per cent felt it would be entirely sustainable and 61 per cent felt it would be partly sustainable.



In addition to this 'closed' question, Creative Partnerships Coordinators were asked what would influence the sustainability of Creative Partnerships. Answers to this question are given in Table A1.7.

Table A1.7 Factors that will influence sustainability

	% 2004
Availability of resources	68
Personal commitment from school staff	15
Planning projects for sustainability	11
Staff involvement in CPD	9
Long-term partnerships between Creatives and schools	8
Creative work having a higher status	6
Availability of highly-skilled professionals	4
No response	5
N= 251	

More than one answer could be given so percentages do not sum to 100

The table gives a clear message: over two-thirds of Creative Partnerships Coordinators identified the availability of resources as a key factor for the sustainability of Creative Partnerships in the future. This related to funding and other resources, including time, materials and support from people employed by Creative Partnerships. One Coordinator described the fragility of Creative Partnerships' sustainability as follows: 'Lots of skills have been learned by staff and can continue, but we will not be able to afford the quality

and quantity of Creatives that we have had through Creative Partnerships initiatives because our budget will not sustain these costs'. Another Coordinator asserted: 'Surely, if the funding is there, Creative Partnerships will continue. It will die if the notion of schools becoming Creative Partnerships providers for free becomes a reality.'

A number of other issues were raised by a minority of respondents. About fifteen per cent said that commitment from the staff within their school and within their partner schools was an important factor. Twelve per cent of Creative Partnerships Coordinators suggested that careful planning was necessary to ensure the sustainability of Creative Partnerships. For example, one Creative Partnerships coordinator mentioned the 'integration of projects into [the] curriculum.' Eight per cent considered that long-term projects were important in this regard: one teacher claimed that schools needed: 'more long-term exposure to Creatives so that staff and children's thinking and skills have time to become embedded and long-term.'

A few Creative Partnerships Coordinators suggested that it was important to give creative work a high profile. As one person said: 'It [creative work] must be recognised as something which enhances and develops learning and achievements [and] value [must be] placed on projects and impact'.

One respondent commented on several of these issues and expressed regret that 'despite constant pressure from us to develop sustainable projects, Creative Partnerships has chosen to sponsor one-off's and shorter-term experiences.' This person went on to explain that sustainability: 'means investment in resources and training for staff. The creativity which Creative Partnerships wants to promote has to be central, not extraneous to school curriculum and has to be properly resourced.'

Appendix 2 Pupil Survey

The pupil questionnaire was designed to find out about young people's attitudes and experiences of Creative Partnerships, focussing on the creative and cultural dimensions. Pre-, mid- and post-participation questionnaires were administered during 2002/4. The content of the three questionnaires was almost identical which enabled the research team to identify any changes in young people's attitudes and experiences since the Creative Partnerships programme began.

This appendix will focus on the pre- and post-participation questionnaires, the former of which was administered to most Creative Partnerships areas in the autumn term of 2002. Sixty-nine per cent (4049) of primary school pupils responded to the pre-participation questionnaire (N= 5850), and 57 per cent (2256) of secondary school students responded (N= 3950). Post-participation questionnaires were administered in the spring term of 2004. Post-participation questionnaires were only sent to those that responded to the pre- and/or mid-participation questionnaires. A total of 1709 questionnaires were completed by young people from primary schools and a total of 757 from young people at secondary schools. This gives a response rate of 42 per cent from primary schools and 34 per cent from secondary schools (calculated as a percentage of those who returned a pre-participation questionnaire).

In order to examine the impact of the Creative Partnerships programme, the sample only includes young people who completed both the pre- and post-participation questionnaires. Primary and secondary school data are reported separately.

This appendix will focus in the items (or statements) in the questionnaire, which asked young people to respond on a three or a four point scale. Some questions have been reported individually, and others were combined for analysis (see Appendix 9 for further details). Factors analysis was used to identify the dimensions (or factors) underlying pupil's responses to individual items.

A2.1 Primary School Data

Total students responding	
N	%
1709	42*

*This means that 42 per cent of primary school pupils who completed the pre-participation questionnaire also completed the post-participation questionnaire. Sixty-two per cent of pupils who completed the mid-participation questionnaire also completed the post-participation questionnaire.

Male %	Female %
49	51

Chart A2.1 Year group of young people

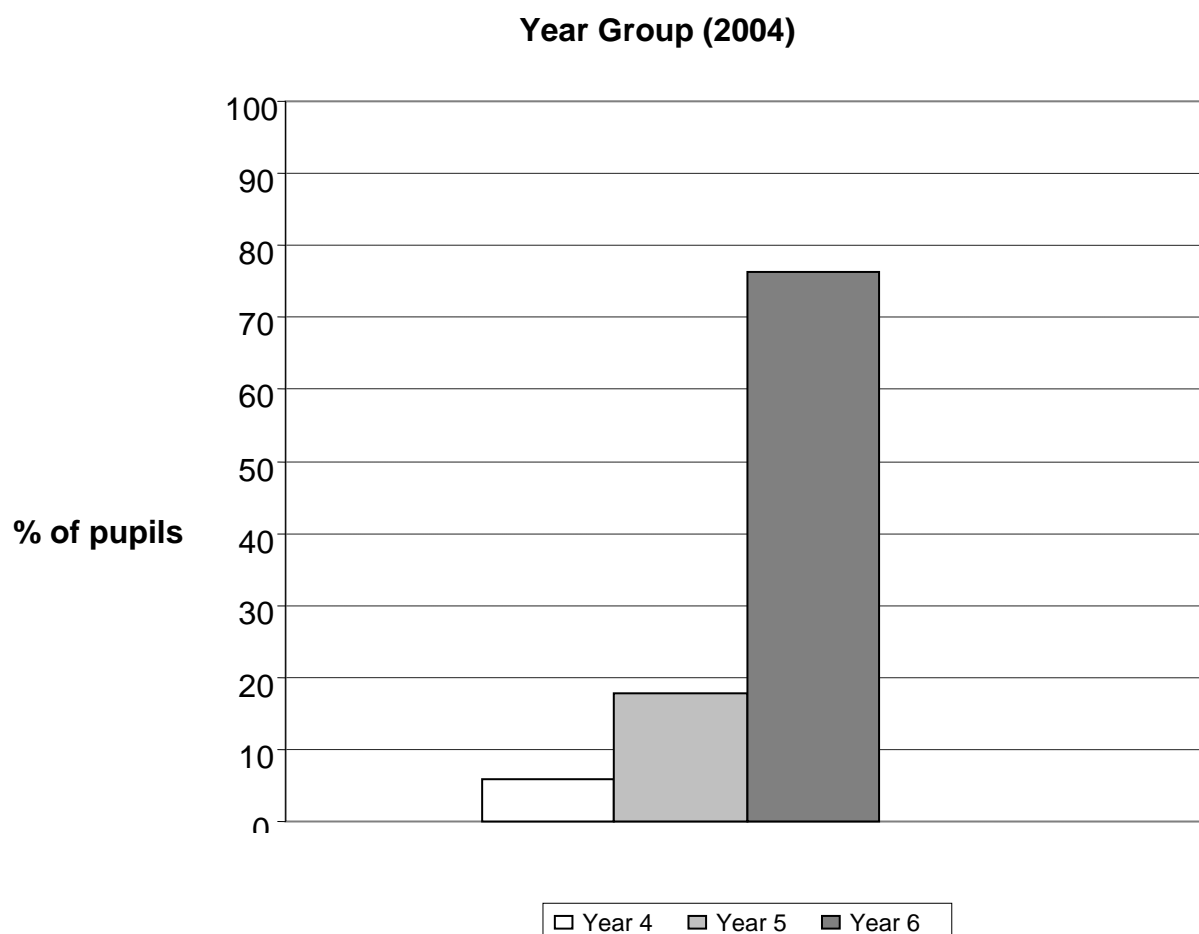
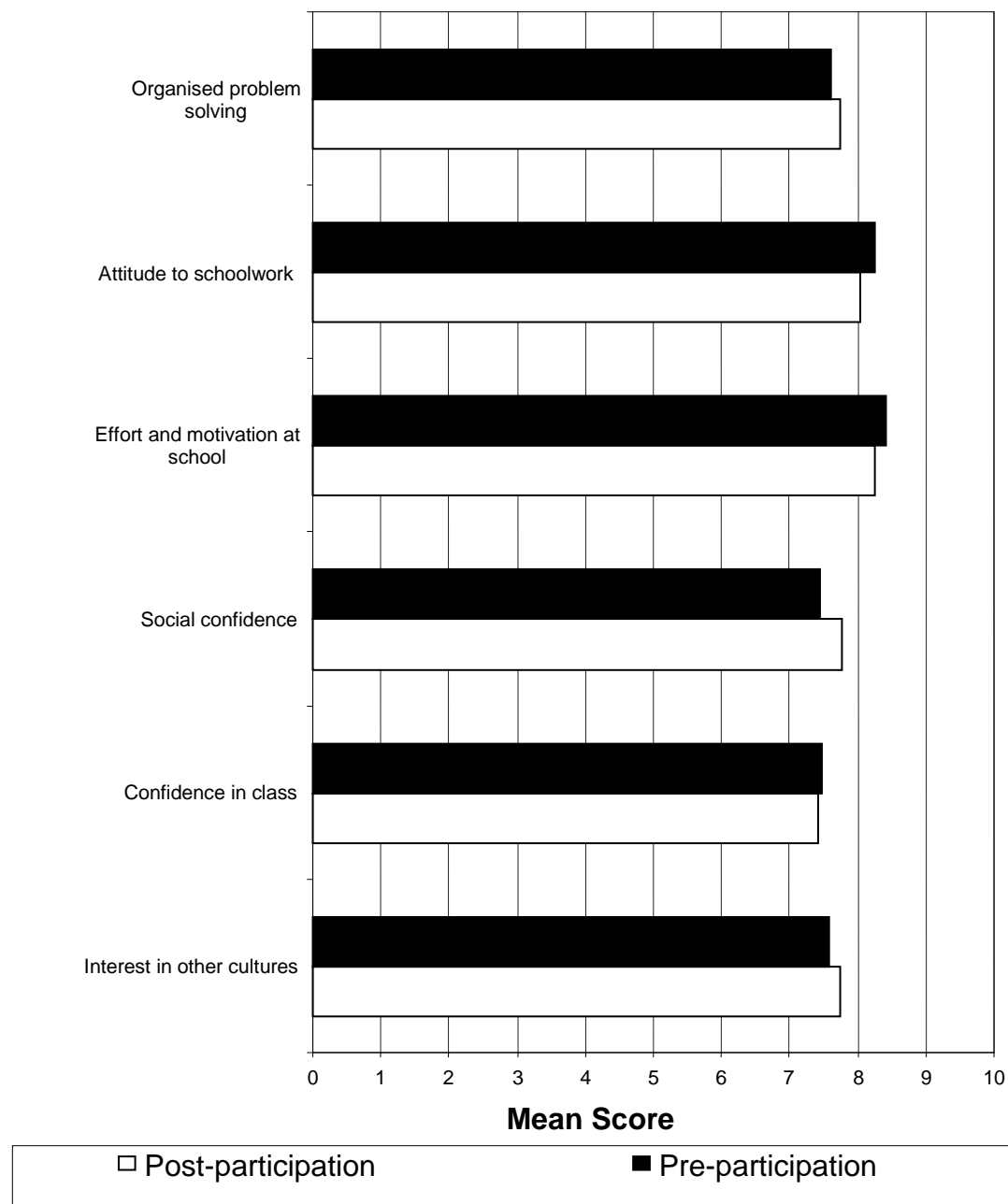


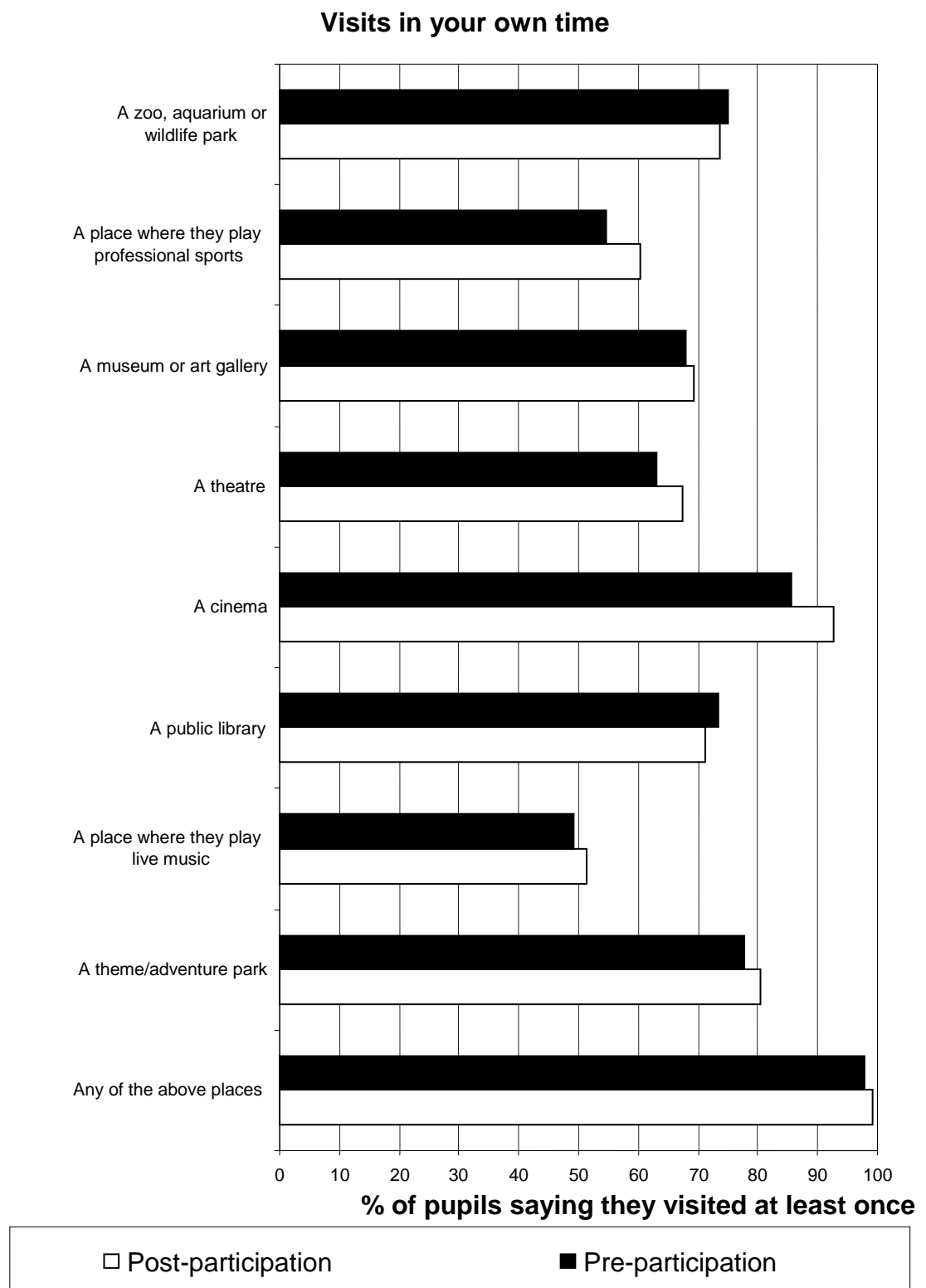
Chart A2.2 **Factor scores of young people's attitudes (primary)**



- The factor scores have been put on a common scale (zero to ten), where ten points indicates a positive response to all items, five points indicates a neutral responses and zero indicated a negative response to all items in the factor.
- Each factor has been given a descriptive name.
- All factors, except for *confidence in class*, are significantly different between pre- and post. Young people reported having greater interest in other cultures, greater levels of organised problem solving and greater social confidence in the post-participation questionnaire. Young people

had less positive attitudes to school work and to effort and motivation at school.

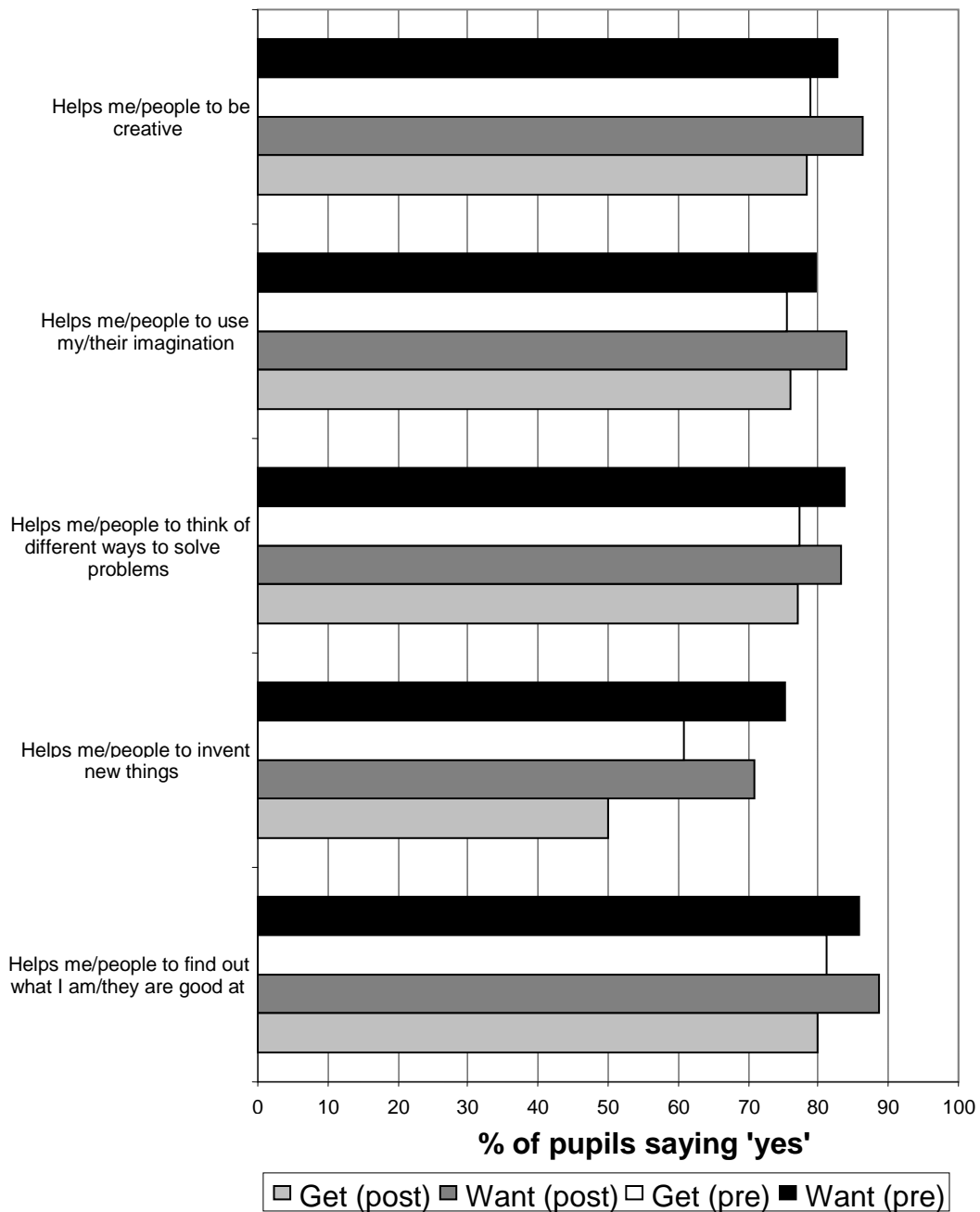
**Chart A2.3 Young peoples' involvement in cultural visits
(primary)**



- This chart shows the percentage of young people who had taken part in at least one cultural activity, on at least one occasion in the past year.

- More young people said they had visited *a place where they play professional sport* and *a cinema* in the post-participation questionnaire.

Chart A2.4 What young people want and what they think they get from school in all Partnerships (primary)



- This chart represents young people's responses to two questions:
 - What do you think school should help people do? (what they **want**)

- What do you think your schools helps you do? (what they think they **get**)
- Significantly more young people thought that schools should *help people to be more creative and use their imagination* in the post-participation questionnaire compared to the pre-questionnaire.
- Significantly fewer young people thought that schools actually *help them to find out what they are good at and helps them invent new things* in the post-participation questionnaire compared to the pre-questionnaire.

A2.1.1 What primary school pupils liked about Creative Partnerships

Young people were asked to comment on their favourite thing about Creative Partnerships. The most frequently mentioned answers to the question are given in Table A2.1.

Table A2.1 Pupils' favourite things about Creative Partnerships

	% 2004
Making things/doing art	26
Working with Creatives	22
Enjoyment	15
Drama/dance activities	14
Music/singing activities	9
No response	5
	N = 1709

More than one answer could be given so percentages do not sum to 100

As the table shows, the aspect of Creative Partnerships that primary school pupils said they liked making was things or 'doing art'. As one pupil said: 'I like doing lots of new art work, using new art materials and learning new skills.' Young people also enjoyed working with Creatives and visitors. For example, one pupil said his/her favourite part of Creative Partnerships was 'being with [the Creatives]. They helped me to be creative and use more of my imagination. I would like them to come again.'

Having fun as well as learning was an important aspect of Creative Partnerships for the young people. One pupil said 'My favourite things about Creative Partnerships is it's really fun and exciting and it's a fun way of learning.'

A2.1.2 What primary school pupils liked least about Creative Partnerships

Young people were asked to comment on what they liked least about Creative Partnerships. The most frequently mentioned answers to the question are given in Table A2.2.

Table A2.2 Pupils' least favourite things about Creative Partnerships

	% 2004
Disliked nothing about Creative Partnerships	30
Making a particular item	6
Drama/dance	5
Activity not exciting	5
Working with Creatives	4
No response	14
	N = 1709

More than one answer could be given so percentages do not sum to 100

The most common answer to this question was that there was nothing about Creative Partnerships that young people did not like. Many young people made similar comments, as one said: 'I liked everything best. There was nothing I didn't like'.

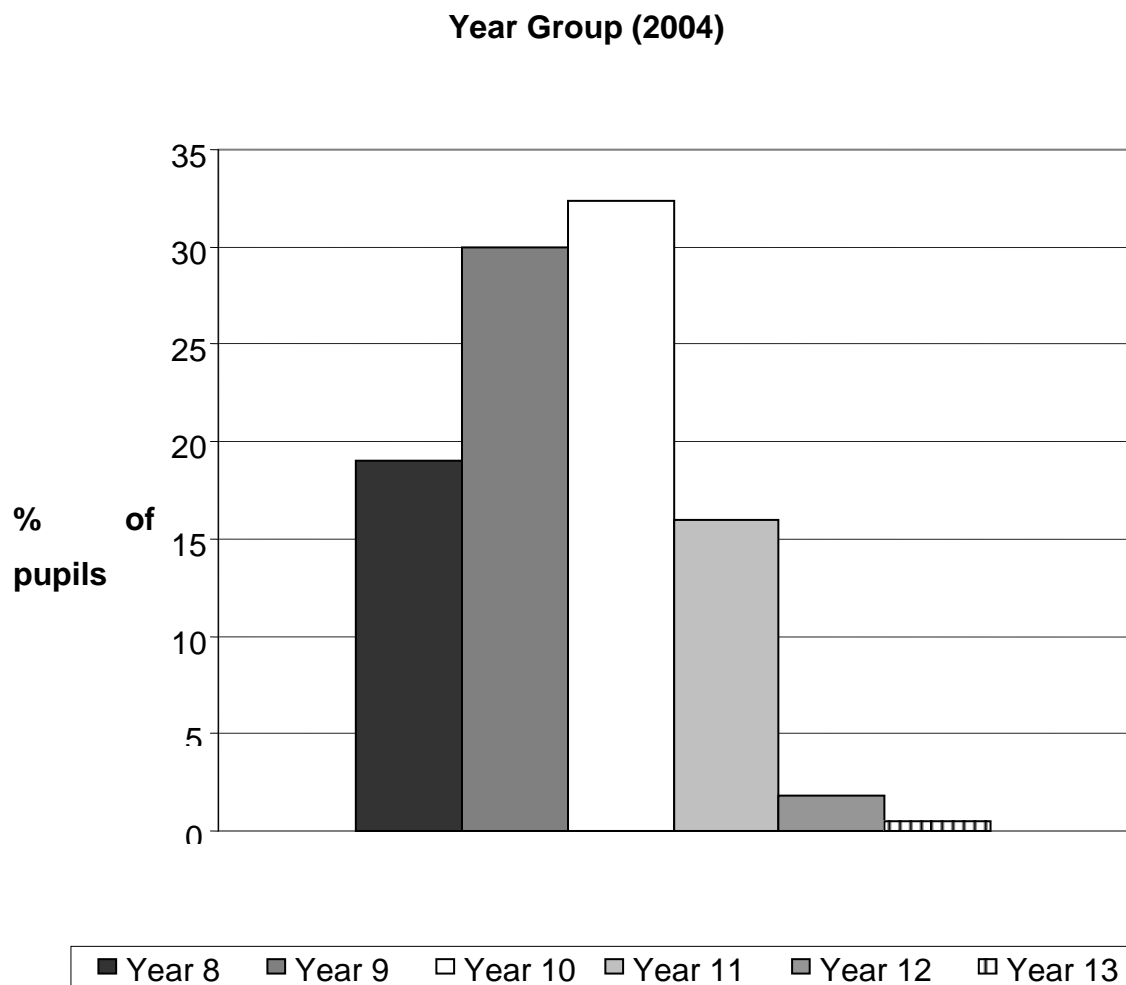
A2.2 Secondary School Data

Total students responding	
N	%
757	34

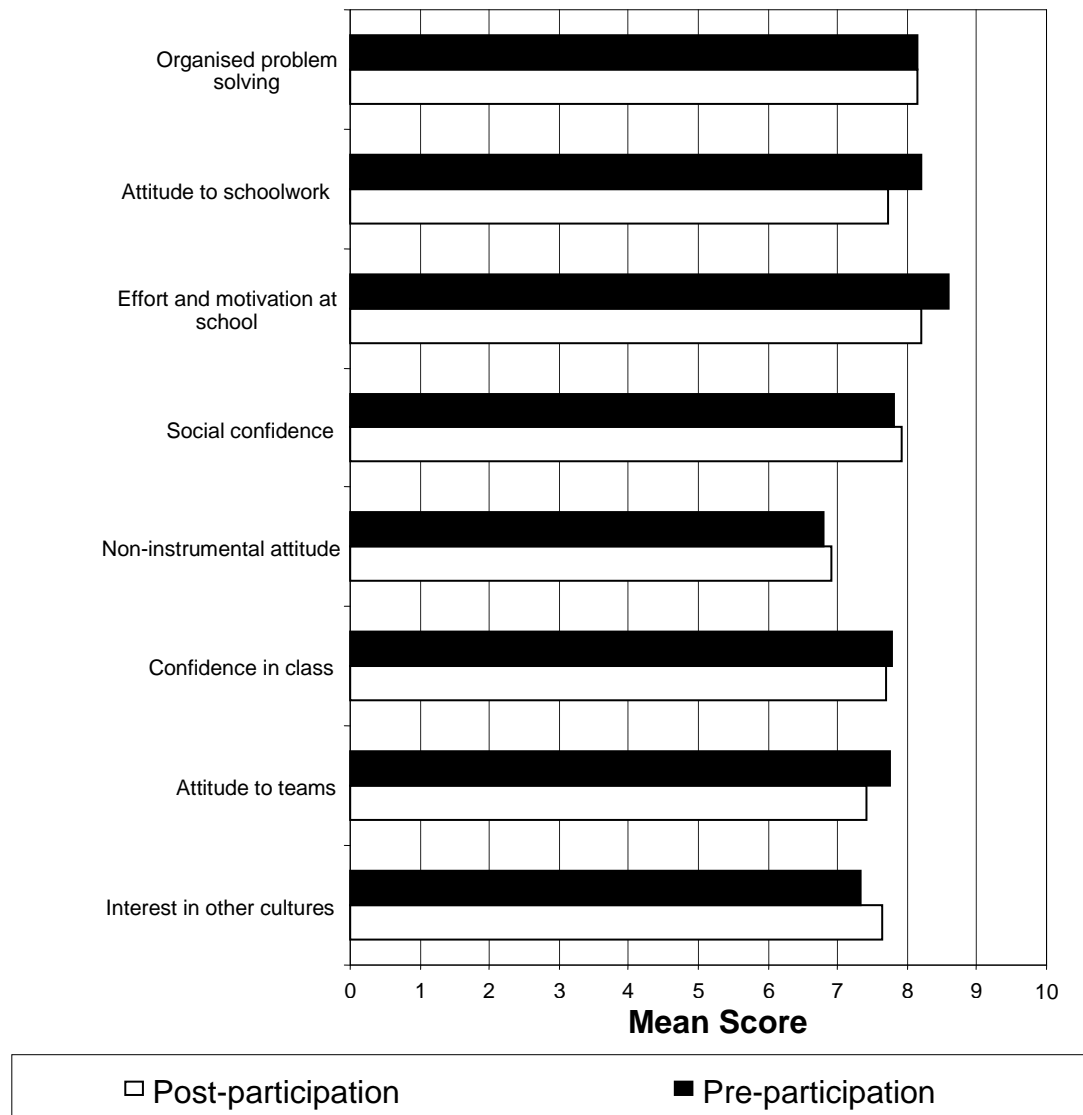
*This means that 34 per cent of secondary school students who completed the pre-participation questionnaire also completed the post-participation questionnaire. Sixty-four per cent of students that completed the mid-participation questionnaire also completed the post-participation questionnaire.

Male %	Female %
45	55

Chart A2.5 Year group of young people

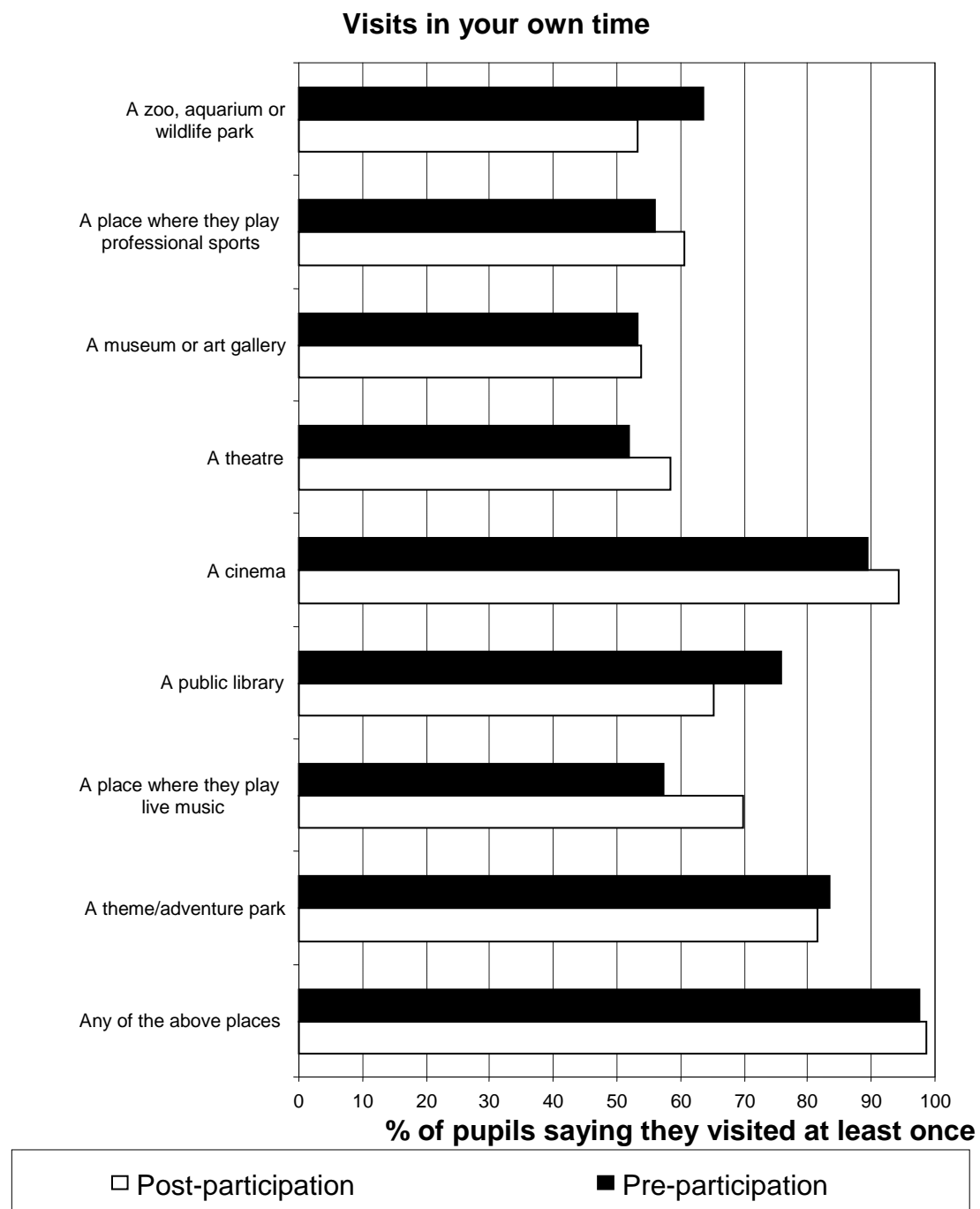


**Chart A2.6 Factor scores of young people's attitudes
(secondary)**



- Factors derived from the secondary school questionnaire are different from those derived from the primary school questionnaire.
- The factor scores have been put on a common scale (zero to ten), where ten points indicates a positive response to all the items, five points indicates a neutral score and zero indicates a negative response to all the items on the factor.
- Each factor has been given a descriptive name.
- Young people were significantly more *interested in other cultures* in the post-participation questionnaire compared to the pre- participation questionnaire.
- *Attitudes to school work; effort and motivation at school* and *attitudes to teams* fell significantly in the post-participation questionnaire.

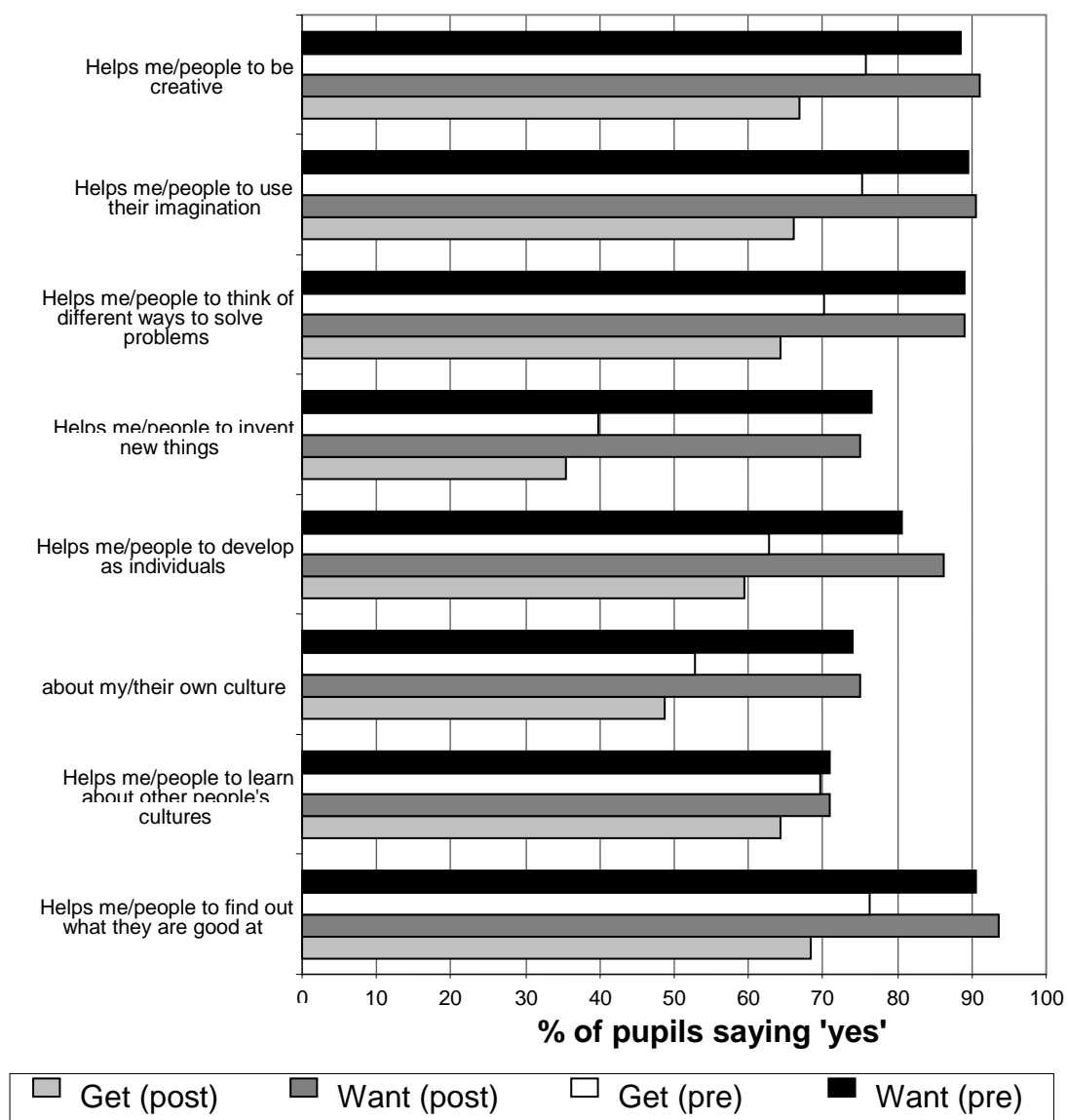
**Chart A2.7 Young people's involvement in cultural visits
(secondary)**



- This chart shows the percentage of young people who had taken part in at least one cultural activity, on at least one occasion, in the past year.
- Young people's visits to *theatre*, *the cinema* and *a place where they play live music* had increased significantly between the pre- and post-participation questionnaires.

- Pupil visits to a theme/adventure park, a public library and a zoo, aquarium or wildlife park fell significantly between pre- and post-participation.

Chart A2.8 **What young people want and what they think they get from school in all Partnerships (secondary)**



- The chart shows young people's responses to two questions:
 - What do you think schools should help people to do? (what they **want**)
 - What do you think your school helps you to do? (what they think they **get**)
- Comparisons can be made between what young people want the role of the school to be and what they think it actually is.

- Significantly more young people thought that *schools should help people to develop as individuals and help people to find out what they are good at* in the post-participation questionnaire compared to the pre-questionnaire.
- Significantly fewer young people thought that *their schools actually helps them to be creative; helps them to use their imagination; learn about other cultures, invent new things, think of different ways to solve problems and helps them to find out what they are good at* in the post-participation questionnaire compared to the pre-questionnaire.

A2.2.1 What secondary school students liked about Creative Partnerships

Young people were asked an open ended question about what they liked most about Creative Partnerships. The most frequently mentioned answers to the question are given in Table A2.3.

Table A2.3 Young people's favourite things about Creative Partnerships

	% 2004
Working with Creatives	15
Music/singing activities	10
Drama/dance activities	10
Enjoyment	10
Teamwork	9
No response	23
	N = 757

The table shows responses to an open-ended question. More than one answer could be given so percentages do not sum to 100

Young people most frequently identified working with Creatives as one of their favourite things about Creative Partnerships. Young people said they appreciated the opportunity to work with professional artists. As one young person explained 'We got the chance to work with professionals, which was a good opportunity. It helps us develop as actors, dancers, etc'. A few young people commented on how working with professionals had given them an idea of a profession they might like to join. As one said 'I had the opportunity to work with a professional editor, and now, as a result, I am interested in taking up media studies to learn more about the media world.' Another mentioned that working with a Creative had impacted on his/her GCSE work: 'I liked working with [name of Creative] doing composition ... this helped me in my GCSE work as I have recently composed a ballad as part of my GCSE.'

Young people clearly enjoyed being involved in Creative Partnerships. One described Creative Partnerships as 'AMAZING, it really touched me and it was a great experience.' Team working was also mentioned as being a

favourite aspect of Creative Partnerships. Young people learned how to work as part of a team. As one said: 'I learnt to work better with other people and met new people which was good.'

A2.2.2 What secondary school students liked least about Creative Partnerships

Young people were asked an open ended question about what they liked least about Creative Partnerships. The most frequently mentioned answers to the question are given in Table A2.4.

Table 2.4 Young people's least favourite things about Creative Partnerships

	% 2004
Disliked nothing	13
Activity not exciting	6
Not sure	5
Working with Creatives	4
Timing of activity	4
No response	34
	N = 757

The table shows responses to an open-ended question. More than one answer could be given so percentages do not sum to 100

Young people were evidently pleased with their experiences of Creative Partnerships. The answer given most frequently was that there was nothing about Creative Partnerships that young people did not like. As one student wrote: 'I appreciate everything that Creative Partnerships aims to achieve/does!' A small percentage of respondents said the activity was not exciting (six per cent). Five per cent were unsure about their least favourite aspect of Creative Partnerships.

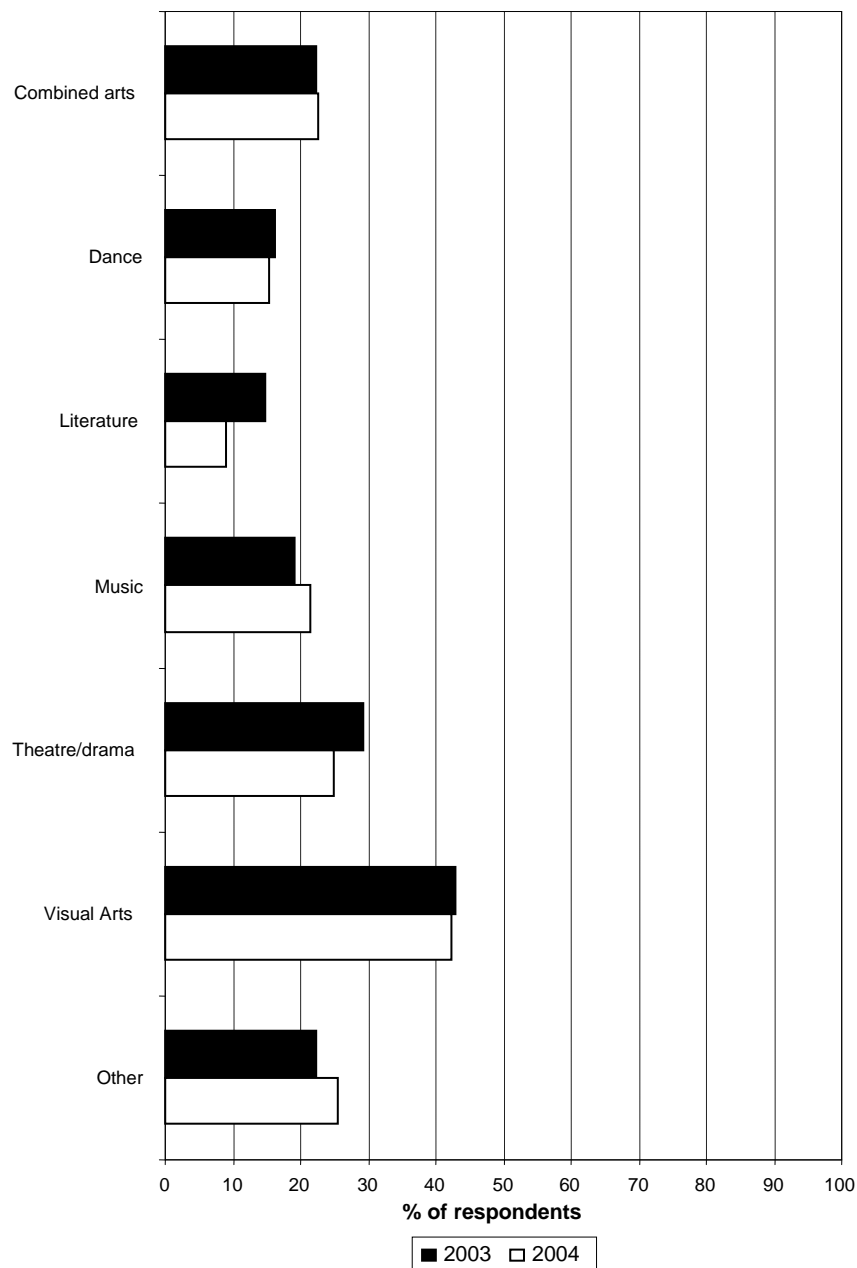
Some young people made negative comments towards the Creatives they worked with (four per cent). A few explained their reasons, saying that Creatives did not listen and that they were patronising.

Appendix 3 Creatives' survey

The Creatives' questionnaire aimed to establish the nature and extent of Creatives' involvement with schools; opportunities for training and development; reflections on the successes and benefits of their involvement with young people; and their experiences of working with partner organisations. The term 'Creatives' refers to a wide range of creative professionals and arts, creative and cultural organisations, including individuals such as writers, visual artists and fashion designers and organisations such as museums, theatres, arts centres, TV companies and dance agencies.

There were two Creatives' surveys; the first in the summer of 2003 and the second in the summer of 2004. They were administered as two distinct, cross-sectional surveys to explore Creatives' experience of Creative Partnerships in the early stages and again after Creative Partnerships had been running for two years. The survey was administered to a sample of up to 20 Creatives per partnership area. These individuals were identified by the Creative Directors in each partnership area. The first questionnaire was sent to 249 Creatives in the summer of 2003. A total of 161 people responded (65 per cent). The second questionnaire was sent to 290 Creatives in the summer of 2004. A total of 168 people responded (58 per cent).

The following report presents the findings from the 16 partnership areas. The data from the closed questions is presented first, followed by the open-ended questions. Most of the bar charts present responses from both questionnaires and the responses from the open-ended questions are presented in the tables alongside those from the second survey, where relevant.

Chart A3.1 Area of work

- Data for 2003 is based on responses from 161 Creatives (65 per cent). Data for 2004 is based on responses from 168 Creatives (58 per cent).
- In this question (and several others), Creatives could select more than one option, so responses do not sum to 100.
- Examples of *other areas of work* include film/animation, digital arts and circus arts.

Chart A3.2 Experience of delivering activities for schools or other educational organisations before Creative Partnerships

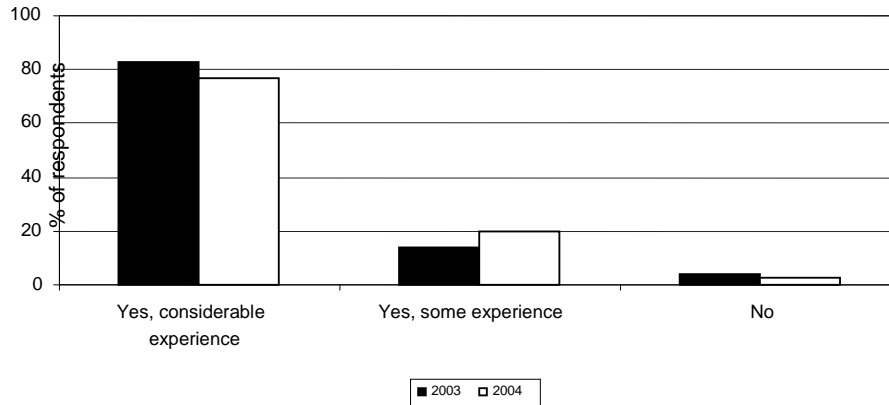
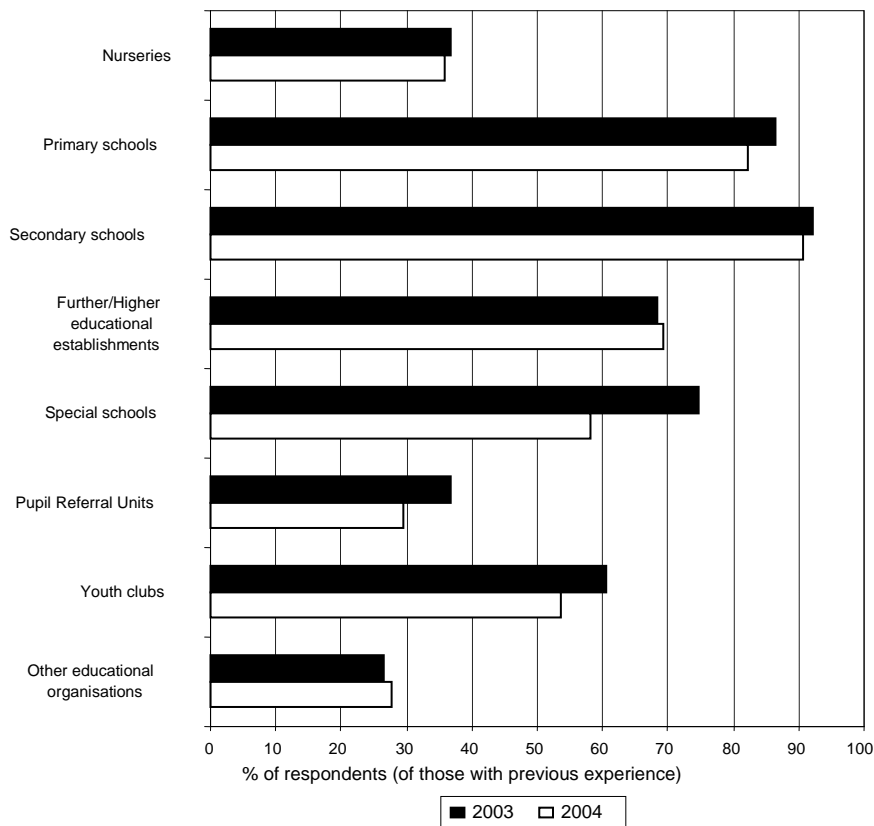


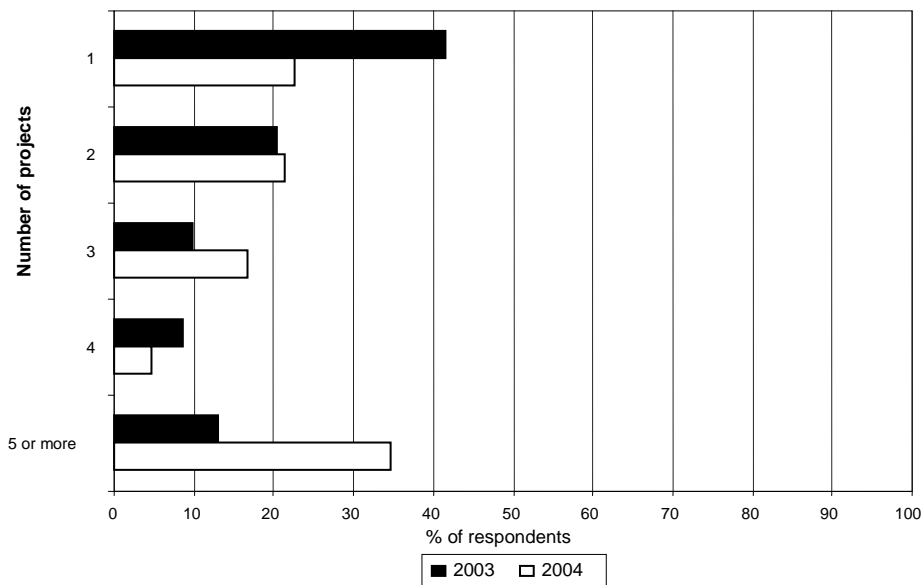
Chart A3.3 Types of organisations for which Creatives delivered activities before Creative Partnerships



- This chart excludes respondents who did not have previous experience of delivering activities for schools/other educational organisations.

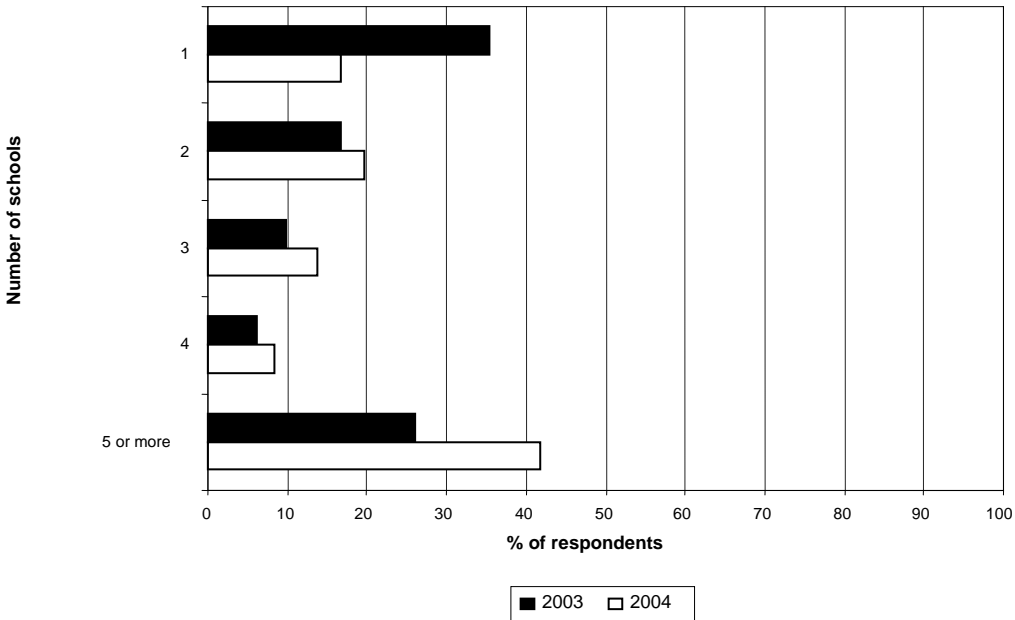
- The percentage of Creatives who said that they have experience of working with special schools has significantly decreased in 2004.
- Examples of *other educational organisations* (28 per cent) include arts centres, youth/custody settings and adult education and lifelong learning centres.

Chart A3.4 Number of projects Creatives have worked on as part of Creative Partnerships



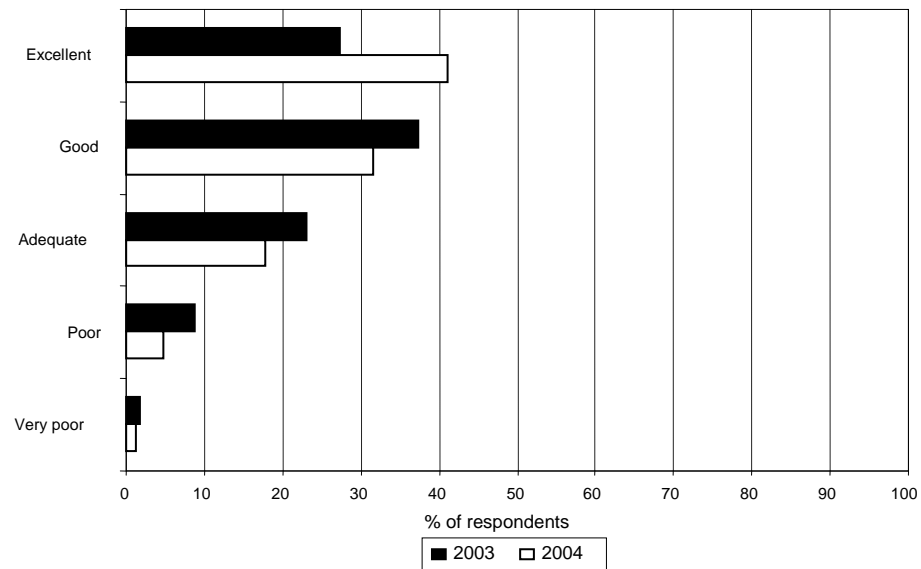
- The number of projects that Creatives worked on increased significantly between 2003 and 2004.

Chart A3.5 Number of schools Creatives have worked with as part of Creative Partnerships



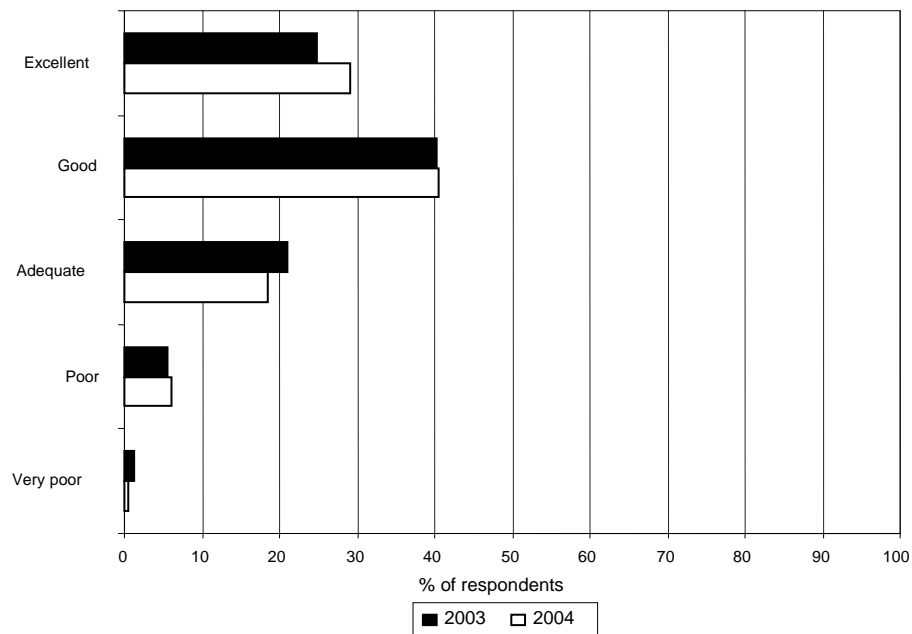
- The number of schools that Creatives worked with increased significantly between 2003 and 2004.

Chart A3.6 How Creatives rated their experience of liaising with the Creative Partnerships Team



- Creatives were significantly more likely to rate the experience of liaising with their Creative Partnerships team as excellent in 2004.

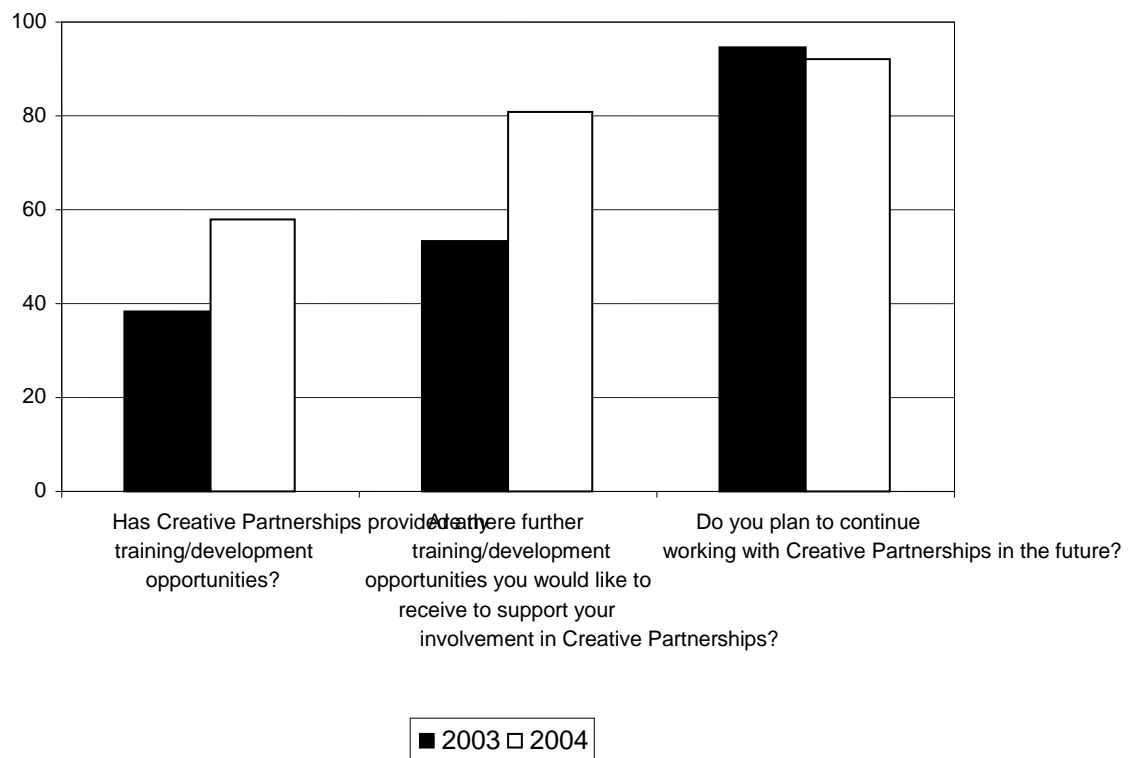
Chart A3.7 How Creatives rated their experience of liaising with Creative Partnerships schools



- The Creatives rated their experience of liaising with their Creative Partnerships schools as good or excellent in the both surveys and there were no significant differences between the two.

Chart A3.8 Training and development opportunities

% of respondents saying "yes"



- Creatives were significantly more likely to say that Creative Partnerships had provided training and development opportunities in 2004.
- In 2004, Creatives were significantly more likely to say that there were further training and development opportunities they would like to receive.

A3.1 Why Creatives wanted to be involved in Creative Partnerships

Both the first and second questionnaires contained an open-ended question, asking Creatives why they wanted to become involved in the Creative Partnership initiative. The diagram below shows the most common responses to this question. The responses are ordered according to the 2004 data. The most common responses to this question from the first Creatives' questionnaire are listed in the column labelled '% 2003'.

Table A3.1 Why Creatives wanted to be involved in Creative Partnerships

	% 2003	% 2004
To be involved in long term projects	30	33
To develop links with schools	24	31
To develop my own work	21	24
To put creativity at the heart of education	16	18
To use personal skills	-	14
To work with other Creatives	11	13
To encourage innovation in education	11	10
To increase my experience of the education system	-	10
The aims of Creative Partnerships are similar to my own	10	10
It is an exciting opportunity	13	9
To help schools find new ways of teaching and learning	6	9
To develop the educational side of my company	-	8
To promote the value of the arts	8	7
It is part of my job	5	7
No response	3	2
	N = 161	N = 168

The table shows responses to an open-ended question. More than one answer could be given so percentages do not sum to 100

The table shows that Creatives gave a variety of practical and philosophical reasons for wanting to be involved in Creative Partnerships. The response to this question was largely similar in both the first and second questionnaires. The first four answers listed in the table appeared in the same order in both years. Approximately a third of Creatives who responded to the second survey said they wanted to be involved in Creative Partnerships because they valued

the opportunity of working on long term projects. Creatives praised this opportunity for two reasons. Firstly, longer term projects allowed Creatives to build relationships with schools and young people. As one Creative said: 'We welcomed the opportunity to develop long-term relationships with schools, enabling deeper understanding of individual schools' communities and cultures, which informs the planning and delivery of projects'. Another Creative commented: 'I enjoy longer-term projects, where more noticeable progression, development and enjoyment can be achieved'. Secondly, Creatives highlighted the financial security that longer term projects provide: 'as a small organisation that receives very little core funding, [Creative Partnerships has] offered a degree of stability for us'. One Creative also complemented the financial recognition afforded by Creative Partnerships: 'being paid for full days reflects the level of commitment and time spent on the projects...' Another said simply that getting paid was part of the impetus for wanting to be involved in Creative Partnerships.

Another practical reason for becoming involved in Creative Partnerships was the opportunity to develop links with schools. One Creative described involvement in Creative Partnerships as a 'networking opportunity' and felt that Creative Partnerships offered a more 'viable' way of building 'real partnerships between Creatives and education facilities'. Some Creatives also commented that Creative Partnerships had facilitated the building of relationships between individuals/organisations that would have been hard to do otherwise.

Just under a quarter of respondents said that Creative Partnerships had offered them an opportunity to use and develop their own work. As one Creative commented: 'working with Creative Partnerships allowed me to further my professional development by working alongside other [artists], project coordinators and the artistic director'. Creatives also wanted to be involved with Creative Partnerships to offer something to education and help schools and teachers find new and creative ways of teaching. As one said:

'I love the idea of educating by stealth. A spoonful of sugar... If someone enjoys learning, it ceases to be what is perceived as learning.' Another Creative said: *'I respect and am excited by the ethos of Creative Partnerships trying to integrate creativity into the delivery of the curriculum'*.

Also apparent in the answers to this question was an identification with the philosophy of Creative Partnerships. For example, ten per cent said that the aims of Creative Partnerships were similar to their own; ten per cent mentioned the encouragement of innovation in education; nine per cent mentioned wanting to help schools find new ways of teaching and learning; and eight per cent wanted to develop the educational side of their organisations. One Creative even described Creative Partnerships as sharing the same 'dreams' as his company.

A3.2 Problems and solutions

Both the first and the second questionnaire asked about problems the Creatives may have encountered in their work with Creative Partnerships. The second questionnaire differed slightly from the first in that the question was divided into three sections to add clarity to the responses. It asked respondents to state whether they had experienced any problems in their work with Creative Partnerships. If they had, they were asked to comment further on the types of problem and to suggest solutions. One hundred and twelve (67 seven per cent) of Creatives who responded to the second questionnaire said they had experienced problems in their work with Creative Partnerships.

Chart A3.9 The number of Creatives who have experienced problems in their work with Creative Partnerships schools (2004)

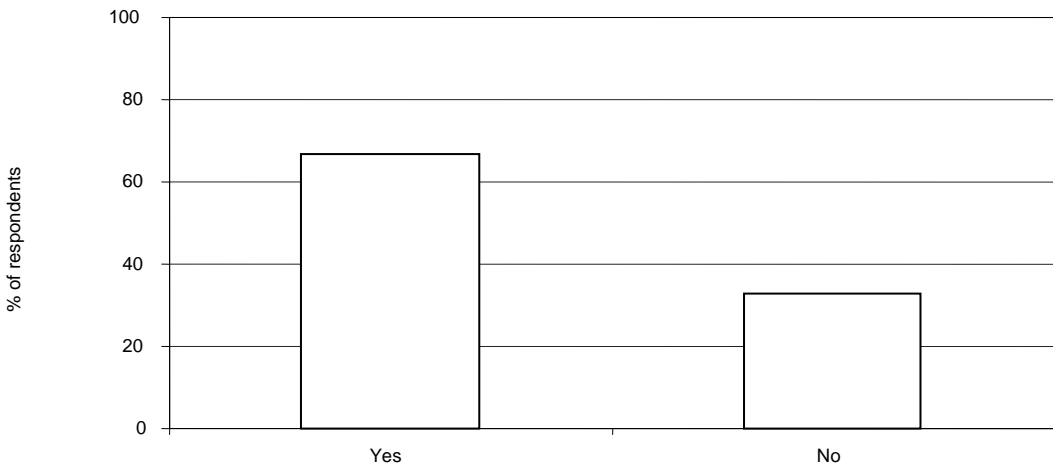


Table A3.2 shows the most common types of problems Creatives described.

Table A3.2 The types of problems Creatives had encountered

	% 2003	% 2004
Communication with teachers and schools	3	22
Schools have other priorities	-	18
Lack of support from headteacher and SMT	-	17
Teachers not used to partnership working	-	12
Lack of clarity for the project	4	12
Planning problems related to the project	5	11
Lack of commitment from teachers	-	10
Insufficient contact time during project	-	9
Purpose of Creative Partnerships not clear to school	12	8
Payment issues	14	8
Lack of understanding about the roles of teachers and Creatives	6	8
Poor pupil behaviour and lack of supervision	8	7
No response	23	1
	N = 161	N = 112*

The table shows responses to an open-ended question. More than one answer could be given so percentages do not sum to 100

** N is based on the 112 respondents who answered YES to having experienced problems in their work with Creative Partnerships*

Creatives mentioned a variety of problems they had encountered in their work with Creative Partnerships, particularly in the second survey. These centred on clarity (of roles, projects, Creative Partnerships), time (both for planning and for working with pupils and teachers) and communication (with school staff). The responses to the second questionnaire differed from those given in the first questionnaire. Some issues such as clarity featured strongly in both surveys. Other issues such as payment problems are evident in the response from both the first and second questionnaire but are not as prominent in the latter.

The most common problem mentioned by 25 Creatives concerned communication. Creatives commented that it was difficult to contact teaching staff. In the experience of one Creative, communication with the school required 'constant badgering' and 'harassment of teachers' which the Creative felt had hindered the formation of a good working relationship.

In addition, Creatives felt that the time allocated for planning and contacting teachers was insufficient. In one case this was threatening the viability of the

project: ‘Lack of time [is] given to planning the project – at the beginning and during, usually [this is caused by] busy teachers [and] unfortunately this means the project will fail’. Some commented that school timetables were ‘inflexible’ and that school staff were often already ‘overstretched and exhausted’. There was no clear agreement in responses from Creatives as to amount of direction that the Creative Partnerships team should provide at the start of projects. Some felt that the Creative Partnerships team was either too heavy handed and prescriptive and others that the Creative Partnerships was not prescriptive enough. Those who had experienced working with secondary schools reported specific time issues. One Creative described the competing demands of teachers’ time:

‘Pupils in secondary school are very busy especially when examinations or key stage test loom (as they often do!). Often we found that arrangements which we had made early in the year became impractical in reality for the schools when other issues crowded them out.’

Clarity was an issue in a number of different ways. Thirteen Creatives described problems over clarity of projects. One Creative felt that his/her objectives for the Creative Partnerships project differed from those of the teacher’s: ‘The teacher seemed to be more interested in the materials that Creative Partnerships was funding and not in creating a better partnership between myself and her’.

Nine Creatives described difficulties arising from a lack of clarity of roles. Some had experienced problems stemming from a lack of clarity about the roles of teachers and Creatives in the classroom. Some commented that teachers had not participated in projects despite being in the classroom; this led to a feeling of ‘isolation for the artist’. For example, one Creative reported being expected to ‘take the on the role of teachers’ and to ‘deal with discipline problems in class’.

Finally, eight Creatives said that the overall aims of Creative Partnerships were not well communicated to schools. As one said: ‘Schools found it difficult to understand the nature of the project - that is was not an arts project but creative across the curriculum’.

A few Creatives also mentioned payment issues as a source of concern. The particular problems they raised were payments being made late and an overly complicated, time consuming system for invoices.

A3.3 Future improvements

The second questionnaire provided a space for Creatives to suggest solutions to the problems they had encountered. Their responses were varied and linked

closely to their own personal experience of Creative Partnerships. The most common solutions that were offered are displayed in table A3.3. (This was question was not asked in 2003.)

Table A3.3 Future improvements Creatives suggested for Creative Partnerships

	% 2004
Clear brief and goals for projects	14
More and better planning	13
Ensure support from senior staff including, the Headteacher and SMT	13
Address communication issues	9
Improve understanding between schools and Creatives	9
Creative Partnerships team should be more supportive	8
Clearly defined roles for Creatives and school staff	8
Involve staff early	7
No Response	4
N = 168	

The table shows responses to an open-ended question. More than one answer could be given so percentages do not sum to 100

Creatives made a number of suggestions to overcome the issues they had faced. To improve clarity of roles for Creatives and school staff, respondents suggested that these should be stipulated at the outset. Creatives suggested that initial meetings could help to clarify project objectives, expected/desired outcomes and levels of commitment required from school staff. Creatives added that the timing of projects in the school year has to be carefully considered to ensure the expected level of commitment from staff is feasible.

Creatives recognised the importance of support from school leaders. As one said: 'headteacher buy-in is critical to how seriously the project is taken in the school'. They felt that this was something the Creative Partnerships team could help to ensure prior to the arrival of the Creative in the school. Clear and structured planning that included Creatives and teachers planning together was also seen as important at the start of projects.

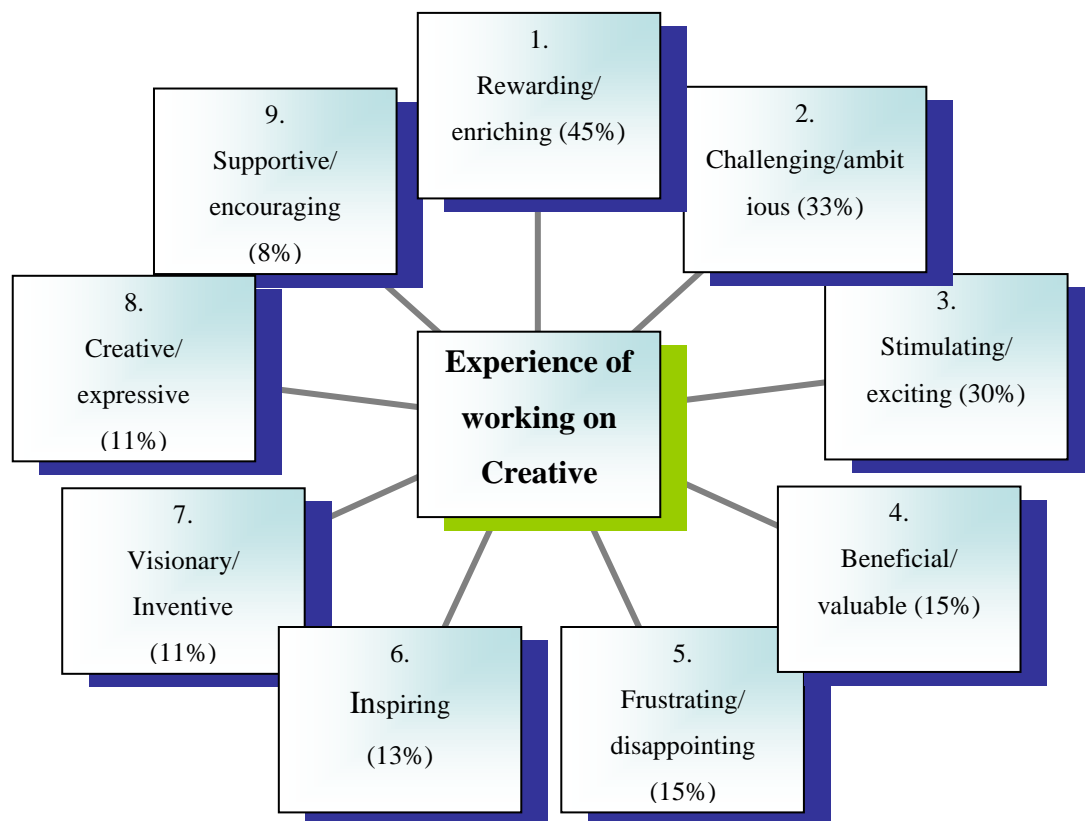
To address communication issues (the most commonly mentioned problem), Creatives suggested that they should be issued with copies of the Creative Partnerships coordinator's timetable, contact details and preferred mode of communication (telephone, email etc.).

A few Creatives commented that they would like their local Creative Partnerships team to be more supportive, for example by attending the final show or exhibition to celebrate the project work.

A3.4 Words Creatives use to describe their experience of working on Creative Partnerships projects

Both the first and second questionnaires contained an open-ended question inviting Creatives to choose three words they would use to describe their experience of working on Creative Partnerships projects. The responses from the second questionnaire are presented in the diagram below.

Responses to an open-ended question in 2004:



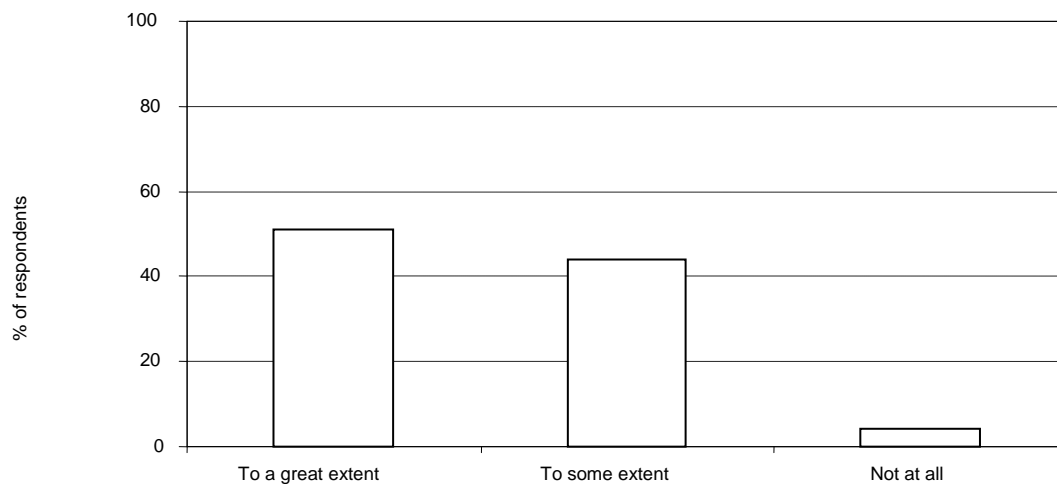
- Creatives were asked to write down three words which best described their experience of working on Creative Partnerships projects.
- The diagram shows the nine most frequent types of response.
- Creatives used a wide range of words to describe Creative Partnerships and so the research team grouped together words with the same/similar meaning.

- The concepts are reported in order, with Box 1 being the most common response.
- The responses were similar to those given by Creatives in the first questionnaire.
- All of the top nine responses were positive, apart from those in Box 5 ‘frustrating/disappointing’.

A3.5 The extent to which Creatives felt Creative Partnerships had met their expectations

The second questionnaire contained a new question regarding the extent to which Creative Partnerships had met the expectation of Creatives. The questionnaire also provided a space for Creatives to write further comments.

Chart A3.10 The extent to which Creative Partnerships met Creatives’ expectations (2004)



A3.5.1 Comments from Creatives who felt that Creative Partnerships had met their expectations to a great extent:

Over half of the Creatives felt that Creative Partnerships had met their expectations to a great extent. One Creative commented: ‘Creative Partnerships is ambitious and places a value that spans artistic, educational and social concerns right at its centre. I am proud to be associated with its work.’ Another Creative complimented the support of their local Creative

Partnerships team: 'I am finding it a very rewarding experience and appreciate the support and enthusiasm of the Creative Partnerships team members.'

Other Creatives felt that Creative Partnerships had enabled the building of relationships between themselves (or their organisation), schools and other Creatives or cultural organisations in their area. Some also commented that Creative Partnerships had added value to education: 'The project has really inspired both staff and pupils and laid down excellent ground work for a potential long term project'. Another Creative added: 'I have seen a change in attitude by a number of schools, a relatively high success rate in changing and developing practice'.

A3.5.2 Comments from Creatives who felt that Creative Partnerships had met their expectations to some extent:

Just under half of Creatives considered the experience of working with Creative Partnerships as having met their expectations to some extent. Their comments included criticism over a perceived lack of clarity surrounding the objectives of Creative Partnerships: 'I am not sure what I expected from Creative Partnerships initially as everybody seems to have been unsure how to define it.' A few Creatives had perceived a lessening of ambition in terms of the vision, aims and objectives of Creative Partnerships. As one said:

'I had a sense of it wanting to create a fundamental change in the relationship between artists and schools. That may have been true at the outset, but with time, that zeal has diminished, and with it, the sense of Creative Partnerships' vision.'

Frustration over lack of time for planning and poor communication from the Creative Partnerships team was mentioned. Some Creatives felt that more contact with schools and the Creative Partnerships team was needed during projects. Several felt there was a lack of understanding on the part of the Creative Partnerships team as to what it was really like for Creatives working in schools and that they were not being supported in the most appropriate way.

Other Creatives highlighted issues over bureaucracy. As one Creative said: 'Creative Partnerships has suffered from the tick box syndrome which is the opposite of creativity – lots of effort has gone into the boxes and not to the young people.' However, a few people commented that the administrative systems had improved over time.

A3.5.3 Comments from Creatives who felt that Creative

Partnerships had not met their expectations:

Very few Creatives (four per cent) said that Creative Partnerships had not met their expectations at all. The reasons highlighted by these people included too much bureaucracy and late payment.

A3.6 Aspects of Creative Partnerships that have made a difference to Creatives, young people and others

The questionnaire contained a set of three open-ended questions asking Creatives what they considered to be the aspects of Creative Partnerships that made the most difference to participants. The three questions asked separately about difference to them, to young people and to others (such as teachers, parents, whole school). Previously, in the first questionnaire, this question asked about 'successes' rather than 'difference'. The wording was altered to explore what Creative considered to be the added value of Creative Partnerships for these three groups.

A3.6.1 Aspects of Creative Partnerships that have made a difference to Creatives

The main differences identified by Creatives for themselves are shown in Table A3.3.

Table A3.3 Aspects of Creative Partnerships that made a difference to Creatives

	% 2003	% 2004
Development of own skills and practice	14	42
Networking opportunities	1	26
Financial reward	8	23
Opportunity to explore different ways of engaging young people	8	11
Gained greater knowledge of schools	6	10
Working with and developing relationship with young people	16	9
No response	4	1
	N = 161	N = 168

The table shows responses to an open-ended question. More than one answer could be given so percentages do not sum to 100

The table shows that Creatives thought that Creative Partnerships had made the greatest difference to the development of their own skills and practice. One Creative commented: ‘It has given me more confidence in my own creativity and I feel I have grown and developed in my teaching ability.’ Comments from other Creatives included:

‘New ideas for my own practice [have] arisen from Creative Partnerships projects’ and ‘[Creative Partnerships] has given me more confidence as an artist. I have met a lot of contacts. I feel I have shifted gear in my studio work because of the [...] confidence and money’.

Other Creatives elaborated on the impact on their confidence, mentioning that Creative Partnerships had made them feel ‘valued’. As one said: ‘Being taken seriously for the work that I do has given me a sense of worth. Rather than working in isolation, I feel I am being supported.’

A quarter of Creatives thought that Creative Partnerships had provided networking opportunities. For example, one Creative commented: ‘contact between artists and organisations has built up a good framework for further work’. Creative Partnerships had also brought financial rewards to Creatives in the form of sustained employment. This was mentioned by approximately a quarter of respondents. Phrases like ‘job security’ and ‘regular work’ occurred frequently in their comments.

A few Creatives felt they had gained greater knowledge of schools (this response was given by ten per cent of respondents). They wrote about their realisation of how little arts provision there is in schools, what little room for creativity was provided in the National Curriculum and what it was like to work in partnership with schools. Some also commented on issues concerning their relationship with young people. For example, they spoke about the opportunity to explore different ways of engaging young people (11 per cent) and that working with them could be rewarding and fun (nine per cent).

A3.6.2 Aspect of Creative Partnerships that have made a difference to young people

The second question in this series asked about the difference Creatives felt Creative Partnerships had made to young people. The answers to this are given in Table A3.4.

Table A3.4 Aspects of Creative Partnerships that made a difference to young people

	% 2003	% 2004
Improved confidence	19	23
Learning new skills/techniques	26	19
Access to a wider range of creative opportunities	-	19
Ownership and empowerment	14	18
Fun/enjoyment	12	16
Working with professional artists	12	14
Opportunities for long term access to arts	-	14
Access to different learning styles	7	12
Being able to develop own skills	3	11
Widened career options and aspirations	1	10
Valuable and memorable experience	-	10
Development of pupils' own creativity	-	8
No response	8	1
	N = 161	N = 168

The table shows responses to an open-ended question. More than one answer could be given so percentages do not sum to 100

Creatives identified a wide variety of ways in which Creative Partnerships had made a difference to young people. The two most common points related to improved confidence (23 per cent) and learning new (creative/artistic) skills and techniques (19 per cent). These skills and techniques included film making, silk painting, music, dance and drama. They also identified improvements in young peoples' interpersonal skills especially better communication, teamwork and cooperation.

Creatives drew attention to the fact that they felt Creative Partnerships had provided young people with access to a wider range of creative opportunities. As one said: 'The range of experiences that children have been exposed to [...] has broadened their perceptions of life in general.' Another Creative commented that Creative Partnerships had offered young people opportunities that were not available before Creative Partnerships: 'To have a wide variety

of the Arts offered on top of their curriculum has been exciting, encouraging, exhilarating, fun and is sure to have opened doors for them in the arts world.'

Creatives felt that young people had benefited from a sense of ownership and empowerment as a result of their involvement in Creative Partnerships activities. One respondent said Creative Partnerships had 'Empowered them with different tools for learning [and made them] take a more active role in their own educational and social development.' Another said: 'I have seen people grow in confidence and skills, [Creative Partnerships has offered] them a different angle that they can have a say in.' A minority of Creatives added that the full difference Creative Partnerships can make to young people would only become apparent with time.

A3.6.3 Aspects of Creative Partnerships that have made a difference to others

The aspects of Creative Partnerships that Creatives felt had made a difference to other participants are shown in Table A3.5.

Table A3.5 Aspects of Creative Partnerships that have made a difference to others

	% 2003	% 2004
Developing ways to deliver cross-curricular creativity	18	25
Experience of partnership working	12	17
CPD	9	13
New ideas and fresh input	11	11
Teachers sharing skills and working together	-	11
Increased confidence	10	9
Parental involvement and interest	8	9
Greater value given to the arts	8	8
General benefits for the school	6	8
No response	9	4
	N = 161	N = 168

The table shows responses to an open-ended question. More than one answer could be given so percentages do not sum to 100

For the most part, Creatives identified differences for schools and teachers in their answers to this question. Many Creatives felt that Creative Partnerships had allowed schools and teachers to change the way they teach. The table shows that developing new ways of delivering cross-curricular creativity was the most frequently cited success (25 per cent). It is interesting to see this highlighted by Creatives, as cross-curricular work was not an intended outcome of the initiative.

Creatives felt that, by giving schools the experience of partnership working with artists, schools and teachers were able to realise their visions for new ways of teaching. Comments made by Creatives included the following:

'I think teaching staff learn a great deal from Creative Partnerships projects - probably more than the kids!' and 'I know that seeing a specialist teach a subject often gets rid of the fear of teaching a creative subject— it allows teachers to see how to approach a potentially daunting subject.'

Creatives referred to continuing professional development (CPD) opportunities that had been provided for school staff as part of Creative Partnerships (13 per cent). One respondent described the effects of Creative Partnerships involvement on one member of staff, in particular: ‘I have seen one teacher absolutely blossom within the Creative Partnerships project– a huge growth in confidence, energy, leadership and responsibility.’ Other Creatives said that Creative Partnerships activity had fostered confidence and risk taking amongst staff. As one Creative commented: ‘In some schools [Creative Partnerships] has [encouraged] new confidence and willingness to take risks with more creative approaches.’

Creatives commented on the difference Creative Partnerships had made to people outside the immediate school community too. This included greater interest from parents in their children’s school work, parents accompanying children to art galleries, and links formed between arts organisations and schools.

A3.7 What difference has Creative Partnerships acting as a broker made to Creatives?

The second survey contained a new question asking Creatives to comment on the brokerage role of Creative Partnerships. The most common responses are presented in Table A3.6 below. The table below has grouped the positive, negative and neutral responses. (This question was not asked on previous survey so there is no column for 2003.)

Table A3.6 Difference Creative Partnerships acting as a broker has made to Creatives

	% 2004
Positive comments	
Linking/networking	33
Creative Partnerships offer support for Creatives	29
Creative Partnerships do the groundwork in schools	19
It makes a big difference	17
Mentoring support for Creatives	12
Provide funding	11
Project management	10
Broker role is essential	10
Provides structure for activities	9
Neutral comments	
It makes no difference (not negative)	12
Negative comments	
It is an obstacle or hindrance	10
No response	5
N = 168	

The table shows responses to an open-ended question. More than one answer could be given so percentages do not sum to 100

Most Creatives noted a number of ways in which the brokerage aspect of Creative Partnerships had influenced their experiences. The table shows that approximately a third of Creatives commented on the linking and networking role that Creative Partnerships played. One Creative described this role as ‘fundamental’. Creatives said that existence of the brokerage role increased access to and involvement with other organisations, individuals and schools. The Creatives felt that this helped give them a professional introduction when working with schools and provided access to wider networks. They also felt that Creative Partnerships acting as an intermediary lent a level of support, both financial and professional.

Some Creatives considered that Creative Partnerships provided mentoring (12 per cent) by offering support to Creatives working with schools. The brokerage role also provided an element of project management. One Creative noted that: 'It has ensured that as an artist [...] I am not side-tracked into sorting out logistical matters.' Creatives referred to the Creative Partnerships team 'doing the ground work' prior to the implementation of a project but also to providing logistical help whilst the project took place.

Despite the fact that most of the comments made by Creatives were positive, 12 per cent felt that Creative Partnerships acting as a broker had not made any difference at all. This was not necessarily a negative comment, more a statement of fact. A minority of Creatives (ten per cent) felt disappointed that Creative Partnerships acting as a broker had not helped in them. The most common reasons for this view included the comment that there had been minimal contact from the Creative Partnerships team and/or that there had been little support throughout the life of the project.

A3.8 Other comments

The questionnaire gave Creatives an opportunity to add any further comments regarding Creative Partnerships. Fifty four per cent of respondents chose to comment. The responses covered a variety of issues.

The most common responses were positive in nature, for example, 11 per cent felt that Creative Partnerships was doing a good job, ten per cent were happy to have the work and seven per cent said that they were keen to continue working with Creative Partnerships. One Creative commented on the importance of Creative Partnerships in promoting partnerships: 'Creative Partnerships has helped to break down the competition for work and funding in the arts. This ethos of partnership is important and I hope it continues to develop.'

Five per cent of Creatives chose to reinforce the point that Creative Partnerships had made a big difference to young people. One Creative explained:

'Children have one journey through school and this should be made as happy and memorable as possible. Hopefully the projects Creative Partnerships have organised will be, for some, unforgettable.'

Finally, a small number (five per cent) of Creatives took this opportunity to express concern over the long term future of Creative Partnerships. One respondent said:

'It would be a crying shame if Creative Partnerships didn't exist after 2006. Already schools are worrying about how they could fund us to

come in and work with their children when Creative Partnerships are no longer around.'

Appendix 4

Report on interviews with parents and governors

A4.1 Introduction

This section reports on the focus group interviews conducted with parents, carers and governors in primary, secondary and special schools in the 16 Creative Partnership areas. Two rounds of focus groups were conducted in separate samples of schools: the first, between June and October 2003 in 14 Partnerships, and the second, between May and July 2004 in all 16 Partnerships. A total of 46 interviews were carried out and 218 parents and governors took part. As the content of the interviews was very similar, and Creative Partnerships projects were at varying stages in both rounds (i.e. parents interviewed in the second round had not been involved in Creative Partnerships activities for any greater length of time than those interviewed in the first round), the interviews will be reported together, unless otherwise stated.

A4.2 Aims and objectives

The interviews with parents and governors contributed to one of the three main aims of the national evaluation, namely: to evaluate the impact of the programme on the key participant groups (children and young people; creative professionals and arts, creative and cultural organisations; teachers and schools; parents and governors; and community and other partner organisations), and to consider the extent to which the Creative Partnerships programme had brought about changes in participants' knowledge, skills, attitudes, behaviour and achievement. The specific objectives of the interviews carried out with parents and governors were to examine their understanding of creativity and culture, their views on the importance of creative and cultural education, and the impact they perceived the programme to have had on their children, the schools, and themselves.

A4.3 Methodology

It was decided to use qualitative rather than quantitative methods to gather parents' and governors' views on the impact of the Creative Partnerships programme. A survey method was rejected for three main reasons: firstly, it would have been challenging to devise a questionnaire that captured parents' views, given the diversity of the projects taking place; secondly, parents were

not necessarily aware that their child had been involved in Creative Partnerships activities and would have different levels of involvement themselves; thirdly, past experience had shown that response rates to parents' questionnaires could be low, and there were practical issues (e.g. how best to administer a questionnaire and how to deal with issues of access for parents with poor literacy skills). It was decided, therefore, on a more targeted approach, using focus groups interviews. The aim was to conduct two interviews at the end of each academic year (in July 2003 and July 2004) in each Partnership area, comprising parents of primary or secondary young people (64 interviews in all). Unfortunately, this number was not achieved, despite considerable efforts by the research team¹³. However, by the end of the second round, a total of 46 interviews had been conducted.

Schools were nominated initially by the Creative Partnerships Directors in each Partnership area. Members of the evaluation team telephoned Creative Partnerships coordinators to discuss the possibility of them hosting a parent focus group. As the first round of interviews (summer 2003) proved challenging to arrange (largely because of time pressures on teachers and problems in making contact), the team adopted a slightly different approach for the second round (summer 2004). Detailed information was sought in advance on the range of Creative Partnerships activities that were taking place in the schools, and levels of parent participation there, to ensure that there were a sufficiently large number of parents who might be able to contribute to the discussions. In addition to this, an individual invitation was designed for schools to distribute to potential participants, which, it was hoped, would encourage more parents to attend. As a result the team was more successful in arranging the second round of interviews in 2004. Schools were asked to invite a group of approximately eight to ten parents, whose children had been involved in Creative Partnerships activities, to take part in the focus group discussions. The groups were to include parent governors, if possible.

Of the 46 interviews, 20 were completed in 2003 and 26 in 2004. Of these, 30 groups were conducted in primary schools, 11 in secondary schools and five in special schools. It had been hoped to conduct an equal number of primary and secondary focus groups, but there was a marked imbalance between primary and secondary schools. As with other NFER evaluations seeking information from parents, it proved more difficult to arrange to speak with parents and governors in secondary schools. In this case, there were a number of difficulties, including making contact with teachers in secondary schools; teachers being unwilling to commit to hosting parent focus groups because they were not confident they could find enough parents to attend; or teachers saying that they were too busy in the summer term. In addition to this, parents

¹³ The NFER research team contacted all schools nominated by Creative Directors on numerous occasions to request permission to conduct focus group interviews

are, on the whole, not as closely involved in secondary schools as in primary schools. The research team was more successful, however, in encouraging secondary schools to take part in the second round.

Overall, 218 parents and carers took part, 158 in primary schools, 46 in secondary schools and 14 in special schools. The majority of these (86%) were women. Most were parents, but the sample also included 47 governors, 32 teachers and learning support assistants (LSAs), approximately 23 parent helpers and members of parent teacher associations (PTAs), and six school meals supervisory assistants (SMSAs). The size of the groups ranged from one to ten. Most of those interviewed were parents of children currently at the host schools, though one primary school focus group in the second round was attended entirely by teachers and LSAs at the school, of whom only three were parents. (Their comments were of interest but did not contribute to the overall parent perspective and have therefore not been included in the analysis.) It is important to note that the parents interviewed represent a group of people more familiar with the schools than the population of parents as a whole: a number were employed by the schools or helped out regularly on a voluntary basis in class or on the PTA, and approximately a quarter of them were governors. This might suggest a greater knowledge of school activities and, possibly, a higher level of engagement than for most parents, which must be taken into account when considering the interview data (in our view, parents who volunteered to take part in focus group interviews were more likely to be supportive of the school).

Another factor that must be considered is the nature of focus group interviews. Where, as in this study, the composition of the focus groups is homogenous, the interviews tend to produce a consensus of opinion within each group. A group analysis is, therefore, more appropriate, than an analysis of individual responses.

Semi-structured interview schedules were designed to investigate parents' understanding of creativity and culture, their views on the importance of creativity and culture in their children's education, and the perceived benefits of involvement in creative and cultural activities at the school for them and their children. The areas covered in the interviews were the same in both rounds but, in the second round, the questions were slightly reworded and expanded with prompts to evoke a more detailed response. The second interviews focused more clearly on parents' understanding of the term culture, and on the perceived impact of Creative Partnerships activities in the host schools.

A4.4 Analysis of the data

Parents' views on creativity, culture and Creative Partnerships activities are described below under the following headings (rewording for the second round is shown in brackets):

- What do parents think are the most important features of a (this) school?
- What do parents understand by the term creativity?
- How important is it that schools help (this school helps) young people develop their creativity?
- What do parents understand by culture and how important is it to them that schools help (this school helps) young people find out more about culture?
- What kinds of creative and cultural activities have young people and parents participated in and what outcomes have there been?

A4.4.1 What do parents think are the most important features of a (this) school?

The opening question in the parent focus group interviews had a dual purpose: firstly, to put parents at their ease, and secondly, to elicit information on the features of schools in general, and the host schools in particular, which had attracted parents to them. This was intended to provide a context for subsequent discussions.

In their responses, parents described both practical and educational features of schools which were important to them. Practical features included a convenient locality, good transport facilities, secure and attractive buildings, and, in the case of primary parents, the size of the school and classes (small being preferred). In addition to this, some parents had chosen the school because they had been there themselves, and some secondary parents, because their children had friends who were going there.

Educational features that attracted parents to a particular school included a good reputation, high standards and good results, a dynamic headteacher, friendly approachable teachers, and a wide range of extra-curricular activities. The parents interviewed valued a broad and varied curriculum not solely focused on academic subjects, with good provision for visual art and music.

The majority of parents' comments, however, related to the ethos of the school. Good behaviour, firm discipline and high expectations were mentioned, as were child-centred approaches aimed at developing individual talents, self-confidence, self-discipline and maturity. It was considered important for schools to treat every child as an individual and for staff to be concerned to bring out the best in every child regardless of academic ability.

As one secondary parent explained, schools should: ‘Encourage individual kids whatever their individual strengths and weaknesses.’ (As will be seen in section 4.4.1, this theme was developed further when parents were asked about the importance of creativity on the curriculum.) Finally, parents referred to the importance of an inclusive education, catering for young people of different cultures and abilities. They also valued the sense of community in their schools, where parents were welcomed in and where there was a good mix of people from different social, economic, and ethnic backgrounds.

Following this initial discussion, the interviews focused on three main themes: creativity, culture, and the impact of participation in creative and cultural activities on young people and their parents. This report will examine these in turn.

A4.4.2 What do parents understand by the term creativity?

Responses to the question about parents' understanding of the term creativity revealed that the majority of parents defined creativity in terms of ideas, imagination, self-expression and an attitude of mind. Their descriptions included: 'being able to generate ideas'; 'freedom to think ideas'; 'using one's imagination'; 'getting that spark and developing it'; and 'expressing one's artistic flair'. Some felt that it entailed expressing something from within: 'It's an expression of yourself in an individual way or an expression of some experience within you'. Others felt it was about developing one's personality: 'It's not all about art. It's about the person you are as well. It's about finding yourself and what you like and don't like'. Creativity gave young people 'freedom and confidence to do what [they] feel', and helped them to express themselves, as this parent of a primary-age child explained, creativity involves:

Getting them to dig in deep and pulling out all sorts, it doesn't matter what it is. Tapping into channels that you wouldn't know existed, channels you wouldn't have thought even existed – I think creativity is a child expressing himself by reaching in and finding all sorts. It's like a magic box. No one knows what is going to come out.

Approximately a quarter of the groups said that creativity was about problem-solving and a different way of thinking. It entailed 'thinking outside the box' and 'doing things differently'. Rather than associating creativity solely with the arts, parents acknowledged the cross-curricular nature of creativity, as this primary parent explained: 'You immediately think of arts activities, but it is more than that, helping children to explore, experiment, think and ask questions'. One secondary parent felt that creativity 'can apply to any subject' and it offered opportunities to address common problems by approaching them in a different way, from a different perspective. He also felt that, 'If teachers could see the possibilities of inspiring children to see things differently, it could result in a more holistic view of subject teaching'. For many parents, creativity also entailed taking a risk, feeling free to make mistakes, 'being able to try things out and having a go'. As this parent explained: 'There are no right or wrong answers and there is the opportunity to get it wrong' and it was 'a different way of learning as opposed to being taught. Children are not vessels to be filled; they are lamps to be lighted'. In addition to this, creativity was considered to be open-ended: 'For me it's about being able to express yourself in a way that isn't about work. It's about a form of communication – tapping into other bits of yourself that's not measurable'.

Here is how one parent summed up her ideas on creativity in education:

I think [creativity] allows people to think out of their box. I think education can be very 'you do this in this way', and ... this allows children the chance to step aside and find out if there's a different way of doing it for them. Children all have very different learning styles and if they can learn that through creativity, that they can make something, it might also help them understand the way they learn. It can also, perhaps, help adults around them to understand how they [the young people] learn. I think it's really important that they get the chance to be free ... It's not about being quiet, it's about being messy, and all those things that sometimes schools have to contain. It allows that to change.

In addition to having an idea, parents commented on the process involved in creativity: 'There is a process in it as well. It's about having an idea and finding a way to express that idea so other people can comprehend it'. One primary parent described it as 'making something out of nothing'. Another secondary parent explained: 'Creativity is to me when you do things in art; if you want to be creative, you let your mind and imagination work and you put your thoughts into your hands and do something with it'.

Although most parents defined creativity in terms of ideas or a process, a small minority saw it in relation to an 'end result'. They equated it with specific subjects, such as 'art, drama and home economics', with activities such as 'using scissors, doing practical things, making things, glue, hands-on', or with certain skills, such as 'being musical'.

A4.4.3 How important is it that schools help (this school helps) young people develop their creativity?

Most groups interpreted the question about whether schools should help young people develop their creativity in relation to schools in general, despite the fact that it was reworded in the second round to encourage parents to comment on their own school.

All those interviewed agreed that it was very important for schools to help young people develop their creativity. They felt that the National Curriculum was 'very narrowing' and that creative activities ensured a broader, more balanced curriculum and a better preparation for life, as one secondary parent explained: 'You want a whole rounded human being. You don't just want the academia of a person'.

Creative activities were thought to complement the more academic subjects and to be important across the curriculum, as these primary parents commented:

I think that helps with everything else really – it helps with the numeracy and with the literacy. I think[...] it gives them the chance to start thinking about themselves and their environment.

Creativity is not just about art. It is about everything and should appear in all their work. It should be allowed to come into every subject.

Parents considered creative activities to be important for young people of all abilities and to offer young people the opportunity to shine in different ways. Whilst they did not express the view that creative activities were more appropriate than academic subjects for less able children, there was a sense that creativity is ‘a good leveller’ because ‘you don’t need to be academic’. It was thought important to recognise that not all young people were academic and that creative activities were ‘an alternative learning style for someone who is less academic to achieve’. This view was corroborated by parents in two of the five special school focus groups who felt that creative activities brought out the best in their children and ‘gave them a chance’.

A prominent feature of parents’ comments was the motivating effect of creative activities, which they felt helped young people to learn, because they were ‘learning in a fun way’. Creative activities were considered to be relaxing and enjoyable; they stretched the imagination, boosted confidence, gave a young people a sense of achievement, and developed their skills for later life.

In addition to this, parents in five focus groups felt that it was important for schools to foster creativity because their children would not normally engage in creative activities at home. Schools were better placed than parents to develop creative skills, because they had the resources, equipment and time to do so, as one parent said, schools have: ‘access to resources and time and expertise and atmosphere to develop their [young people’s] creativity’. One interviewee felt that parents could not afford to develop their children’s creativity outside school; another explained that parents might not be creative themselves and therefore miss their child’s hidden talents, as this parent explained: ‘It’s nice to have someone pull things out of them that you don’t always see’. One parent said did not have the time or patience to develop such skills and would not allow her children to make a mess at home: ‘It gives them a chance to get really dirty and do what they want’; and another said that young people had greater freedom to be creative at school because they were away from the influence of their parents.

While there was a consensus among all parents interviewed that it was important, even essential, that schools help young people develop their creativity, it was felt that the status of creativity in education was low, even ‘in crisis’ and had been diminished by the emphasis on academic subjects. Parents felt that creativity was seen as an optional extra on the curriculum, and that

funding was insufficient. One parent described it as ‘the Cinderella’ of education. This was a view which emerged particularly in the secondary parents’ comments. They felt that the National Curriculum militated against creative activity and that the government was not interested in creativity because it could not be measured in league tables. By way of contrast, parents felt that the status of creativity at their own schools was very high compared with schools in general¹⁴, and that the situation had improved as a consequence of involvement in Creative Partnerships.

A4.4.4 What do parents understand by culture and how important is it to them that schools help (this school helps) young people find out more about culture?

When parents were asked about their understanding of culture, almost all interviewed defined culture initially in relation to different peoples and religions. Their definitions encompassed the cultures of other countries, a multi-cultural society, local culture, and national culture. Here are some of their descriptions: ‘beliefs, ways of living, celebrations, religious festivals’; ‘different peoples, the way other people live, speak, act’; ‘different people mixing together’; ‘every colour and creed, countries and habits’.

Parents’ perceptions of the importance of culture varied according to the kind of area in which they lived. Three groups in rural areas, for example, felt it was important for young people to learn about other peoples and their beliefs, because their communities were very isolated and their children could not learn about other cultures in their home environment. At the same time, parents wanted their children to learn about their own cultural traditions, in order to keep them alive. Other groups in more multi-cultural areas felt it was important to get on with people from other cultures: ‘We live in a multi-cultural society so they have no choice but to learn so that they can speak and mix with everybody they are in school with. It gives them confidence and tolerance’.

In contrast to this, unless prompted by the research team, only a quarter of groups interviewed in the first round referred to ‘cultural activities’, such as theatre, opera, ballet, music and fine art, or popular culture. For this reason, the interview schedule for the second round of interviews was expanded to probe in more detail parents’ understanding of culture. This elicited a much fuller response.

¹⁴ In this case, as elsewhere, parents were expressing an opinion, based on their (possibly limited) knowledge of their child’s school in relation to other schools.

Parents in the second round of interviews said that culture was an important part of education, that it was embedded into the curriculum and that its status had been raised in recent years. There were three main strands in their comments: about half of the 26 groups in the second round thought it was important to embrace different cultures to promote understanding and tolerance of other races and religions (in schools with both high and low proportions of young people from minority ethnic backgrounds). Several groups commented that culture was enjoyable and made the exam-focused curriculum more palatable, and two groups thought it was important for schools to introduce different cultures because families could not afford to do so.

From the more focused discussions it became clear that the majority of parents were in favour of introducing a variety of cultural experiences into the curriculum. One group, for example, listed the range of cultures introduced in their school as: 'Judaism, the Egyptians, Macbeth, theatre group and museums'. Another explained: 'it's really good for children to learn about their culture as well as other cultures. They really enjoy going to the ballet and seeing orchestras'. A third group defined culture as 'background, where you are from, and the arts'.

A quarter of the groups commented that no one kind of culture was more important than another and that their children would not make any distinction between so-called 'high' culture (including classical music, opera and ballet) and popular culture. One group noted that their children could respond as well to opera as to nursery rhymes. Another said that no child would be 'in awe of high culture' and they described cultural education in their school as 'no brow culture'.

A further strand which emerged from parents' comments (particularly in the second of round of interviews) was the observation that high culture was too expensive or élitist, and that it had an off-putting image. For this reason it was important that young people had access to it at school. One mother of a primary-age child commented: 'We don't understand it. Nobody's ever explained it to us ordinary sorts of people', and this father of a secondary-age child in a school in the North of England observed:

They think were all cloth caps and whippets, so the opera is a more affluent kind of thing that people go to see. We wouldn't be able to afford to go to that kind of thing. You get a chance, a taster, to see what it's like. If you're a heavy metal guitar-playing hippy you wouldn't normally have the opportunity to see an orchestra. It's important to see everybody else's lifestyle.

This was an area where it was thought that Creative Partnerships had made a difference, in that it had introduced young people to high culture and experiences they had not had before.

One parent, whose child attended a primary school with a multi-cultural population, touched on the link between the different types of culture. She thought that there was another dimension to culture which was about how people lived, and the habits that a school supported in its pupil population. She saw the child as both a doer and a consumer of culture, living in a very multi-racial, multi-cultural school and society. She explained that her school was exploring the idea of having a cultural policy which was not just about the diverse cultural origins of the people in school but also about entitlement to cultural experience (for example, access to cultural venues).

Another parent in a multi-cultural primary school saw culture as ‘an expression of a group of people rather than individuals, so it includes things like language, art, religion, and it is generally seen as a national culture but within that there will be smaller groups’. Touching on the link between creativity and culture, she considered that creative projects were ‘a private expression of culture’. In the second round, several of the groups noted that arts and creative projects were a good way to introduce young people to other cultures. Culture was, as this parent explained, ‘understanding diversity through the arts medium’.

A4.4.5 What kinds of creative and cultural activities have young people and parents participated in and what outcomes have there been?

When asked about the kinds of creative and cultural activities parents and their children had participated in, parents listed a wide variety of activities, though several parents pointed out that they were not sure which activities had been funded by Creative Partnerships and which from other sources. Schools had worked with many different creative professionals, some of whom were artists in residence. The activities were wide-ranging: a circus club, dancing (African dancing in particular), playing in a samba band, carnivals, drama, storytelling, animation, painting, writing, opera, digital photography, making a CD, woodworking and needlework. One secondary school had formed a planning committee and worked with other schools and year groups, community organisations, church groups and libraries on arts projects and fund-raising activities. Some schools had also used Creative Partnerships funding to take students out on trips to wildlife parks, galleries and local theatres.

Parents had had very little direct involvement in Creative Partnerships activities and a small number of groups had not been involved at all. Approximately half the groups noted that they had attended shows and performances, or been into school to view the work that their children had done. Otherwise, parents (particularly in primary schools) had been involved in a supporting role, helping in class (with sewing and baking), or providing extra assistance towards performances (making costumes, sourcing props, helping children to learn lines, and providing transport to events). As one mother put it, in her case, parents were ‘just mechanics’. As might be predicted, the numbers of parents involved in their own right was very low: in just five of the groups, mention was made of involvement in workshops (including drumming), a computer course, African dance, and storytelling. All of these examples were in primary schools. None of the parents in the secondary school focus groups had been involved in any Creative Partnerships activities, though one parent in a special school focus group had attended a parents’ writing group, which she had found both enjoyable and stimulating.

In one school, where parents had attended workshops alongside their children, parents commented that these had given them the opportunity to get to know the teachers in the school better: ‘It is easier to get on with the teacher if you know them by that bit of messing about’, and it had given them a better understanding of what was going on in the classroom. One parent explained that he could have fuller conversations with his children when he had been involved in activities with them, and it was ‘almost like a bonding experience’; another regretted that there had not been more direct communication with the parents. As a PTA member he would have welcomed the opportunity to work alongside Creative Partnerships to fund creative projects in the school.

On the whole, parents were positive about their involvement in Creative Partnerships activities¹⁵, which they described as ‘enjoyable’ and ‘relaxing’. It had been stimulating to work with other adults and they had made new friends. It had also been interesting to work alongside their own children and to see them achieve and do new things. They had seen the full creative potential of their children and it had made them proud. In addition to this, they felt it had brought them closer to the school and improved relationships with their children because they knew what was going on, as this parent explained: ‘You can talk to them better because you know exactly where they are coming from’. On a personal level, one group noted that Creative Partnerships had made them more confident and encouraged their own development: ‘We have gone back to college: doing these courses [in cookery, computers and dance] at the school whets your appetite’. There was only one negative comment

¹⁵ We are not able to provide comparative information about parental involvement in other schools, not involved in Creative Partnerships.

from a group who felt that their involvement in Creative Partnerships activities had not been appreciated by the school and that practical information about the activities (e.g. where and when they were taking place) had been 'sketchy'.

All the groups interviewed were very positive about their children's involvement in Creative Partnerships activities, though many (particularly the secondary parents) explained that, as with any other school activities, they would not expect their children to talk about Creative Partnerships in great detail. In fact, one parent, whose child would normally mention anything she perceived to be new at school, suggested young people did not talk about Creative Partnerships activities because they had become completely embedded in school life. Nonetheless, parents were able to describe in some detail the different ways in which Creative Partnerships had had a positive impact on their children. Their comments can be grouped into three main themes: attitudes, achievement and new skills.

Firstly, all those interviewed reported that their children had found Creative Partnerships activities enjoyable, stimulating and interesting: they talked about Creative Partnerships in terms of 'empowerment' and 'enrichment'. Some reported that their children were more motivated to attend school on Creative Partnerships days because the activities were more 'hands-on' and fun. In parents' opinion, Creative Partnerships had provided 'learning through play' and 'learning without realising it'. Creative Partnerships had given them a different kind of experience of school: 'It was a different dimension to school apart from the reading and writing the children always do. There was a fun side to it'. They felt that Creative Partnerships had improved discipline and concentration by channelling young people's energies into more active learning. This was particularly the case with boys, with three of the groups in schools where young people had been involved in dance as part of Creative Partnerships reporting a very positive impact. Their comments included: 'Even the boys enjoyed the dance; even the most reticent boy dancers were strutting their stuff and all the dance was absolutely involving for every boy and girl'. In addition to this, five groups reported that Creative Partnerships had given their children a 'can do' attitude, boosting their confidence and self esteem, and raising aspirations. Involvement in creative activities was thought to have developed young people's imagination and communication skills and contributed to personal growth.

The motivating effect of Creative Partnerships relates very closely to the second theme emerging from parents' comments: the impact of Creative Partnerships activities on young people's progress and achievement. Raised confidence was perceived to have a 'knock-on effect' in all subjects. One secondary parent, for example, felt her daughter had a better attitude to academic work as a result of Creative Partnerships: she was more willing to ask teachers for help and was finding the work much easier than before. Some reported that they were delighted with their children's levels of achievement

and ‘amazed’ by the quality of work produced. Others observed that their children had been able to work with different materials to a level ‘over and above’ that which teachers would have expected. Young people were ‘empowered’ to create high quality products, saw themselves as artists and produced ‘incredible’ work. One parent attributed this to the fact that they were working with outside professionals, who had higher expectations than teachers because they were experts in their field. In addition to this, bringing creative professionals into schools was thought to have been ‘very beneficial’ and to have broadened horizons. It was a ‘different experience’: creative professionals were able ‘to listen [to the young people] in a different way’ and to give ‘real world value’. As one parent explained: ‘School is an artificial environment, so things like this make it much more real’. Parents also commented that it was good for their children to see that people could and did make a living out of art, and that artists provided role models for young people, as this secondary parent explained: ‘[the artist] is a good role-model and an adult who is not a teacher is also positive – this person is not just an art teacher but someone who makes a living out of art and that is quite a positive thing’.

When asked if young people had learnt anything new from their involvement in Creative Partnerships, parents’ comments related to teamwork, ‘awareness of other cultures’, and learning new skills. Almost half the groups reported that Creative Partnerships had given their children the opportunity to work collaboratively with other age groups and with young people from other schools. The impact of this had been ‘huge’ and ‘very enriching’. Young people were ‘excited that they had worked together’ and working in groups had helped young people of all abilities to interact better. Creative Partnerships was inclusive and young people had learnt that ‘everyone’s different in their own ways’. In one primary school, where young people had joined up with a local secondary school and a special school, a parent explained the benefits of Creative Partnerships as:

Doing lots of different things and looking out for each other. Knowing that there were no barriers between them – they’re all very different children obviously, with different experiences, but the integration stuff, the inclusion, was lovely. They did some fabulous work out of it as well ... but the main part was about them – getting on with each other. Because they wouldn’t come across each other in everyday life.

In another primary school where different year groups had been engaged in activities related to the countries of the world and had worked towards a parade, parents commented that it had ‘brought the whole school together’ and that ‘the school feels more whole’ as a result.

Finally, parents felt that Creative Partnerships had given their children new skills in a range of subject areas, including music, history, and IT. In addition to this, young people had learnt about processes through the arts.

There were very few negative comments about the impact of Creative Partnerships. One parent in a primary school where young people had worked towards a Carnival felt that, despite a wonderful end product, the process had been too prescriptive. As a result, young people had felt no artistic ownership of the costumes that they had made. Two groups of parents thought there was a risk that creative activities would take too much time out of the academic curriculum and another group commented that Creative Partnerships made the timetable 'very crowded'. Parents in three groups also commented that that Creative Partnerships might place extra demands on class teachers and creative activities in general involved parents in 'too much running around'. One group was also concerned about sustainability in the future, as this parent commented:

It's nice that this funding has come in, but it's a worry that it'll go again... You've got to be careful that it's pushed out into schools, so there isn't just one teacher gaining from it, who may leave, so there's something left that can be used within school.

Overall, however, it was felt that any negative aspects of Creative Partnerships were far outweighed by the benefits.

Parents' satisfaction with Creative Partnerships activities in their school was further underlined when they were asked what kinds of activities Creative Partnerships should be helping schools to provide in the future. Those who commented on the future of Creative Partnerships in their school said that they were more than happy with the activities provided so far. Suggested improvements included a wider variety of art forms (especially drama), a greater number of projects, and more long-term funding to bring creative providers into schools. Other suggestions included: put on more projects which involved the community; set up summer workshops which parents could run; provide better communication with the young people about Creative Partnerships; and improve opportunities for young people to choose the activities.

A4.5 Summary and concluding remarks

It is important to restate that the sample of parents and governors interviewed in the focus group schools were likely to have had a higher level of engagement with school than parents in the wider population. Nevertheless, the discussions showed that the parents we interviewed were overwhelmingly positive about the impact of creative and cultural activities on the curriculum. They felt that the Creative Partnerships activities in which their own children

had been involved had provided ‘opportunities for children to have a wider range of learning opportunities’ and complemented the more academic subjects on offer.

The themes emerging from the responses of the parents in the two rounds of interviews were very much the same, though there was a sense that parents interviewed in the second round were more aware of the initiative in their schools. For example, parents in the second round focused their responses more closely on the impact of Creative Partnerships on their children and were more articulate in their definitions of culture. This may be because Creative Partnerships had been running for longer. On the other hand, it may simply be due to adjustments to the interview schedule which prompted more detailed responses.

It is interesting to note that the features mentioned when parents were asked about the importance of creative and cultural education were mirrored very closely in their responses when they described the impact they perceived Creative Partnerships to have had on their own children. Three main themes emerged:

- an improvement in young people’s enjoyment, motivation and self-confidence
- raised achievement; and
- different way of learning (better communication, teamwork, and problem-solving skills).

All these are themes which appear in the research literature on creativity (see, for example, Dust, 1999 and Sharp, 2001).

Parents’ understanding of culture was multi-faceted, embracing ethnic and religious diversity, their cultural heritage, an individual’s identity in relation to their family, local community, region and country, and ‘high’ and popular culture. While it was thought that creative activities involved all these kinds of culture, it was felt that the Creative Partnerships programme had given young people access to ‘high’ culture, which would not have been possible otherwise.

Parents’ suggestions for improvement revealed a demand for more such activities in schools. They wanted to see an expansion of Creative Partnerships, with wider participation, more active involvement of the parents themselves, a greater variety of activities, and more opportunity for young people to steer the projects. These might be seen as a natural progression for the Creative Partnerships programme in its second stage. To conclude, parents were very happy with the Creative Partnerships programme so far: they

described schools as having a ‘buzz’ and ‘energy’ as a result of Creative Partnerships, and all hoped that Creative Partnerships activity would continue and grow.

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Appendix 5

Interviews with Creative Partnerships staff and key partners

Introduction

This appendix provides an account of interviews held with Creative Partnerships (Creative Partnerships) staff and key partners (namely Creative Directors; Programmers, Administrators and Brokers; Creatives and LEA contacts). The purpose of the interviews was to consider the process of setting up and implementing Creative Partnerships in the 16 Creative Partnerships areas and to capture perceptions of impact. Most of the partners were interviewed on one occasion. However, Creative Directors were interviewed both at the beginning and toward the end of the evaluation period: these two sets of interviews have been brought together within a single section. Although there are common themes running through these interviews, we have decided to present four separate accounts, to enable the reader to identify the themes and issues identified by each group.

A5.1 Interviews with Creative Directors

A5.1.1 Introduction

Creative Directors played a key role in leading and managing the Creative Partnerships initiative in its first two years of operation, and continue to do so during its roll out. Along with local teams, they were responsible for devising and delivering a programme of creative and cultural activity that could be made self-sufficient and sustainable within their partnership area. Directors and their colleagues aimed to create a programme that was responsive to local needs, and one which was built on and around the workings of existing partnerships. As this role was crucial to the development of the Creative Partnerships initiative, the NFER interviewed directors towards the beginning of their appointment and towards the end of their second year. This chapter highlights the responses they gave during the interviews.

A5.1.2 Methodology

To collect the views of directors in the first year of operation, a semi-structured interview was carried out with all 16 local directors and one

regional director between November 2002 and October 2003. Typically, directors had been in post for six months when interviewed. However, those responsible for Bristol, Kent, Merseyside and Norfolk had been in post slightly longer. A similar approach was taken in the second year. These interviews were carried out with all 16 local directors and one regional director (for Yorkshire) in September and October 2004. Of the 17 interviewees, four were appointed after the Year One interviews (two were full-time directors, one was an interim director and one was covering a maternity vacancy). All interviews were conducted at respective Creative Partnerships offices and were approximately one and a half hours in length.

A5.1.3 Implementing Creative Partnerships

A5.1.3.1 Background details

Each Creative Partnerships area had a dedicated team in place, headed up by a director (two partnerships worked with a regional director, referred to in this appendix as a director to ensure anonymity). The role was established in order to facilitate the development of long-term partnerships between local schools and creative/cultural organisations. The directors brought with them a range of experience from within the education and arts sectors, for example managerial and teaching expertise, research skills and arts-practitioner experience. As may be expected, knowledge of education management and experience working within the creative sector were seen to be particularly useful in setting-up Creative Partnerships. Prior to their appointment, most directors had good knowledge of their Creative Partnerships region, although four reported having no local knowledge. Ten directors commented there was a strong history of creative/cultural work within their local area. However, others reported that such provision in their area had been less coordinated. Overall, there was a feeling that the provision of creative/cultural work in schools had relied on the enthusiasm of school staff and the location of a particular school (city centre schools being at an advantage due to their proximity to cultural venues and resources).

A5.1.3.2 Setting up Creative Partnerships locally

In taking up their appointments, Phase One directors had embarked on an enormous task. It was their job to establish Creative Partnerships' foundations, steer its direction and ultimately build 'creative partnerships' between schools and creative/cultural organisations. The first year of Creative Partnerships was reported as being a hectic and stressful time. One director said: 'Everything that was there to be learned we have learned the hard way.' Those carrying out the director role explained that, during the set-up period, many demands had been made upon them by Creative Partnerships' national team. They had been under pressure to deliver a Creative Partnerships programme within a short space of time, with no delivery mechanisms and

without properly consulting with key players. In the words of one director, his team was being asked to ‘deliver the goods while they were still building the factory’.

The directors also explained that, as schools were approached by Regional Arts Boards prior to their appointment in accordance with the Interim Planning Guidance (DCMS, 2001d), this had raised expectations that programmes would be in place immediately upon the directors’ appointment. In particular, directors had found it difficult to be responsive to the immediate needs of schools and Creatives, while also providing strategic leadership. One director felt that, in the first year, he was ‘reacting not managing’. Directors would have preferred to have established their programme before the selection of schools, in order to be in a position to deliver it from the outset. Instead, schools were left waiting for several months for projects to happen.

In their first year, directors were asked to detail their experience of setting up a Creative Partnerships base. Despite the fact that it was part of their job description to set up a local office, directors found this a particularly challenging task. Few operational arrangements had been implemented by the national team regarding the set up of individual partnerships. Several directors reported that office premises had not been established before they took up post. One director described her initial office as ‘a park bench and a mobile phone’.

A number of directors expressed frustration with the length of time it took Creative Partnerships’ national team to provide them with essential resources, such as computer equipment, reliable phone services and Broadband Internet connections. The initial office locations for directors had been, or were at the time of interview, LEA offices. A number of directors felt these premises were less than ideal because they were too expensive and/or lacked space and parking facilities. Some subsequently moved to the offices of creative organisations. One director felt this was a positive step because it demonstrated that Creative Partnerships was not solely related to the traditional arts sector.

A5.1.4 Organisational Structure

A5.1.4.1 The role of Creative Director

When interviewed towards the beginning of their appointment, directors felt their role had largely been concerned with determining and guiding Creative Partnerships’ vision locally, and ensuring its development. One director described this as ‘having the bigger view of the landscape and the potential routes that people can take through it’. The main feature of the director role in the first year was to undertake pressing operational tasks. Several directors said they had been ‘tied-down with practicalities’ and spent a lot of time

managing the delivery of projects rather than carrying out developmental work. The role had also involved a lot of face-to-face liaison with schools, in order to motivate them and persuade them that involvement in Creative Partnerships was worthwhile. One director commented: 'The one job I wasn't doing was being Creative Director.' The role of director was also seen to encompass:

- the creation of a local delivery plan (as required by Creative Partnerships' national team)
- project planning and supervision
- promoting and positioning Creative Partnerships in the local area
- developing and managing relationships
- being aware of developments within the field of creativity
- supporting and developing respective local Creative Partnerships teams
- overseeing events, finance and public relations
- some 'troubleshooting' activity.

The role of Creative Director had seen a number of changes from Year One to Year Two. The biggest change was that directors held a more strategic role, although a small number still carried out some project management activities. Overall, in the second year, directors felt much clearer about their role and were more confident in articulating the practice they were engaged in. One director said: 'We are feeling much more comfortable and assured with what we are doing.' Another explained that, in Year One:

There was no real clarity about the job. There was a lot of recruiting and people had to find things suddenly, like an office. They had to manage lot of money and spend it very quickly to meet the expectations and challenges.

It was also felt that people outside of Creative Partnerships had not been able to see its progress because a lot of work was developmental. This had changed in Year Two. One director said, by the time Creative Partnerships had reached its second year, 'there was a ton of stuff to talk about'.

The main responsibilities for directors in their second year had been to build sustainable relationships with LEAs and the creative/cultural communities within their respective regions. Making political connections and setting their partnership within the wider national and international context was also part of the director role, as was connecting with cross-cutting agendas, for example the recent Children's Bill (UK Parliament, House of Lords, 2004). During their second year in post, a number of directors mentioned their role had involved monitoring and evaluating projects, and some said they were involved in research activities. Involvement in these types of activities was

expected to increase during Phase Two of the initiative, which began in September 2004.

A5.1.4.2 The role of Creative Partnerships local teams

Directors worked alongside a team of key individuals to devise and deliver a programme that was responsive to local needs. There were many things similar about these local teams, but equally there were things that made each one unique. In terms of similarities, all directors were supported by a core team of programmer and administrator. With regards to differences, some directors chose to employ individuals to work as brokers between schools and the Creative Partnerships office (sometimes referred to as ‘creative friends’ or ‘development workers’). These individuals were described as ‘the day-to-day face of Creative Partnerships’. They were chosen because of their knowledge of the creative sector and were seen to have range of specialist skills. Some partnerships were also working with consultants on a short-term basis. Examples of their work included: school consultations, contract writing, research support and the coordination of continuing professional development (CPD) activities for teachers.

The organisational structures of local Creative Partnerships teams had inevitably developed from Year One to Year Two. From the perspective of directors, the first year of Creative Partnerships had been a ‘learning experience’ for all involved. There was a feeling that local teams had been able to develop in an organic way, resulting in some changes to the responsibilities of team members. Directors reported that, initially, they were responsible for building relationships with schools and the creative/cultural sector. But, as these relationships were secured, and as Creative Partnerships activity was extended, directors began to have less contact with these groups. The prime contact between Creative Partnerships and schools, and also between Creative Partnerships and Creatives, was carried out by programmers and administrators.

The positions of programmer and administrator were recommended to directors by Creative Partnerships’ national team. This model was adopted by all Creative Partnerships regions, although some used different titles to describe the roles. A number of directors remarked that, in Year Two, the roles of the core team had become more clearly defined and team members were more confident in carrying out their roles. There was a feeling among directors that, in Year Two, Creative Partnerships teams had become more efficient and effective in providing Creative Partnerships. One director described his team as ‘talking with more of a single voice’. Another said there was now a ‘greater sense of purpose’ within her team.

The role of programmer in Years One and Two was reported to include: project development; project management and evaluation; data collection; brokering or management of brokers; and overseeing CPD strategies and research. When asked to describe the programmer position, one director described it as ‘having a sense of the curatorial landscape, for example the feel of what a project is doing and how it is operating’. Another director felt the role involved ‘thinking of things in terms of the creative development of partnerships schools’.

The main tasks carried out by administrators in Years One and Two were reported to be: running administrative systems/databases; overseeing public relations; financial management; and communications activities. In some cases, administrators carried out some of the project coordination and were also responsible for capturing data to be used for project evaluation. One director described the administrator role as ‘the lynch pin’ of her partnership.

On the whole, it was felt that the organisational model employed by local Creative Partnerships teams had developed into something ‘reasonably robust’. However, some felt that they had not had sufficient staff, particularly in terms of administrative support. One director said: ‘No one understood the extent to which we needed staff’. Indeed, a number of Creative Partnerships regions had recruited a team assistant to carry out some administrative duties.

Year Two had seen the introduction of co-funded posts, for example between a Creative Partnerships region and its respective LEA(s). In the cases of creative friends/development workers being employed, these individuals continued to provide schools with additional support in Year Two. These people were seen to be performing a valuable role in nurturing the ideas of schools and Creatives.

A5.1.5 The Aims of Creative Partnerships

A5.1.5.1 Key aims and objectives for partnership areas

In the second year of Creative Partnerships, directors spoke clearly about the key aims and objectives for their partnership area. The main aim for all Creative Partnerships regions was to facilitate schools in placing creativity and the heart of teaching and learning, and to establish ways in which to sustain this. One director spoke about ‘weaving a legacy of change in schools’. Embedded within the key aim were several sub-aims that, for the purpose of this evaluation, can be placed into the following categories: young people; teachers; Creatives; partnership working; community involvement and regeneration; and dissemination and research. The extent to which each local Creative Partnerships was working towards these sub-aims varied depending

on the specific needs the partnership. The sub-aims referred to by directors are shown in Table 5.1.1.

Table 5.1.1 Key aims for local Creative Providers

Intend impact for:	Key aims
Young people	Develop the creative skills of young people; improve young people's educational achievement and attainment through creativity; raise young people's ambition, aspirations, confidence, expectations, motivation and self-esteem; improve young people's behaviour and attendance at school; provide young people with a voice in designing creative programmes; increase the employability of young people.
Teachers	Invest in teachers' professional development; develop creative approaches to teaching and learning; support teachers in developing a broader and more motivating curriculum; raise teacher confidence, motivation and self-esteem; facilitate greater job satisfaction and enjoyment for teachers.
Schools	Raise the profile of creativity in schools; support and provoke debate about creative teaching and learning; encourage cross-curricular practice; raise awareness of cultural and creative opportunities; explore models of creativity and practice within schools e.g. timetable structure.
Creatives	Invest in Creatives; empower Creatives to play a full role in education; provide professional learning for Creatives; facilitate capacity building within the creative and cultural sectors.
Partnership working	Foster effective sustainable partnerships between schools and the creative, business, community and statutory sectors; enhance existing networks; facilitate the development of partnerships between schools; embed links between creative industries and schools in order to promote reciprocal understanding.
Community involvement and regeneration	Encourage greater family involvement in learning; increase access to high quality creative and cultural experiences; work in a holistic way within community settings; develop links with social inclusion initiatives.
Dissemination and research	Raise awareness about the benefits of creative learning; disseminate best practice learned through Creative Partnerships to non-Creative Partnerships schools; develop action research programmes; conduct relevant research such as preferred creative learning styles, and cultural and creative entitlement.

A5.1.5.2 Did the key aims change from Year One to Year Two?

At a national level, it was noted that the backdrop of Creative Partnerships had changed rather rapidly between Year One and Year Two. This comment was

specifically directed at the introduction of the 2004 Policy and Delivery Framework (DCMS, 2004). The introduction of this framework was particularly welcomed by directors. One director noted that Creative Partnerships' original 'blue skies approach' had to be curbed because it had created unrealistic expectations for schools and Creatives. A number of directors commented that, while the basic principles of Creative Partnerships remained the same, the new Policy and Delivery Framework had clarified the aims of Creative Partnerships for those involved. Creative Partnerships was seen to have moved away from being an initiative to an action research programme focussing on creativity within the learning system. One director said Creative Partnerships was now considered by many as 'a useful resource to enable people to develop work about learning and creativity'.

The emergence of the new Policy and Delivery Framework was seen as useful by directors, as they felt that the previous agenda had not been 'well thought through'. One director described it as a 'confidence giving tool'. The document had helped this director in discussions about Creative Partnerships with potential partners, because she knew 'no contradictions were coming from elsewhere'. However, while there was seen to be some dovetailing of aims between those originally set and those contained within the new policy, one director regretted the Policy and Delivery Framework had not been made available prior to 2003/2004 target-setting meetings with schools. That said, directors and their teams appeared quick to respond to any changes introduced to Creative Partnerships on a national level.

The overall aims of each Creative Partnerships region remained fairly consistent from Year One to Year Two. However, directors noted some revisions had been made in relation to the changing context of Creative Partnerships at both a local and national level. At a local level, directors noted that, as Creative Partnerships became more established and tangible, the aims they adopted became more focused and rationalised. For some Creative Partnerships regions, the language used to describe the aims was refined, and specific goals were prioritised and/or streamlined. On the other hand, other Creative Partnerships regions had broadened their definitions and, in some cases, aims had become more ambitious. For example, one director explained that the sustainability model used within her partnership area had been extended to include all schools within the Creative Partnerships region. By and large, directors felt the changes made to their local aims had enabled them to better articulate what Creative Partnerships was trying to achieve and what it was able to do.

Although not asked directly, two thirds of directors commented on their aims for the second phase of Creative Partnerships. A main concern was to develop an effective research programme. One director reported that this would be a programme of 'action research as opposed to just action'. Dissemination was also a high priority for Phase Two. One director commented that, to date, the

dissemination of best practice in his partnership had centred on Creative Partnerships schools, but, in order for more schools to benefit from the programme, the sharing of best practice should be extended. Increasing the impact of Creative Partnerships outside of its core schools was mentioned by other directors. For two neighbouring partnerships this involved the formation of a joint ‘regional development plan’. Another partnership intended to extend its CPD programme to all schools and Creatives in the local area – offering it free of charge.

A5.1.5.3 How did local aims relate to the national aims of Creative Partnerships?

The overall national aim of Creative Partnerships was to create sustainable, effective, long-term partnerships between young people, schools and Creatives. So how did local Creative Partnerships teams, with local needs and priorities, feed into the national agenda? By and large, directors felt there was a high degree of congruence between local and national aims. The main reason for this was because the national aims were fairly broad and all-encompassing. However, it was pointed out that, while local aims were reflected within those at a national level, each partnership area had prioritised certain aims above others, depending on their local strategy. One director said: ‘We have been driving the programme from localised agendas, but the overall aims and ambitions of Creative Partnerships nationally were broad enough to fully embrace all of that.’

A5.1.5.4 Were the national aims of Creative Partnerships clear?

In Year Two, directors were asked whether or not they thought Creative Partnerships’ national aims had been made clear at the beginning of the programme. For some directors, there was a feeling that the national aims had been clearly expressed. One director described the aims as being ‘quite obvious’. He added: ‘We are exactly what it says on the tin.’ On the other hand, some directors felt the national aims could have been made clearer. One director regretted that no ‘philosophical framework’ had been put in place during Creative Partnerships’ inception, and two others said Creative Partnerships had originally focused too strongly on the arts, which had created tensions around its perceived aims. However, one director felt having ‘no original blueprint’ had provided local flexibility and enabled each partnership to operate through models most appropriate to them. While some directors had been unhappy about the lack of clarity regarding Creative Partnerships’ national aims, there was a feeling that, at a national level, Creative Partnerships was now moving forward with a clearer framework that was philosophical and practical.

A5.1.5.5 Addressing the national targets set for Creative Partnerships

Following the launch of Creative Partnerships, a set of national targets was established against which the programme would be evaluated. Each local team was required to complete a monitoring database, on a regular basis, in order to ascertain the extent to which their partnership was meeting the agreed targets. In their first interview, several directors described the national targets as ‘unrealistic’ and ‘idealistic’, and concerns were raised over the ability to measure progress made towards them. One director described the endeavour as ‘measuring the immeasurable’. A number of directors were not convinced that success in some target areas, for example, increased job satisfaction for teachers or reduced truancy rates, could be directly linked to Creative Partnerships without the consideration of other influences on schools and young people. Other directors were concerned that the targets excluded key areas of work. For example, in using a project-focused model, the targets overlooked schools focusing on CPD. It was suggested that the national targets should move away from an emphasis on participant numbers, and move towards issues such as attitudinal change.

In Year Two, directors generally thought their partnership had addressed the national targets reasonably well. However, again, questions were raised about how meaningful the targets were. The targets were described as ‘counterproductive’ by one director. For example, if the aim of Creative Partnerships was to embed creativity in schools, a target referring to improved participation in out of school hours learning (OSHL) was contradictory to this. In addition, a number of directors were unsure about the usefulness of the data being collected. One director said, while his team had ‘crunched the numbers’, the partnership was looking at ways to gather evidence on the effectiveness of Creative Partnerships rather than just its reach. Likewise, another director said: ‘We have stacks of information, but we don’t really have a way of analysing that consistently and feeding that back into the [Creative Partnerships] hub.’ Another director commented: ‘It would be possible to hit all the targets but not actually make any sustainable difference.’

The way in which the targets had been integrated within the new Policy and Delivery Framework were seen as more useful than those used in the first year of Creative Partnerships. One director said that, through the framework, a new flexibility of working had been introduced. This was because individual Creative Partnerships projects were no longer expected to achieve all of the prescribed targets, which was thought to have been a pressure. It was now possible for a school to work towards fewer targets, rather than taking on the full range. However, one director thought there was still a gap between the aims contained within the Policy and Delivery Framework and what was actually being measured by local teams. He felt that, rather than trying to

measure and align a particular set of processes or activities, partnerships should be trying to evaluate whether or not the vision of Creative Partnerships was meeting with participants' experience of the programme. Another director felt the 'value added' aspect of Creative Partnerships' impact was not emphasised enough.

A5.1.5.6 How do the national targets relate to local needs?

In Year One, directors were asked to report on the main challenges they thought their partnership would face in working towards the national targets that had been set. At this stage in their appointment, some directors appeared split between their commitment to their local partnership and to the national programme. Although partnership areas were part of a national programme, it was felt they were attempting to develop their own identity. This dichotomy was considered challenging by some directors. While directors needed to concentrate on the national programme, they also had to be responsive to the needs of the local area. Some directors expressed the view that local questions and not national targets should be the driving force behind Creative Partnerships.

By and large, in Year Two, directors reported a strong relationship between the national targets and local needs. The reasons for this were similar to the responses given by directors when asked if local aims related to Creative Partnerships' national aims – they were broad enough to cover most needs. It was also thought there was scope for interpretation. One director said the needs of his partnership were so great that any targets could not fail but meet some of them. However, other directors felt there could have been greater clarity at the outset of Creative Partnerships about how regions were going to set their outcomes in relation to the national plan. Another director warned against 'same-ification' i.e. the creation of a uniform spread of Creative Partnerships activities across different areas. She said, while local partnerships were contributing to the national picture, the differences between regions should be viewed as 'a strength' rather than a weakness.

A5.1.5.7 How did Creative Partnerships regions respond to local needs?

The Creative Partnerships initiative concentrated on 16 areas within England experiencing either social and economic deprivation, or rural and coastal isolation. The composition of partnerships was clearly different in each case, for example in relation to the presence of minority ethnic groups. However, one similarity was acknowledged – low participation in creative/cultural activities. While good opportunities for participation were seen to exist in over half of the partnerships, directors were in agreement that young people did not always take part. Directors reported that programmes of activity

needed to be relevant to young people, in order to respond to their needs. It was also necessary to create situations that reduced potential barriers surrounding involvement in Creative Partnerships activities, for example by providing transport to venues.

The importance of schools articulating their own identity in relation to their values and objectives was noted by directors. Five directors spoke about the importance of a school relating Creative Partnerships to its school improvement plan. One director said that, linking Creative Partnerships to school improvement plans was imperative, otherwise the programme would run the risk of being sidelined. The provision of training and mentoring for young people, teachers and Creatives was another way in which Creative Partnerships regions were responding to local needs. Directors also said Creative Partnerships teams needed to pay attention to developing relationships with key partners in their local area, and also to build on local energies.

A5.1.6 Working in Partnership

A5.1.6.1 Selecting Schools

For each partnership area, selecting the right schools for participation in Creative Partnerships was imperative. However, Creative Partnerships directors were not involved in the initial selection of schools, as they were appointed after this took place. Instead the decision on which schools to choose was carried out by local committees, comprising representatives from LEAs, steering groups and regional arts boards.

Creative directors felt that the selection committee arrangement had worked well, in some instances. One director reported 'very positive relationships' between those involved, and another felt those who 'knew the territory best' had carried out the selection. However, some directors were very dissatisfied with the choices made by selection committees, particularly the decision to include schools with specialist status.

A5.1.6.2 School funding

In order to access funding, it was typical for schools to submit a project proposal detailing the focus of the activity and how it would be evaluated. Depending on the partnership area, schools received funding in one of two ways: either an equal amount per-school or a chosen amount per-project. For example, one director reported that allocations of £20,000 had been made available per school for the first two years of Creative Partnerships. On the other hand, another director explained that while the needs of one school could be met through an expensive project, the needs of another could be met very

cheaply – but the value to the schools would be the same. In both cases, directors agreed that the most important thing was for projects to reach the desired outcomes. In Year Two, one director explained that, in order for schools to learn more about communicating with and commissioning Creatives, schools had been given real (rather than virtual) budgets to work with. This money could only be used if Creatives working within schools were in agreement with school staff about how it should be spent. The local Creative Partnerships team in this area required schools to provide them with monthly reports and evidence on how the money had been spent.

A5.1.6.3 Experience of working with Creative Partnerships schools

On the whole, in Year Two, directors viewed their experience of working with Creative Partnerships schools as ‘quite good’, with some relationships being described as ‘excellent’. These positive working relationships had been formed through high levels of contact and support, offered to schools by Creative Partnerships teams and their creative associates, in Year One. Directors explained that a high level of input from them was needed in the initial stages to embed Creative Partnerships within schools, and also to remove any misconceptions schools might have had about the initiative. One director said it had taken a year to work through the false expectations surrounding Creative Partnerships. Another observed that publication materials about Creative Partnerships, generated by the national team, had not helped the situation. This director thought the images contained were too similar to artist-in-schools projects and not enough commentary was included about Creative Partnerships. This was seen to add to the challenge of getting schools to understand Creative Partnerships’ aims and objectives.

In several cases, the expectation that Creative Partnerships would provide funding for short-term arts programmes (rather than the development of creative teaching and learning across the curriculum) had led to tensions between the Creative Partnerships teams and schools. There was a feeling among some directors that, in the beginning stages of the initiative, the public face of Creative Partnerships was too heavily focused on the financial resources available to schools. While schools were invited to take risks through Creative Partnerships, it was felt that accountability systems should have been highlighted to show schools that financial resources could not be exploited for other purposes. Some directors reported that schools had expected to have funds devolved to them and had found Creative Partnerships’ intermediary role frustrating. These schools felt they should be in control of their own Creative Partnerships money and should be making decisions about how best to spend it. In other words, they should be recipients of Creative Partnerships rather than the participants of a negotiated initiative. For some

directors, putting right the false interpretations surrounding Creative Partnerships had been one of the most challenging aspects of their role.

By Year Two, directors reported having positive working relationships with most Creative Partnerships schools, but there was a feeling that schools were at different stages of readiness to take on the initiative. In some schools, Creative Partnerships was seen as a mechanism for engendering change across the whole school, in an accelerated and supported way. These schools had the will and ambition to pursue more creative ways of working. They were able to take the ideas of Creative Partnerships and translate them into meaningful action, to bring about changes in the classroom. However, some schools found the Creative Partnerships concept difficult to grasp and, as a consequence, had not advanced as far. Creative directors said that, although they had been given the impression by the Creative Partnerships National Director that the initiative was intended to be different to anything that had gone before it, many schools viewed it as a regular arts-in-education programme. It was also reported that some schools did not have a clear understanding of partnership (e.g. joint ownership and working arrangements). One director commented that, for these schools, Creative Partnerships had been ‘a journey of discovery about what partnership means’. However, there was a feeling that schools were becoming more aware of the purpose of Creative Partnerships, following face-to-face meetings with Creative Partnerships teams and once projects were underway.

By and large, directors identified good quality personal relationships as the key to successful workings with schools. It was particularly important for Creative Partnerships teams to develop positive relationships with school leaders, as the success of Creative Partnerships within a school was seen to be largely dependent on their acceptance of the use of creativity within schools, and their genuine commitment to the Creative Partnerships programme. In addition, it was important for Creative Partnerships teams to identify the people within a school that they were excited by the initiative, and use them as advocates. But, it was equally important to acknowledge the people who were less willing, and invest time in them. One director commented that, in his partnership, schools particularly valued the relationship they had with their creative friend/development worker, because this role had not been in place prior to Creative Partnerships.

Several directors commented on how their relationships with schools differed depending on whether or not they were in the primary or secondary phase. Unlike in primary schools, directors thought it was particularly difficult to coordinate Creative Partnerships, and also to achieve whole school commitment to the initiative, within secondary schools. It was felt that some secondary schools had struggled to embrace Creative Partnerships and, as a result, the initiative had been department-based (typically, within drama or art departments). One suggestion for this was that, while Creative Partnerships

was quite well resourced in terms of its provision for creative and cultural activities, the funding available to secondary schools through Creative Partnerships was relatively small in comparison to their overall school budgets. Network or cluster groups for Creative Partnerships schools had been set up in some regions. The role of a creative friend/development worker in one partnership included coordinating Creative Partnerships' work across its secondary schools.

The main challenge for Creative Partnerships teams in working with schools was thought to be promoting whole school engagement in the programme. It was important for Creative Partnerships not to be marginalised within a school, but to be implemented across all years and departments. Directors saw this as being more achievable in some schools than others. As highlighted above, the commitment of school leaders and a school's phase contributed to the challenge. It was also noted by directors that involvement in multiple initiatives played a part in diverting attention from Creative Partnerships. One director commented that, due to its location and circumstances, a school within his partnership was involved in ten initiatives. The director said that this school, and others like it, had found it easier to manage initiatives by 'pigeonholing them into a little bit of the school'. In addition, high staff turnover, including the loss of headteachers and teachers who coordinated Creative Partnerships within schools, was identified as a challenge. As one director remarked: 'You lose some of the knowledge that's residing in them.'

A5.1.6.4 Experience of working with Creatives

When interviewed in Year One, directors were beginning to form relationships with Creatives. While it was important to build on and around existing partnerships to develop local capacity, directors were also looking to connect with non-local Creatives who could pass on their skills to those based locally – as in some areas, there were simply too few Creatives to choose from. The range of experience that Creatives brought to Creative Partnerships had presented some challenges. While some Creatives had experience of working with schools, others had little or none. For those with limited or no experience, planning projects was a particular problem. One director reported that this had caused a project to overrun drastically. In cases such as this, directors planned to provide training and mentor schemes.

In Year One, directors reported being keen to invest in Creatives who could generate new ideas and exciting partnerships. In order to make the right selection, they had consulted with regional arts boards, steering groups and other directors. The most significant consultation, however, took place between Creative Partnerships teams and schools. Directors wanted schools to make informed decisions about which Creatives could best meet their needs, and who would give them the best possible experience. A major aim was to

raise the confidence of school staff in communicating, commissioning and working with the creative sector. The methods used to select Creatives were: networking days, pre-existing relationships, national and local databases, and application forms/expressions of interest.

From the perspective of directors in Year Two, their experience of working with Creatives ranged from 'OK' to 'very good'. Some of these relationships had not, however, evolved without difficulty. As with their initial experience of working with schools, a lack of clarity about the role and aims of Creative Partnerships had caused a high degree of antagonism among some Creatives, because they perceived it to be a funding body. A number of directors said it had taken a while to put right the misconceptions surrounding Creative Partnerships and establish the idea of partnership working. However, investing time, support and resources in building relationships, led to many strong and successful partnerships between Creative Partnerships teams and Creatives. In the second year of Creative Partnerships, directors were clearer about the types of partnerships they felt worked best and were able to develop these further.

The interviews with directors revealed four types of reactions to Creative Partnerships among Creatives. First, directors explained that, in the initial stages of Creative Partnerships, some Creatives had felt 'threatened by Creative Partnerships'. There was some suspicion that Creative Partnerships could take away potential clients. Second, directors observed a group of Creatives who 'just wanted to get the job' i.e. they were seeking funding for short-term projects and/or pre-designed packages. Third, directors commented that some Creatives, who considered themselves 'obvious partners', were aggrieved at not being commissioned for projects relating to their specialism. Fourth, directors described a group of Creatives who were excited by Creative Partnerships and wanted to explore different ways of working. These Creatives were keen to develop long-term relationships with a schools and young people. They were open-minded about working in schools, and had ambitions to carry out projects previously regarded 'too risky' for educational settings or for their own organisations. It was these Creatives who were considered to be most ready to work with Creative Partnerships.

Although directors had positive relationships with most Creatives, six directors explicitly commented that their partnership had worked most frequently with individual practitioners, as opposed to organisations funded by Arts Council England. Due to a flexible working style, these directors found it easier to start relationships with individual Creatives and involve them in long-term projects. It was also felt that individual Creatives were more able to provide a deep level of engagement in projects and customise activities to schools' needs. One director commented that 'an individual can make a decision on the spot', whereas larger organisations usually had set

programmes and ways of working. In one partnership, individual Creatives had raised objections to the involvement of large organisations, as they felt Creative Partnerships should be resourcing individuals.

On the positive side, it was noted that organisations funded by Arts Council England tended to receive significant investment; therefore Creative Partnerships was offering support to individual Creatives who did not normally receive such funding. One director said: 'We haven't necessarily worked with the companies or the artists that the Arts Council England knew about.' However, another director commented on a large project carried out with such an organisation within her partnership. The director said although it had managed similar sized projects before, the focus 'on the process rather than end product' was new experience for them. While the project had been more time-consuming and absorbing than the organisation's previous work, the director thought they had gained a lot from the experience.

Directors acknowledged that Organisations funded by Arts Council England were valuable resources, which were likely to continue providing creative/cultural activities for young people for a longer period than Creative Partnerships. Therefore, it was necessary for Creative Partnerships teams to build meaningful relationships with them. In an attempt to address this, one partnership was exploring ways of involving such organisations in the development of their programme. The partnership was in the process of awarding a number of 'research bursaries' linked to the key themes: creative curriculum; speaking, listening and writing; creative spaces; personalised learning; and new media and technology. The organisations, along with others receiving bursaries, would explore a specific research question relating to one of these themes, which may or may not result in project delivery.

A5.1.6.5 Experience of working with steering groups

In Year One, directors had received advice and support from one or more groups (including steering, advisory and management committees). These groups generally comprised representatives from LEAs, Creative Partnerships and non-Creative Partnerships schools, other local initiatives and creative/cultural organisations. Although they had slightly different roles, the groups typically advised directors on the focus, structure and management of their Creative Partnerships programme. They were also concerned with raising the profile of Creative Partnerships locally, problem solving, and monitoring and evaluation. In response to recommendations from Creative Partnerships at a national level, when interviewed in Year Two, directors were in the process of reconstituting these groups into local partnership boards. These would be formal committees, comprising key stakeholders such as LEA service directors. Board membership would require active involvement, for example placing Creative Partnerships within local strategies and encouraging

schools to access more external resources, while maintaining Creative Partnerships' own identity.

On the whole, directors welcomed the move towards local partnership boards. A number of directors commented that, while some steering group members had been very supportive, others had been less cooperative and attendance at meetings had been sporadic. In some partnerships, such groups had been dissolved because they were no longer seen as necessary. However, the introduction of a partnership board model had raised several questions among directors. For example, what was its purpose, how did it relate to local line management, what powers would it have, and to whom would it be accountable to? The recommended structure of a non-Creative Partnerships chairperson was also queried. One director thought it would cause tension between the board's representatives. Another director explained she had already had difficulties in assembling higher-level LEA personnel for meetings because of their demanding schedules. It was suggested that clear guidelines should be distributed from Creative Partnerships' national team on how to set-up a local partnership board.

A5.1.6.6 Experience of working with LEAs

From the perspective of directors, their experience of working with LEAs had been mixed. There was a general feeling that, in the early days of Creative Partnerships, relationships had been somewhat poor. A number of comments were made regarding a lack of cooperation and willingness on the part of some LEAs, and also that, in some authorities, Creative Partnerships was considered to be of little significance. But, over time, the situation had improved. This was particularly true for some partnerships working with a single LEA. Within these areas, directors in Year Two commented on having a deeper understanding of local government and a greater feeling of strategic working than in Year One. One director commented that her partnership was working with its LEA to develop a cultural strategy for its education development plan. This LEA had also part-funded a 'Visual Arts Consultant' post, who divided her time equally between Creative Partnerships and the LEA. The director said: 'At a strategic level, [within the LEA] there is a real grasp of the importance of partnership working and the importance of creativity/creative learning and cultural literacy.'

Half of the partnerships worked with single LEAs and half with more than one. Some of the directors identified a number of issues concerning their experiences of working with LEAs. The issue most frequently reported was related to the spread of Creative Partnerships resources. This was most prevalent in partnerships working with more than one LEA. In these areas, it was explained that Creative Partnerships was only reaching a small number of schools per LEA. One director described Creative Partnerships as being 'a

drop in the ocean' and having 'no financial clout' in regions working across multiple LEAs. The relationship between LEAs had also caused problems. In some partnership areas, there was little connection between authorities. One director reported a dislike of county-wide initiatives among the LEAs in her region, because each preferred having complete ownership of projects. But, as the impacts of Creative Partnerships were becoming more visible, directors felt they were beginning to win more support from their respective LEAs and were starting to have more strategic conversations with them.

A5.1.6.7 Experience of working with the national Creative Partnerships team

Creative Partnerships was led by a national director, who was responsible for overseeing the whole initiative. The national director worked with a small team based at the Arts Council of England's office in London – which in Year One was known as 'The Hub'. The Hub carried out a variety of roles within the context of Creative Partnerships including: financial management, public relations, human resource management and data collection. During 2002, a period of restructuring was undertaken at Arts Council England, as it joined with the English Regional Arts Boards to form a single development organisation for the arts. A 'stocktake' of Creative Partnerships was carried out in the autumn of 2003 (McEvoy, 2003), which resulted in number of new appointments. The Hub, at this stage, became known as 'The National Office'. In February 2004, Creative Partnerships' national director stood down and an interim director was appointed.

When interviewed towards the beginning of their appointment, some creative directors claimed that the level of advice and support received by directors was largely dependent on their partnership's proximity to the national team. Directors working in or near to London were more satisfied with the level of advice and support provided than colleagues in other areas. A number of directors based some distance away from the national team reported feeling alone in their job, although some others had found the autonomous arrangement to be helpful and refreshing. The set-up of the national team was highlighted as problematic by some directors, with two reporting being confused about to whom they were accountable. There was also a sense that the national team was largely concerned with promoting Creative Partnerships nationally and less concerned with the needs of partnership areas.

In Year Two, directors gave similar responses to those given the previous year. Descriptions of their experience working with the national team included: 'very poor', 'sporadic', 'fine but distant' and 'fairly positive'. Only one director described her experience as 'good'. It was, however, acknowledged that some relationship difficulties had stemmed from Creative Partnerships being a new initiative. One director pointed out that, just as local

teams had faced challenges in setting up Creative Partnerships, so had the national team. In addition, directors reporting irregular contact with the national team had not necessarily found this problematic. They saw themselves as fairly self-sufficient, and felt trusted enough by the national team to carry out their work anyway from London. A number of directors mentioned that, despite their issues with the national team, particular individuals had been very helpful and supportive.

In their second year, directors providing negative feedback about their experience of working with the national team gave one or more of the following reasons for their perceptions:

- an uncertainty about the role of the national team
- a perceived lack of understanding about local issues
- a lack of understanding on behalf of the creative directors about how schools had been selected
- a leadership vacuum, resulting largely from the resignation of Creative Partnerships' National Director in March 2003
- a lack of joined-up policy from DfES and DCMS
- a lack of guidance on core operational procedures from the national team (e.g. child protection, insurance cover, contract writing and intellectual property ownership)
- a high number of requests for information from the national team, often with little time being given to deliver this information
- a slowness of the national team to respond to enquiries
- inadequate and/or late arrival of ICT and telecommunications equipment.

At the time of the second interviews (in the autumn of 2004), directors felt their relationship with the national team had improved. By and large, this was due to the introduction of the 2004 Policy and Delivery Agreement, which helped clarify the national team's role and the context in which Creative Partnerships employees worked. One director said, because of this, it was easier to draw on the expertise of colleagues. Another director commented that gaining access to Arts Council England's protocols and systems had 'taken away that sense of vulnerability that some people felt'. Communication was also seen to have improved, resulting in more frequent contact between local and national teams. In addition, directors said the national team had become more responsive to local needs and made fewer demands for information. A particularly positive development was the introduction of a new research structure. Several directors said a lot of data on Creative Partnerships had been collected within their partnership, but it was not organised or connected to other Creative Partnerships regions. By appointing a director of research (in summer 2004, as part of the restructuring of Creative Partnerships), it was felt that evidence about Creative Partnerships' impact

could be assembled and the positive messages about Creative Partnerships could be disseminated.

In terms of support gained from within the Creative Partnerships community, a number of directors reported having particularly good relationships with other directors. Regular monthly meetings took place for Creative directors from the time of their appointment until the autumn of 2004. The directors' network was seen as very valuable, not only in terms of support, but also in terms of keeping up-to-date with developments in other partnerships. One director commented that it was also useful for Creative Partnerships personnel, other than directors, to link with their counterparts in other regions to share information. She said it was critical for Creative Partnerships areas to communicate with each other to ensure that Creative Partnerships remained a national initiative rather than 16 separate programmes. When asked what additional support they would have liked from the national team directors mentioned one or more of the following:

- more clarity about the role of the national team and its function
- improved communication within the national team
- better supervision/line management from the national team for directors
- consistent information about management structures, particularly in terms of whom directors reported to e.g. DCMS, the Arts Council of England's regional or national offices
- greater showcasing of Creative Partnerships projects in non-city based regions
- first-hand and consistent information about the roll-out of Creative Partnerships.

A5.1.6.8 Experience of working with other groups

To maximise the impact of Creative Partnerships, directors were keen to connect with like-minded agencies and initiatives within their partnership area. In Year One, a director spoke about resisting the temptation to take ownership of the Creative Partnerships programme, and the need to collaborate with other networks instead. From the interviews in Year Two, collaborative working appeared to have taken place in each of the 16 regions. A number of directors reported that they had built upon partnerships already in existence within their region. By communicating, networking and disseminating, directors felt other agencies had become involved with Creative Partnerships, resulting in a number of interesting partnerships with:

- Government Departments (e.g. the Home Office).
- Government Programmes (e.g. Sure Start).
- Higher Educational Establishments (e.g. University of Northumbria).
- Local cultural institutions (e.g. museums, libraries and archives).

- Training Providers (e.g. Learning and Skills Council).
- Information Services (e.g. Connexions).
- Local Agencies and Organisations (e.g. Youth Music Action Zones).
- Charitable Trusts (e.g. the Saga group).
- Limited Companies (e.g. Kernow education arts partnership).

A5.1.7 The Impact of Creative Partnerships

A5.1.7.1 Impact of Creative Partnerships for young people

In Years One and Two the directors were asked to comment on the impacts of Creative Partnerships for young people in its first two years of operation. The responses presented below are based on feedback from Year Two, as directors were more able to observe Creative Partnerships' impact. Their replies were based on a variety of evidence including local research, end of project reviews, school self-evaluations and anecdotal material. With the exception of one, all the directors were very positive about Creative Partnerships' impact on young people. The director giving negative feedback said, due to initial lack clarity of about Creative Partnerships' purpose for schools and young people, its impact in her partnership area had not been as great as it could have been. Another director expressed a desire to see more research carried out on Creative Partnerships' impact on young people, in order for the benefits to become more transparent. Perhaps not surprisingly, the greatest impact of Creative Partnerships was thought to have been on young people involved in the initiative over a sustained period of time.

To help organise the responses given, the evaluation team referred to an 11-point classification system developed by NFER researchers (Harland *et al.*, 2005). When questioned, directors were not asked to place their responses into these categories; the evaluation team carried out the coding process after the interviews. Harland *et al.* studied 15 'interventions' involving artists and teacher organised as part of the Arts Education Interface (AEI). This initiative was a predecessor to Creative Partnerships. It was funded by the Arts Council of England and took place in two Education Action Zones facing problems of social and economic deprivation. It should be noted that, while the classification system is useful, its purpose was to focus on artistic aims rather than some of the broader aims inherent to Creative Partnerships. The classification system is as follows:

- affective outcomes
- artform knowledge, appreciation and skills
- social and cultural knowledge
- knowledge, skills and appreciation beyond the arts
- thinking skills

- developments in creativity
- communication and expressive skills
- personal development
- social development
- changes in attitudes towards and involvement in the artform
- transfer beyond the artform.

The most commonly reported impact of Creative Partnerships for young people was transference beyond an artform. Nine directors commented on Creative Partnerships' impact on young people's attitude to or 'reengagement' with school. One director said, by broadening approaches to learning, Creative Partnerships had enabled young people to excel in areas where there was no opportunity before. The director felt young people now had 'something to win in', which had impacted greatly on their willingness to learn. Three directors mentioned Creative Partnerships had impacted on young people's participation in an artform beyond school. This was related to attendance at out-of-school activities such as dance and drama academies. One said: 'It is important to provide resources within communities as well as in schools, because it gives children the choice of continuing to participate in an activity.' Two directors mentioned Creative Partnerships had improved young people's behaviour at school – one referred to 'astonishing improvements' in some schools.

Transference beyond an artform, in relation to general attainment, was also reported. Seven directors commented that, through their involvement in Creative Partnerships, some schools had seen great improvements in exam results. One director said: 'The teachers are very definite about the results being related to Creative Partnerships.' Another director made a similar comment, but added that it was difficult to ascertain a definite correlation between exam results and Creative Partnerships factors. It was also felt that general levels of achievements, not just those identified through testing, had been improved. One director commented: 'Kids have found things they can do, which they didn't know they could do.'

Transference beyond an artform, in terms of future life and work, was reported as an impact of Creative Partnerships by three directors. One director said, by emphasising to young people that they were creative people, involvement in Creative Partnerships had opened up possibilities of what they could do beyond school. Another director remarked:

We know lots of secondary students who have shifted their decisions about what they want to do in their career. Not that they want, or we necessarily want them to be artists, but there are more routes potentially available to them.

Another commonly reported impact of Creative Partnerships for young people, given by ten directors, was related to their **personal development**. Six directors commented that Creative Partnerships' most dominant impact was on young people's self-confidence and/or self-esteem. In one partnership, its director said there were many examples of greater participation in school life from '*withdrawn*' youngsters. However, no director mentioned whether or not Creative Partnerships had impacted on confidence in specific artforms or subject areas. Four directors had observed a shift in young people's self-perception as a result of Creative Partnerships, and said these individuals had achieved a greater sense of identity/self-understanding. Improvements in young people's motivation and aspirations were also mentioned by four directors. Three directors reported Creative Partnerships had introduced young people to new experiences, for example going to the theatre or visiting a beach.

Improvements in young people's **social development** were noted by six directors. Three directors had observed greater team working by young people. One director explained that Creative Partnerships projects had invited young people to take on different roles and responsibilities, which had led to the development of new skills such as leadership capabilities. By working in team situations, young people had also become more aware of other people's proficiencies. Two directors mentioned Creative Partnerships had impacted positively on young people's social relationships, both with their teachers and professionals from outside of their school.

Affective outcomes, particularly in terms of enjoyment and sense of achievement, were reported by six directors. One director spoke about young people feeling inspired by Creatives, and feeling proud that such people were genuinely interested in engaging with them. Other directors mentioned that young people had gained a great deal of pleasure and satisfaction through their participation in Creative Partnerships projects. It was also reported that, in a Creative Partnerships project spanning seven departments within one secondary school, young people had felt part of something important.

Four directors referred to the development of **thinking skills** as an impact of Creative Partnerships for young people. This included acquiring problem-solving skills such as, how to ask questions, how to make decisions and how to explore questions. The young people had also learned how to reflect on and critique their own work. One director said, by working with Creatives, young people were better able to articulate their own ideas. Another director observed that some schools had specifically designed projects to improve young people's cognitive skills. The director said, in cases where Creatives had worked with schools for a sustained period, results in this area were visible.

An increase in **social and cultural knowledge**, as a result of participating in Creative Partnerships activity, was mentioned by one director as being an impact on young people. Likewise, one director reported improvements to generic **communication skills** as an impact of Creative Partnerships for young people. Surprisingly, none of the directors explicitly reported that involvement in Creative Partnerships had impacted on young people's **creativity** (for example, imagination, exploration and risk-taking) or that a **change in attitude towards and involvement in the artform** had been noticed. Similarly, no director explicitly mentioned Creative Partnerships had impacted on young people's **artform knowledge, appreciation and skills** (for example, interpretive and evaluative skills related to a specific art form) or **knowledge, skills and appreciation beyond the arts**).

A5.1.7.2 Impact of Creative Partnerships for teachers

For the teachers involved with Creative Partnerships, a range of opportunities had been offered, including: project participation, training programmes, mentoring and trips abroad. The directors were asked to comment on the main impacts of Creative Partnerships for teachers. When interviewed in Year One, directors hoped that Creative Partnerships would be used as a training tool for teachers, and that the programme would increase their skills and self-confidence. In Year Two, directors were able to draw on a variety of evidence (such as commissioned research and evaluation studies, project monitoring systems, diaries and oral feedback) to report actual impacts on teachers. Overall, they felt Creative Partnerships had impacted significantly on the practice and personal development of most teachers involved. One director commented that Creative Partnerships had facilitated 'dramatic changes' in some individuals. However, it was also reported that, due to in-school and Creative Partnerships-based reasons, the impact of Creative Partnerships for a small number of teachers had been less dramatic.

A5.1.7.3 Impacts on teachers' practice

The impact of Creative Partnerships on teachers' practice, in general, was viewed very positively by directors. In particular, five directors reported, as a result of involvement in Creative Partnerships, many teachers were now more reflective in their practice. One director said, by working in partnership with Creatives, teachers had become 'more honest about their skills and limitations' and, as a result, were able to build on existing skills and/or develop areas of weakness. Another director said, through Creative Partnerships, teachers were more willing to engage in debate, for example, in discussions on approaches to teaching. In some cases, it was noted that involvement in Creative Partnerships had enabled teachers to 'see certain children in a different light'.

Four directors also reported that involvement in Creative Partnerships had led to a **wider repertoire of teaching approaches** for those involved. One director commented: ‘Most projects have had a positive impact on the way teaching is now delivered.’ An increased repertoire of teaching approaches was thought to have come about through: a) experiencing alternative curriculum delivery and b) being encouraged and supported in thinking about different ways of teaching. It was also felt that teachers had gained a new perspective of the requirements of the National Curriculum. One director said: ‘We have got them [teachers] to think outside of the QCA documentation.’

Increased creativity in teaching was highlighted by three directors as being an impact of Creative Partnerships. It was felt that, not only had teachers’ creativity improved, but also their understanding of creativity and their valuing of it for purposes beyond its inherent worth. One director said teachers now had ‘the confidence to introduce new ideas and take risks’. None of the directors made specific reference to Creative Partnerships impacting on **cross curricular approaches to teaching** or the development of **new arts skills and techniques** for teachers. In terms of further learning, one director mentioned that some of the teachers in her partnerships were participating in action research and/or undertaking master’s degrees.

A5.1.7.4 Impacts on teachers’ personal development

In addition to impacts on teachers’ practice, their personal development was also thought to have been advanced through the Creative Partnerships initiative. Seven directors spoke about the positive effects of Creative Partnerships on **morale and motivation**. Through their involvement in Creative Partnerships, these directors felt teachers were now enjoying their work more than before. One director said: ‘There are many examples of teachers being energised.’ This director, along with a two others, expressed the view that Creative Partnerships had ‘reconnected’ more experienced teachers with the educational values presented to them in their initial teacher training. It was felt that the current curriculum had prevented these teachers from using the creative teaching approaches learned at the beginning of their careers. One director said these teachers had ‘given permission to teach creatively again’. For younger teachers, it was felt that Creative Partnerships had introduced them to approaches which may not have featured highly in their initial teacher training. In addition, one director observed that teachers had gained a sense of pride and increased motivation by working with high profile Creatives.

An **increased confidence in teaching/implementing creative programmes**, particularly for those with considerable involvement, was reported by eight directors to be a main impact of Creative Partnerships for teachers. These directors thought the changes in some teachers had been ‘quite remarkable’, particularly in less experienced teachers. It was felt teachers had gained

confidence in public speaking, fund raising, financial management, and project management and evaluation. One director said the realisation by teachers that ‘they can do things’ was a strong impact of Creative Partnerships in just about all of the schools in his partnership area.

Five directors reported that participation in Creative Partnerships had facilitated **closer working relationships between teachers**. It was felt, due to working together on joint projects, teachers were now more willing to collaborate with colleagues. One director said the teachers in her partnership were beginning to network with each other without the assistance of the Creative Partnerships local team. Another director commented, in his partnership, teachers were working with other schools within the same neighbourhood and were sharing responsibilities for providing creativity activities in the local area.

A5.1.7.5 Impact of Creative Partnerships for whole schools

In Year One, directors were looking forward to schools having unprecedented opportunities to work with Creatives and learn new skills. They hoped schools would come to view creativity more highly and use more cross-curricular approaches to integrate creativity into their timetable. By Year Two, directors had been able to witness a variety of impacts for whole schools. Overall, they felt Creative Partnerships had achieved positive effects in almost all of the schools involved. In some cases, the impact was described as ‘tremendous’ and ‘phenomenal’. One director said, in these cases, schools had shaped Creative Partnerships towards their own needs rather than have it delivered to them. It was also noted that, prior to Creative Partnerships, some schools were already working in creative ways, but Creative Partnerships had ‘given permission for more of it to happen’.

Table 5.1.2 Characteristics of successful Creative Partnerships activities in schools

School Environment		School Staff	Project Initiation	Project Life
Clear vision	Forward thinking	Willing to take risks	Identify need	Good communication
Values creativity in all aspects of schools life	Sees links between creativity and high standards	Receptive to change/new ideas	Share information	Regular review meetings
Willing to be challenged	Can accommodate change	Reflective	Clear aims and structure	Development of ideas
Enjoys diversity	Comfortable with unpredictability	Good communicators	Flexible approach to ideas	Respect between all parties
Encourages student consultation	Ambitious for its staff and young people	Links 'top-down' and 'bottom-up' approaches	Planning meetings with key players	Ownership by all parties
Takes inspiration from internal and external sources	Genuine interest in collaboration	Strong leadership	Interest and support from headteacher, SMT and governors	Celebration of success

As shown in Table 5.1.2 above, directors identified several characteristics that enabled Creative Partnerships activities to be successful in schools. These were related to a school's environment and its staff, and also to how a project was initiated and carried out. In some cases, a number of these characteristics resided in schools prior to Creative Partnerships, in others, Creative Partnerships helped to create these conditions.

For schools not applying a whole school approach to Creative Partnerships (e.g. those locating it within a specific department), its impact was thought to be less marked. In addition, problems had arisen in schools which viewed Creative Partnerships as 'another pot of money' and those who saw it as a way to fund predetermined artists-in-schools projects. For some schools, Creative Partnerships had been viewed as distraction from the curriculum, rather than something that could impact positively upon it. While these schools may have benefited from the initiative, in terms of a sense of enjoyment and an increase in artists' outputs, directors had observed little evidence of their engagement with the philosophy of Creative Partnerships. One director said: 'I don't believe they are looking at something more ambitious about changing the nature of teaching and learning in the classroom.' It was also noted that

Creative Partnerships' impact would vary depending on the specific aims of each school. For example, one school may have sought to improve young people's behaviour and attendance at school, while another may have intended to encourage greater family involvement in learning.

Directors viewed the main impacts of Creative Partnerships for whole schools as:

- Broadening the school's approach to teaching and learning – four directors mentioned schools had broadened their approach to delivering their curriculum as a result of Creative Partnerships work. It was also observed that some schools were providing more opportunities for young people to respond the curriculum in ways which suited their preferred learning style. Some schools had produced worked that could be used as an educational resource in the future.
- Improved links with Creatives – three directors referred to sustained partnerships between schools and Creatives. Schools were seen to be better able to select appropriate partners and now had a bank of potential providers. It was felt, as a result of Creative Partnerships, some schools were more outward focused in terms of attracting resources into their school.
- Forming cross-curricular/cross-school links – three directors mentioned these links were being made within their partnership. Directors commented that meaningful, mutually beneficial relationships had been built. The inspiration schools gained from seeing work carried out in other schools was also noted.
- Enabling the school to focus on creativity – two directors referred to risk taking approaches within schools and the trying out of new ideas, as a result of Creative Partnerships. An increased knowledge of creative practice was also reported. (But, it was acknowledged that, in some schools, tensions remained between carrying out explorative work and fulfilling curriculum imperatives.)

A5.1.7.6 The impact of Creative Partnerships for Creatives

The Creative Partnerships initiative had invested considerably in individuals and organisations working within the creative and cultural sectors. During the first interviews, directors said they hoped Creative Partnerships would provide Creatives with access into schools, and that lasting partnership would be built. It was also hoped that more individuals would get involved in working with the creative sector, and those already working within it would be persuaded to continue working within their local communities. In Year Two, directors were able to report on the actual impacts for Creatives based on a variety of evidence (such as commissioned research and evaluation studies, project monitoring systems, diaries and oral feedback) to report on actual impacts on Creatives. Overall, Creative Partnerships was considered to have impacted positively on those involved, particularly Creatives working alone and small companies (who had been more heavily involved in Creative Partnerships than

larger organisations, as highlighted in section 5.1.6). However, Creative Partnerships' impact on larger organisations was thought to be more difficult to determine. Yet one director said, in some cases, such organisations were beginning to challenge the traditional model of a 'packaged four-week project with a performance'.

The qualities of effective Creatives were identified as: reliability; flexibility; risk taking; self-discipline; open-mindedness; willingness to learn; good communication skills; good organisational abilities; ability to respond to the requirements of a school; willingness to engage in dialogue with school staff; interest in designing projects *with* schools not *for* schools; and a genuine desire to work with young people and schools.

Directors viewed the main impacts of Creative Partnerships for Creatives to be:

- Increased employment opportunities – eight directors reported Creative Partnerships had impacted economically on Creatives. The initiative was thought to have boosted the creative infrastructure of partnership areas. It was noted Creative Partnerships had enabled local Creatives to find work in their community, had encouraged some individuals back to their native counties and also had introduced new talent to partnership areas.
- Networking opportunities – six directors mentioned Creative Partnerships had enabled Creatives to share their practice with their peers. They also had the opportunity to meet people working in other artforms. In some cases, artist-led groups of individual freelancers had been set up.
- Better understanding of the education sector – four directors felt Creative Partnerships had impacted on Creatives' knowledge of the education sector and how creativity could enrich it. It was noted that Creatives were now more equipped for working within educational settings e.g. understood school routines and planning cycles.
- Career development – five directors spoke about Creative Partnerships developing Creatives' careers. This included gaining knowledge about official requirements such as public liability insurance and criminal record checks. It was also suggested Creative Partnerships had introduced an improved pay structure for Creatives.
- Formation of relationships with schools – three directors said Creative Partnerships had facilitated the creation of long-term relationships between Creatives and schools.

A5.1.7.7 The impact of Creative Partnerships on parents/carers

The principal aim of Creative Partnerships was to reach out to young people and the professionals involved in teaching them. It also endeavoured to connect with Creatives working within creative and cultural settings. Perhaps a more peripheral group touched by the initiative were the parents/carers of young people participating in Creative Partnerships activities. When asked how Creative Partnerships would impact on this group, directors in Year One hoped parents/carers would develop an improved understanding of the value

of creativity and the impact it could have on young people's development. In Year Two, directors explained that in some Creative Partnerships areas, schools had deliberately set out to include parents/carers within project work, and as might be expected, a higher parental profile had been observed within these schools. The involvement of parents/carers had been an unforeseen outcome of some projects in other schools. Five directors mentioned one or more of the following impacts:

- Greater involvement in school life – three directors said Creative Partnerships had facilitated more parental involvement in school life, particularly in terms of audience participation.
- Better understanding of creativity/culture – Two directors commented Creative Partnerships had enabled parents/carers to gain a better understanding of the creativity. They were more aware of creativity's role in their child's/children's learning, and no longer saw cultural activities as 'expensive middle class luxuries'.
- Increase in museum visits – One director said, due to heritage projects within Creative Partnerships schools, more families were making visits to local museums.

A5.1.8 Views on the future development of Creative Partnerships

A5.1.8.1 What will be the legacy of Creative Partnerships?

The first phase of Creative Partnerships ran in 16 areas between April 2002 and March 2004. Although it was somewhat early days, directors were asked to comment on the longitudinal effect of Creative Partnerships. In some instances, directors were able to pinpoint cases where a clear legacy was evident, but in others they spoke about their hopes and ambitions for Creative Partnerships, based on what they had observed so far. Overall, Creative Partnerships' legacy was seen to reside in the young people and Creatives who had experienced Creative Partnerships, and in their capacity to share their experiences with other people. One director said people often forgot that Creative Partnerships had only been running for a short amount of time. This director advised others to take this into account when reviewing Creative Partnerships' impacts, and also how these compared to those made by similar initiatives. Another said it may be a number of years before Creative Partnerships' true legacy could be seen, and therefore only 'small incremental change rather than big radical change' was evident at present. The directors highlighted the following points as being part of Creative Partnerships' legacy.

For young people

- better quality education
- greater valuing of creativity

- enjoyment and happy memories
- increased educational attainment
- greater involvement in their own creative entitlements
- more involvement in high quality creative activities.

For teachers

- greater confidence
- new skills and experiences
- improved curriculum delivery
- more cross-curricular and cross-sector working
- greater understanding of creativity's role in teaching and learning.

For schools

- greater creative ambition
- movement away from 'add-on', package-driven work
- improved physical and learning environments
- greater celebration of creative achievements
- new educational resources and evaluation techniques
- more collaboration and less competition between schools
- new partnerships and better sense of partnership working
- normalisation of Creatives working within schools
- greater focus on longer-term attainment (rather than meeting short-term targets)
- creativity as a higher agenda item/embedded as practice/written in development plans
- greater recognition/acceptance/respect for Creatives and their role within education.

For Creatives

- new innovative practice
- better professional structure
- more collaboration with schools
- less competition between artists
- increased networks and partnerships
- greater ability to respond to schools
- a better sense of partnership working
- greater recognition/acceptance/respect for working with young people and schools.

For LEAs

- inclusion of creativity/culture into policies and strategies
- roll out Creative Partnerships-type activity LEA-wide.

For communities

- regeneration of physical environments
- living legacies/community resources e.g. mosaics, murals, sculptures
- improved creative capacity in the area.

A5.1.8.2 To what extent is Creative Partnerships sustainable?

The Creative Partnerships initiative was intended as a tool for change. It aimed to help schools identify their own needs and enable them to develop long-term partnerships with Creatives. By delivering activities through existing structures, and by developing capacity within the creative and cultural sectors, it was hoped that Creative Partnerships would become sustainable after funding (and support from local teams) was withdrawn. When asked for their opinions on substantiality, directors thought Creative Partnerships' foundations would be built upon and its vision would continue – although they said achieving this would be challenging. The directors hoped that once experienced, creativity would remain within participating schools. One director said: 'It would be hard to stop them [schools] now.' The directors also hoped that those delivering activities as part of the initiative would have 'grown beyond' Creative Partnerships.

From the perspective of directors, Creative Partnerships' sustainability depended on various factors. Several directors acknowledged it would be difficult for schools to continue to provide high quality creative activities without additional funding. One director summed this up by saying: 'You can sustain the intellectual framework, but not the budget.' Another said if creative education was to be at the heart of a school's delivery, a dedicated budget would be needed. To resolve this, Creative Partnerships teams were encouraging schools to financially commit to activities. In one partnership area, Creative Partnerships money was not released until at least a quarter of a project's budget was matched by the participating school. This partnership planned to increase this amount to 50 per cent in the following year. In a Creative Partnerships region planning to use a similar system, the director reported that schools were happy with this arrangement.

A number of directors commented that, in order for Creative Partnerships to be sustainable, a causal link between Creative Partnerships work and positive educational outcomes needed to be demonstrated. One director said schools were more likely to redirect their budget to fund creative activities if the

benefits of Creative Partnerships could be seen. Another director hoped there would be sufficient evidence to persuade decision makers that working in a Creative Partnerships-like approach was valuable. Securing central government support for Creative Partnerships was mentioned by other directors. One director feared policy makers in national and local government would soon '*move on to the next big idea*'. It was felt that a positive government attitude towards Creative Partnerships would ensure it was seen as a priority by schools and not as a short-term project.

It was noted by directors that much of the relationship building between schools and Creatives had been initiated by local Creative Partnerships teams. Therefore, the continuation of Creative Partnerships relied on establishing an infrastructure in which these relationships could be maintained and moved forwards. In terms of input from schools, directors reported that a core of enthusiasts from which Creative Partnerships practice could be spread was required. The sustainability of Creative Partnerships also relied on capacity in terms of the number of Creatives who were available and interested in providing activities. Directors commented that schools needed to receive more training and guidance on how to manage the contracting of Creatives. It was also necessary to train Creatives in practices such as writing funding and grant applications, as some had little knowledge of this.

Several directors acknowledged that Creative Partnerships had only invested in a limited number of schools per partnership area, and its sustainability depended upon providing more opportunities for non-Creative Partnerships schools to benefit from the programme. In some areas, training for staff in non-Creative Partnerships schools was already being offered. In addition, one director said his partnership was making more explicit the obligation that Creative Partnerships schools had to share their practice with other schools, and a second partnership was introducing a 'buddy' system for Creative Partnerships schools to exchange practice with non-Creative Partnerships schools. However, another director identified the disseminating of good practice from Creative Partnerships schools to non-Creative Partnerships schools as a challenge, because some schools which were not selected as part of the initiative still felt aggrieved.

A5.1.8.3 Lessons learned from Phase One

During the first two years, Creative Partnerships regions had inevitably faced challenges. Almost without exception, the main challenge, as viewed by directors, was a lack of clarity regarding Creative Partnerships' aims. Was the initiative about engaging as many young people as possible in creative activities? If so, what did participation mean? Or was the initiative about developing creativity in learning? If it was, how was creative learning defined? The directors faced '*a lack of organisational confidence*' within Creative Partnerships about what the initiative was trying to achieve. This

made it difficult for directors to articulate the practice they were engaged in, and also to describe how it fitted in with local agendas.

The one message consistently put across about Creative Partnerships, in the early stages, was that it had an extensive budget available to those involved without restrictions. Directors reported it was difficult to re-establish the real message about Creative Partnerships once this had been communicated. As a result, relationships with participants, in some cases, were problematic. Directors had also faced other challenges such as those illustrated below. However, one director noted Creative Partnerships' 'stocktake' had identified some of these challenges, and some had now been addressed.

- Readiness for Creative Partnerships practice – It was reported that some schools found it difficult to focus on customising programmes to meet the needs of young people. In some cases, proving the worth of Creatives within education continued to be a problem.
- Partnership working – There was seen to be a lack of understanding about partnership working among key partners. In some cases, partners were inflexible and poor communicators. There were also issues relating to who owned Creative Partnerships. Managing these partnerships was challenging for several directors.
- Working across LEAs – those Creative Partnerships regions covering more than one LEA faced problems, not least because of travelling within large areas, but also in working within different directorate structures. It was felt the national team had underestimated this challenge.
- Staffing levels – Staff insufficiencies nationally and locally were reported to be a problem by directors. It was also felt job roles were not properly clarified.
- LEA involvement – The active engagement of LEAs at a strategic level was a concern. As Creative Partnerships was investing quite substantially in schools, there was a feeling that more senior LEA representatives should have been involved.
- Budgets – The two-fold model used by Arts Council England (administration and programme budgets) were seen as too simplistic and restrictive for Creative Partnerships.
- Data Collection – While directors saw the importance of evaluation, many schools and Creatives viewed it as an irritant. The targets set out for Creative Partnerships were seen as a poor model because individual school impacts differed depending on project aims. It was also felt describing Creative Partnerships' impacts would be difficult because the evidence collected was disconnected and disorganised.
- Keeping momentum – Creative Partnerships was seen as a big project that was fast moving. Maintaining high levels of energy was a challenge for some directors.

As Creative Partnerships grew, it became possible for those involved to identify features of good practice. For the future development of Creative Partnerships and further policy development, it is important that directors share the lessons they learned from Phase One. In particular, the comments

made by directors in established Creative Partnerships areas may be of use to directors working within the nine new Creative Partnerships sites around the country, and also those who will be responsible for managing Phase Three partnerships. By sharing their views, the directors being interviewed as part of the NFER evaluation, were able to pass on their experience of Creative Partnerships. The comments made by directors are shown in Table 5.1.3.

Table 5.1.3 Directors' views on the lessons learned from Creative Partnerships' first phase

Initiation	Implementation	Programme of work
Don't panic	Enjoy it	Plan well and be realistic
Be clear about Creative Partnerships' aims and objectives	Let it grow slowly	Work within school improvement plans
Recruit staff early	Refer back to Creative Partnerships' aims on a regular basis	Develop good relationships with partners
Gain knowledge of the creative, cultural and educational sectors	Carry out review meetings frequently	Facilitate discussion between key partners
Be involved in the selection of schools	Keep people informed	Use effective brokerage techniques
Let schools know what is expected from them	Build networks and avoid working alone	Use effective programme management techniques
Work closely with genuine stakeholders	Keep abreast of the wider strategic context of Creative Partnerships at national and local level	Use a range of partners
Set up operational structures and systems	Collect data in a systematic way	Reflect on progress and achievements
Set a clear research focus	Make marketing information relevant and brief	Budget well
Don't re-invent the wheel	Don't look to compete with other Creative Partnerships areas	Allow yourself to direct the programme

A5.1.9 Summary

In taking on their role, directors working in Creative Partnerships' original partnership areas had embarked on an ambitious task. It was their responsibility to establish the foundations of Creative Partnerships locally, steer its direction and ultimately build 'creative partnerships' between schools and Creatives, all within a two year period. Although it had been hectic at times, directors had worked through the challenges presented and were able to devise and deliver programmes that were responsive to the needs of selected schools. Through high levels of contact and support, positive relationships were reported to have been formed with most Creative Partnerships schools, particularly primaries. It was also felt that good relationships with the creative sector and LEAs were being built. Overall, involvement in Creative Partnerships was reported to have impacted on young people, teachers, whole schools and Creatives in a variety of ways. The directors were confident that, following the withdrawal of Creative Partnerships, its foundations would be built upon and its vision would continue. However, it was pointed out that its sustainability depended on several factors, namely: access to funding; clear evidence of its effect; the creation of an infrastructure in which relationships between could be maintained; and support from central government.

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A5.2 Interviews with programmers/administrators and brokers in Creative Partnership areas

A5.2.1 Introduction

The purpose of this appendix is to report on the interviews conducted with creative programmers in the Creative Partnership (Creative Partnerships) areas in Autumn 2004. This was towards the end of the evaluation and the first time that the evaluation team had spoken to members of local Creative Partnerships teams other than Creative Directors.

The position of programmer was recommended to Creative Directors by the Creative Partnerships Hub team at the National Office, and this model was adopted by all Creative Partnerships regions, though in one area a programmer was not in post at the time of the interviews. Therefore, interviews were carried out in 15 of the 16 Creative Partnerships areas. In all, 16 programmers were interviewed, one in each area (except one, where two programmers were interviewed together). The programmers' job titles included: creative programmer, programme manager, programme coordinator and development manager. Most of those interviewed had been in post for approximately two years (i.e. from the beginning of the initiative in their area), the first being appointed on 1 July 2002. In two areas, the programmers had been in post for just six months at the time of the interview. The programmers had come to their present posts from a variety of professional backgrounds including teaching (in arts and non-arts subjects), arts organisations, local authorities and project management in commercial organisations.

In addition to the interviews with programmers, four interviews were carried out with creative providers who also fulfilled a 'brokering' role in establishing partnerships between the key participants. Data from these interviews are reported alongside the data from the programmers' interviews.

A5.2.2 Aims and objectives

One of the three aims of the programme level evaluation of Creative Partnerships was to analyse the lessons learned from the Creative Partnerships pilot and to offer practical recommendations for the roll out of the initiative. Specific objectives of the interviews with the Creative Partnerships teams were:

- to record the development of the Partnerships and highlight key organisational and structural issues
- to document the types of activities taking place and consider the ways in which they are tailored to meet local priorities and needs

- to derive models of partnership working and identify features of good (and less successful) practice that can be used to inform further policy development.

A5.2.3 Methodology

A semi-structured interview schedule was developed to collect programmers' views on partnership working, issues and challenges in delivering Creative Partnerships, their understanding of the aims of Creative Partnerships, and the perceived impact of Creative Partnerships on creative learning. Their responses are reported under the following headings:

- What is the role of the Creative Partnerships team in establishing relationships between schools and creative providers?
- The main issues and challenges in delivering Creative Partnerships?
- How well informed is the Creative Partnerships team about the aims and objectives of the initiative?
- Where has Creative Partnerships had the greatest impact on creative learning?

A5.2.4 Analysis

A5.2.4.1 What is the role of the Creative Partnerships team in establishing relationships between schools and creative providers?

When asked about the role of the Creative Partnerships team in establishing relationships between schools and creative providers, the programmers' responses revealed similar approaches across the 15 Partnerships, which included a mix of strategic and operational activity. All those interviewed spoke about the role of the Creative Partnerships team in terms of holding meetings; having conversations; networking; liaison and trust; as well as identifying the needs of schools and tailoring projects to needs. In addition to this, some described the procedures and materials which had been developed to enable projects to take place. These included the completion of planning and agreement forms, written guidance, start up packs and review meetings with schools and creative providers.

Despite similar approaches in establishing relationships, it was evident that the nature of the Creative Partnerships teams' role in brokering the relationships between schools and creative providers was dependent on the composition of individual teams and the availability of other forms of support. There was a variety of systems and structures in place in different areas, but overall there

were two main models of working: one where the core Creative Partnerships team was responsible for all Creative Partnerships activity, and one where the core team was supported by other individuals.

In two thirds of the Partnerships the programmers reported that they were the key people responsible for brokering relationships, and in a small proportion of these, creative directors were also said to be involved. In one Creative Partnerships team there were three people appointed to the programmer role, each covering a different geographical area, and two 'coordinators' who also fulfilled a brokering role.

In the remaining five areas, extra staff had been appointed on a part-time basis, leaving programmers to fulfil a more strategic role. Their job titles included 'creative agents', 'creative advisors', 'creative friends', 'creative development workers', and 'mentors', and they worked in a similar way to support schools to develop their long-term ambitions for Creative Partnerships, to decide which creative providers would be best suited to working in the schools, and to set up links between creative providers and schools.

In one of these areas, for example, 14 'creative agents' were employed on a freelance basis. Of these, a core group of more established creative agents mentored the remaining creative agents, reporting back regularly to the programmers on progress with the projects. One creative agent, who was interviewed by the team in the round of interviews with creative providers, explained that her role involved acting as a broker between the Creative Partnerships team and schools, and between schools and the different organisations and partners, but also with non-Creative Partnerships schools, local communities and businesses. This is how she described her role:

So my role was about identifying those needs and aspirations, and talking them through with a school to put them into a shape, seeing how they might be realised, identifying people I thought could be part of making that happen, getting feedback from the schools. Sometimes it's been about chasing, nudging schools, sometimes about reassuring. Admin wise it was our role to fill in forms, like budgets.

In another, a 'creative friend' explained that the focus of her role as a broker was to work with the school to talk through their ideas with them and to develop their aims, objectives and plans. Once creative providers were appointed, she would generally withdraw, but could be brought back into the school, if the school decided to refocus its activities. In her area creative friends were not involved in monitoring and evaluation. In a third area, five

‘creative advisors’ provided the link between school and creative providers, meeting once a week with the programmer to discuss progress.

In addition to this, a number of Partnerships employed school liaison officers or facilitators to work with school coordinators and one Partnership was training project managers or ‘development training facilitators’ to take on the brokering role.

Two other creative providers also expressed views on their brokering role, though neither was employed formally as a broker. One explained that, as a creative provider, he fulfilled a brokering role initially in building contact with the schools, identifying young people’s needs and matching their needs against what he felt his organisation could offer. Another commented that the term ‘brokering’ gave her more authority, legitimacy and power with the schools, and this had helped her develop projects successfully. She also felt that the Creative Partnerships scheme enabled her to look at issues around the school such as the ‘the place of creativity in learning’, and to be involved in every aspect of the school, which she felt was not part of the prerogative of artist-in-residence schemes. A true partnership, she explained, should be ‘co-led, co-inspired, co-enjoyed, co-struggled’.

Owing to the variety of structures in place to establish links, the level of direct contact between the Creative Partnerships team, schools and creative providers varied considerably. Where the programmers assumed the brokering role themselves, contact was regular on the whole, but its frequency was dependent on the number of schools in the Partnership. In one area, for example, the programmer organised half-termly meetings with the schools a year in advance, and arranged regular review meetings with arts partners and school coordinators. Between meetings she maintained telephone contact with the schools involved. In another area, the programmer said that there was not enough time to keep in touch regularly with schools and creative providers because of the scale of the programme and the number of project involved.

In areas where extra staff were employed to broker the relationships, direct contact between the Creative Partnerships team and schools was less frequent, and sustained through the brokers.

Selection of creative providers

When asked about the selection of creative providers, programmers reported that this was school-led and that schools used a variety of methods to find the creative providers most suited for their projects. These included:

- Advertising positions

- Previous acquaintance with or knowledge of the creative providers (either through the school or the Creative Partnerships team)
- Expressions of interest and capacity from creative providers
- Selection of creative providers from a database established by the Creative Partnerships team or elsewhere.

One programmer felt it was important that the creative providers selected embraced what Creative Partnerships was about, as she explained:

We have been approached by some organisations that just want to do what they have always done and we have had to say ‘ unless you are willing to listen to what we are trying to do here and see that we are trying to do something different then we can’t work with you.

Work with other organisations

In addition to working with schools, creative providers and brokers, two-thirds of the programmers reported that they worked with other organisations. These included:

- Education Action Zones (EAZs)
- district councils
- higher education institutions
- local arts and education networks
- cultural venues, such as museums and theatres
- school based networks, for example, with headteachers, governors and coordinators.

While the level of involvement with other organisations and networks varied from area to area, Partnerships shared a common approach, making use of existing networks and creating new ones where needed. Two Partnerships were also part of two mentoring programmes. In one, school coordinators were assigned mentors from the creative and cultural sector to work on specific tasks, for example, fundraising or project management, to support Creative Partnerships activities; in the other, known as the ‘go and see’ initiative, a network of organisations was set up that coordinators could visit and schools were found a ‘creative buddy’ who would accompany them there to observe their work.

Other aspects of the programmer role

In addition to their work in brokering relationships between schools, creative providers and other organisations, programmers reported a number of other

aspects to their role. These included: setting up administrative systems, dissemination, evaluation, delivering continuing professional development for teachers and creative providers, deputising for the director, curating archive material, and commissioning new activity.

Professional support

Very few of the programmers had received any formal training in fulfilling their role, though some had received support from their Creative Director and had worked with programmers in other areas. In the absence of any formal training, some programmers had looked to outside their partnership for support. Two had developed mentoring relationships with professionals outside of the Creative Partnerships team and two reported that they drew on their previous experience. The lack of support was mentioned by around a quarter of the programmers who said that training (particularly in time and project management) would have been very welcome.

Evolution of the programmer role

When asked whether their work with schools, creative providers and other organisations and networks had changed since the initiative began, programmers generally agreed that relationships had improved because they as a Creative Partnerships team were more experienced and all their partners had a better understanding of what Creative Partnerships was about. They said that they had less direct contact with schools and hands-on involvement, but were able to plan better projects because schools were clearer about the aims of Creative Partnerships. Schools no longer saw Creative Partnerships as a funding stream for the arts, which was a common misconception at the beginning, as this programmer explained: ‘a lot of our schools thought it was only about arts and about money’. The programmers also felt that they had more contact and collaboration with creative providers, who themselves had gained a better understanding of schools. Similarly, relationships with other organisations had been strengthened and useful networks established.

A5.2.4.2 The main issues and challenges in delivering Creative Partnerships

Programmers reported a number of issues and challenges for themselves and their Creative Partnerships teams, creative providers and schools through their involvement in Creative Partnerships.

Issues and challenges for programmers and the Creative Partnerships teams

For over half the programmers the key issue was one of time. They felt they had not had enough time to set up the initiative from scratch and put systems in place, and there was never enough time to deliver a programme which was constantly expanding and changing, as this programmer explained:

The workload, the capacity of the core Creative Partnerships team is not enough for this kind of work. The problem is, where do you draw the line on what service you do provide and what you don't provide? A project like this, because it's new, there are so many things one could do, and those different things one starts grow into whole new initiatives themselves and generate more work. If you want to deliver quality, you need more people there sharing that vision. I always see gaps.

While programmers generally felt they were well informed, there was some limited comment that there had not been enough direction from the Creative Partnerships Hub team at the National Office.

In addition to this, programmers reported varying degrees of success in communicating the aims and objectives of Creative Partnerships to schools and creative providers. Generally, programmers used a variety of methods to disseminate information regarding the aims and objectives of Creative Partnerships. These included:

- regular newsletters, magazines or email bulletins
- meetings for in-school Creative Partnerships coordinators
- networking meetings for groups of coordinators
- seminars for creative providers
- CPD programmes for teachers.

Two of them, however, said they had little success in disseminating information about the aims of Creative Partnerships, though they did not give any specific reasons for this.

In addition to this, two of the programmers said that communication of the aims and objectives was easier when the school coordinator was part of the senior management team (SMT), as this programmer explained:

We have found that schools work better where the Creative Partnerships coordinator is a member of the senior management team and has some real influence across the whole staff. In schools where that is not the case, staff and headteachers tend not to be as fully aware.

Other issues mentioned related to:

- partnership working
- making schools and creative providers understand what Creative Partnerships is about
- making Creative Partnerships cross-curricular
- the lack of a clear delivery plan
- sustainability
- lack of training for the role.

One programmer in a rural area also mentioned practical problems in visiting schools across a large geographical area.

This is how one programmer summed up her concerns:

People's understanding of what we are trying to achieve. Finding a balance between steering and shaping and imposing. Trying to create an environment where it can happen. The challenge has been communicating with [number] very individual schools who've all got very different interpretations so you're trying to strike a balance there as well. The key challenge now is trying to disseminate what we are doing. A particular challenge I find is that it's a huge programme; I can't know everything in depth. And things change, that's a big challenge. Particularly nationally; changes in funding, systems, objectives, outcomes, job titles, job descriptions.

Inevitably, the advice programmers would offer to those starting out in the job were closely linked to the challenges they and their Creative Partnerships teams had experienced themselves. Over half of them emphasised that it was important to understand the purpose of Creative Partnerships before embarking on the planning of projects with schools. As this programmer explained, it was important to 'listen, be open, and make sure you get it before you start trying to explain it to others'.

This process entailed establishing good relationships with schools and creative providers, taking time to get systems up and running, and careful planning of

projects before any were started. As one programmer suggested, they should ‘spend time consulting, and establish a form of working before launching’.

This is how one programmer summed up her advice:

Don't try to do things too quickly, and just be clear about what you are doing and why, because otherwise you end up feeling this huge pressure from schools: generally they want activities now, and you have got to start exploring things. We had to do so much unpicking in the first year about people's perceptions of Creative Partnerships that I think the programme really needs to make it really clear what it is all about, and what the context is within which the work needs to take place before anything happens in schools, and to resist that whole banging on the door.

Issues and challenges for creative providers

Programmers were also asked what they thought the main issues and challenges were for creative providers.

Over half of the programmers felt that the main issue for creative providers related to ways of working. Creative providers had had to change their practice to work ‘in a Creative Partnerships way’ and to produce projects which were less ‘off the peg’, as this programmer explained:

One of the key things is that it is not about doing your package and putting it into schools but it is a developmental process. I know a lot of practitioners, even if they are really good, who find it quite hard, because it is risky. It is much more exploratory. It's very much stepping out of your comfort zone, of your pre-packaged workshop.

The second main issue for creative providers related to partnership working, which entailed:

- learning how to work with teachers and feeling of equal status to them in the school environment
- understanding the workings and ethos of the school
- working within the constraints of the school timetable
- understanding young people, as this programmer explained: ‘Being open minded to new approaches and working with young people without treating them like children; seeing it as engaging in a creative process not an education project’.

Issues and challenges for schools

Similar themes emerged when programmers were asked about the main issues for schools. Programmers reported that Creative Partnerships entailed schools changing their ways of working, taking risks, and stepping outside their normal practice. In addition to this, schools had to cope with time pressures, difficulties in managing the projects within Creative Partnerships budgets, difficulties in understanding the aims of Creative Partnerships and challenges in working in partnership with creative providers.

A5.2.4.3 How well informed is the Creative Partnerships team about the aims and objectives of the initiative?

The vast majority of the programmers said that they were clear about the aims and objectives of Creative Partnerships, with a few reporting that they felt better informed than at the start of the initiative. A third commented that it was important to keep well informed because the aims and objectives of Creative Partnerships had changed since the beginning of the programme, as this programmer explained: 'I know it has changed quite a lot, and we've got copies of all the policy frameworks and I know about it from the database'. At the same time, three of the programmers explained that they had developed their own understanding of what Creative Partnerships was about and had interpreted the aims in a way that was useful to them, as this programmer explained:

I have just picked a core few of them and have just followed them, which is about trying to build sustainable meaningful relationships with the creative and cultural sector – that's the one phrase that I try and adhere to. The other things might change here and there – and that's something I have come to terms with, it is constantly changing, since the day I started, but I've kept that as my focus. That hasn't changed.

Another summed up her understanding of Creative Partnerships in the following terms: 'It's about providing opportunities for experience of things that people might not normally have access to. It provides time and space to think about something differently, to look at new things and take some risks'.

A5.2.4.4 Where has Creative Partnerships had the greatest impact on creative learning?

Approximately two-thirds of the programmers felt that the greatest impact of Creative Partnerships on creative learning could be seen among the teachers. Creative Partnerships had given teachers the opportunity for planning and reflection, enabled them to develop personally and professionally, and improved their confidence. The continuing professional development which

Creative Partnerships had provided had given them a chance to reflect on the creative learning process and develop new approaches to creative teaching. Some also reported an impact on the achievement and behaviour of young people.

In addition to this, three programmers reported that the greatest impact had been felt where projects were ongoing and long-term. One programmer, for example, explained that creative learning had developed most strongly where there had been regular input from a concept-led individual artist over a long period of time; where they had worked closely with the young people and teachers and started to change the way young people and teachers felt about themselves as learners and teachers; and where young people had enjoyed the activities and been inspired. She gave the example of a school where two artists had worked with young people to develop a campaign based website looking at their local environment. The artist worked with the young people involved as equals, and this had encouraged the young people to understand their own learning and demonstrate their cognitive abilities more fully.

Another programmer explained:

The projects seem to be more successful if they have been long-term, not one-offs, because one-offs have always happened, and they do have value in themselves, but in terms of exploring creative learning and bringing back change into schools, often you've got to build a trust between a school and a practitioner; and it's only once this trust has been built that pupils take risks and try out different things, so that inevitably means it's going to have to be long-term.

In addition to this, two programmers felt that the greatest impact could be seen where schools had been encouraged to work in a cross-curricular way. She gave the example of a large project in an inner-city where eight departments had worked together to produce a huge light installation. It was felt that this project had provided creative and collaborative learning for all participants. Another programmer commented that the projects with most impact were those where there was support from the headteacher and where all teachers were involved.

A5.2.5 Summary of the main points

A5.2.5.1 The role of the Creative Partnerships team in partnership working

- Creative Partnerships teams had similar approaches to establishing partnerships between schools and creative providers but individual teams were structured in different ways
- Programmers' roles varied in terms of their engagement with schools and creative providers: in two thirds of the partnerships the programmers were the key individuals responsible for brokering relationships; in five areas additional free-lance consultants were employed to broker relationships
- Programmers acting as brokers maintained regular contact with schools and creative providers
- Where additional brokers were employed, programmers had less direct contact and were able to work more strategically
- Relationships with key partners had improved as all involved had gained a better understanding of Creative Partnerships.

A5.2.5.2 Issues and challenges in delivering Creative Partnerships

- The biggest issue for programmers was one of time to set up the initiative and to keep it running, as it was constantly expanding and changing. Other issues related to partnership working, understanding Creative Partnerships, communication with schools and creative providers and sustainability
- Programmers thought that the biggest issue for creative providers related to ways of working. They had had to change their practice to produce projects tailored to the needs of individual schools
- Schools were perceived to have similar challenges relating to changing their ways of working.

5.2.5.3 The Creative Partnerships team's understanding of the aims and objectives of the initiative

- The majority of programmers felt well informed about the aims and objectives of Creative Partnerships, and had kept abreast of changes
- Programmers felt better informed in 2004 than at the start of Creative Partnerships
- Programmers reported varying degrees of success in communicating the aims and objectives to schools and creative providers. Communication was easier when the school coordinator was part of the senior management team.

A5.2.5.4 Impact on creative learning

- Programmers thought the greatest impact on creative learning could be seen among the teachers
- Impact was greater when projects were ongoing and long-term
- Cross-curricular projects were thought to have the greatest impact on creative learning.

A5.3 Interviews with Creative Providers

A5.3.1 Introduction

Creative Providers are a key stakeholder group in the development of Creative Partnerships. As well as providing the creative impetus to activities, they act as a resource upon which young people, staff and schools can draw. The research design (see Appendix 9) was developed in such a way as to ensure that the perceptions of Creative Providers were captured toward the beginning and near the end of the evaluation. In total, 74 Creatives were interviewed; 35 in the autumn term, 2002; 23 as part of the case study activity in the summer term 2004, and 16 in the autumn term, 2004. The 58 Creatives who were interviewed outside of the case study context, were nominated by the local Creative Partnerships teams as people with whom they had worked most closely.

This appendix focuses on six themes emerging from the analysis of discussions held with the Creative Providers. These are:

- Professional background
- Understanding of Creative Partnerships
- Knowledge of the aims of Creative Partnerships
- Issues and challenges raised by Creative Partnerships
- Impacts and successes of Creative Partnerships
- Uniqueness of Creative Partnerships.

A 5.3.2 Themes

A.5.3.2.1 Background

From discussions with the Creative Providers, it was evident that the majority of those who we spoke to did have considerable experience of working in schools prior to Creative Partnerships. Around half of the Creatives were freelance/self-employed, whilst the remainder worked for arts-based organisations. They worked in a variety of art forms, including drama, new media, dance, visual art, music and literature.

A5.3.2.2 Involvement in Creative Partnerships

The majority of the Creatives we interviewed came to be working for Creative Partnerships through existing networks and relationships fostered prior to the initiative. For example, Creatives knew the Creative Director, a member of the Creative Partnerships team, or the school. The involvement of such a high proportion of Creatives already cognisant with the existing networks and

partnerships may not be surprising when it is remembered that Creative Partnerships was relatively new when we spoke to many of those involved, and schools and partnerships appear to have utilised existing networks to bring in Creatives that they knew could provide them with activity to meet their specific needs. In the minority of cases where Creatives did not have local knowledge or contacts, they had become involved through applying to job adverts seen in the local media, and in one case, a school had contracted a Creative after seeing his website.

A5.3.2.3 Understanding of Creative Partnerships

The Creatives were asked how well informed they felt about the overall aims of the Creative Partnerships programme. Although the majority felt that they had been well informed about the overall aims of the programme a sizable minority were unclear. Creatives who felt well informed had often learnt about the programme through attending a conference, a presentation day or a 'Blue Sky' day. Some Creatives had gleaned information about the programme primarily from information on the Creative Partnerships website and leaflets. Some others felt the overall purpose of Creative Partnerships was obvious: 'I don't think the Creative Partnerships programme has been laid out to me but I think it's logical – it goes without saying'. However, many Creatives however expressed a degree of confusion about the specific aims of Creative Partnerships. This was felt to be particularly evident at the launch of the Phase One Partnerships (those that began in spring, 2002). One Creative described the lack of clarity at the time of the launch:

At the 'big launch' of Creative Partnerships the message had been conveyed over and over that "this is not about artists in schools, it's about being creative". But this was as far as it went, and I was not left with a clearer understanding.

Another said:

I would say it was very badly presented at the beginning and the literature had lots of great quotes from famous people saying "it is important to be creative", but it's very easy to say those things and they can end up sounding a bit trite. They were using a very clichéd language with no meaning.

It was generally felt that the second phase of Creative Partnerships had been able to clarify some of these issues: 'The way in which the second phase of Creative Partnerships has begun, with the local and national action plans being available, and schools involved all gathered together to discuss them, has been

a far healthier way of starting something.’ However, the same person went on to comment that this should have happened in the first place: [It]

does beg the question... It’s not rocket science to think that that could have been done in the first place... it’s the way one introduces oneself which is incredibly significant for setting a tone.’

A5.3.3 Issues and challenges

Creative Providers highlighted a number of areas in which they felt Creative Partnerships presented challenges to them namely: communication, new approaches, teachers as professionals, capacity (at both a creative organisation and school level) and time, funding and training.

A5.3.3.1 Communication

Creatives felt that for Creative Partnerships to work well required excellent communication between all of the partners (e.g., the schools, teachers and young people) involved. They realised that the partners had different cultures, different mechanisms for communicating internally and externally, and often different agendas and priorities. The mechanics of communication with teachers was often difficult, due to the teachers’ schedules and availability, and the fact that many teachers did not regularly use email. It was felt where communication had been difficult, for whatever reason, this had led to misunderstandings and some practical difficulties, such as an inappropriate space being designated for activities in schools. Some Creatives suggested that they had encountered more profound communication issues, including negative attitudes from teachers towards creative activities, and a lack of mutual understanding. For example, in one instance, a Creative felt pressured into producing a tangible end product:

...a lot of projects that I have done want a glossy end product at the end and the kids don’t always produce a glossy product. I have got to stop myself from polishing bits. It is more to do with what the get out of it as a project as opposed to the end result.

A5.3.3.2 New approaches

Taking on board a new approach to creativity and creative learning, and communicating this effectively was felt to be a main challenge facing schools taking part in Creative Partnership activities. It required schools to view creativity at the heart of learning experiences, and not merely as an ‘add-on’. One Creative said that teachers would be challenged to ‘be brave enough to dare’. Others said that teachers needed to start valuing the processes involved in creative learning, and not place such importance on the end product; to start

‘dreaming and visioning’ – this, one Creative suggested, was something at which teachers appeared to find difficult due to the constraints of the curriculum and the pressure of initiative overload. Creatives felt it crucial that teachers be encouraged to develop new approaches to creativity, despite the apparent constraints of the national curriculum. Some Creatives commented that this desire to develop creativity within schools could cause some resentment amongst teachers, who were understandably concerned about targets and viewed creative activities as simply ‘messing about in the hall’. Creatives said that an essential ingredient in the successful development of new creative approaches to teaching and learning was the support of the senior management team (SMT).

A5.3.3.3 Teachers as professionals

Creatives recognised that working with artists often presented a challenge for teachers, ‘to see creative providers as arts educators, not as supply teachers’. In some instances, difficulties arose because teachers were unused to working alongside non-teaching professionals in the classroom. Creatives also understood that some teachers might feel threatened by the presence of Creatives in their classroom. The reason for this was that Creatives generally engaged in activity that was not entirely focused on achieving targets, and it was felt that some teachers found this difficult to accept, and were nervous of it.

A5.3.3.4 Creative sector capacity

Some Creatives said that they anticipated, or were already experiencing, challenges concerning the capacity of their organisation to provide creative activities in schools. Some organisations were dependent on project-by-project funding, and this created difficulties in planning their activities. This was particularly true of smaller organisations. A few of the Creatives found it difficult to find appropriate other Creatives to collaborate with:

If you had asked me a year ago [what the biggest challenge our organisation was] I would have said money. It isn't now, it is actually having people who are good enough to warrant us drawing down the money.

In addition, the specific requirements of Creative Partnerships (including the monitoring and evaluation of in-school activity) further stretched their capacity and their resources.

School capacity

Creatives commented that many schools appeared very stretched, and that some schools experienced ‘initiative overload’. Also, it was felt that schools particularly those in the most deprived areas, struggled to cope with the ‘day-to-day’ demands of the programme. The bureaucracy and administration involved in Creative Partnerships, it was felt, could place an extra pressure on teachers, which in turn would impact on the extent to which schools could fully engage with the Creatives and the projects themselves. One Creative commented that some teachers required support to develop their skills in the monitoring and evaluation of Creative Partnership activities. For example, they needed help to identify the key elements of a successful dance workshop.

A5.3.3.5 Timing

Some Creatives commented on the difficulties that arose with the timing of activities, which were required to fit into the schedules of schools, particularly in Secondaries. One Creative explained:

Our experience was that they [the school] found it very difficult to create time within secondary education which is not directly linked to the curriculum delivery and attainment levels of students.

In some instances, the turnaround time for the delivery of activities was very tight, and this placed additional pressure on the creative individual or organisation. Some Creatives found that they did not have sufficient time for planning and preparing for activities. A small number felt that schools did not always have the required experience to enable them to plan creative projects effectively. They emphasised the need to work with teachers to plan creative activities in schools in good time.

A5.3.3.6 Funding

Some Creatives stated that they found the funding element of Creative Partnerships presented challenges both for them and for the schools. The Creatives said that Creative Partnerships was frequently seen as a ‘honey pot’ or ‘a big pot of cash’. As well as this, some schools had indicated that they were frustrated not to have direct control of the funding for creative activities, and this had caused tensions in working relationships between schools and Creatives.

A5.3.3.7 Training

Whilst welcoming the opportunities that Creative Partnerships had provided for them, some Creatives noted that they had received no training to prepare

them for their involvement in the programme. They noted that there had been a considerable amount of continuing professional development (CPD) for teachers, but very little had been provided for the Creatives:

There have been lots of seminars where the artists have presented to the teachers. It would have been useful to have the seminars the other way round. Sometimes when you speak to teachers, it's all very exciting, but lots of them are still struggling with the day to day difficulty of being teachers. Maybe there's not enough appreciation of that in all the fanfare and fireworks of Creative Partnerships.

A5.3.4 Impacts and successes

Creatives were asked what they thought were the main impacts and successes of Creative Partnerships to date. They felt that the main impacts of Creative Partnerships had been on young people and schools. However, they also identified impacts on their own work practices, resources, and creative provision more widely.

Creatives told us that the high profile nature of Creative Partnerships had increased their willingness to work with the education sector, as one Creative put it, Creative Partnerships has 'made education seem sexy in that artists want to work in it and schools have welcomed them'.

Creatives also valued the resources Creative Partnerships provided:

It was very well resourced. Through Creative Partnerships funds, it enabled the project to be a real quality piece of work. We weren't, as is the norm, scrambling around for funds. Creative Partnerships recognises that if you want quality, you have to pay for it.

And the long-term nature of the projects:

One of the real strengths of Creative Partnerships is that it provides the opportunity to develop strong links, and also engage with young people, rather than what has become the norm over the last ten to 15 years where a company of actors will dip into a school.

Creative Partnerships had changed the way that some artists work, so they are no longer; just an artsy band aid brought in to put a sticking plaster over problems, but work with the teachers and children with blurred authorship to facilitate autonomy in everyone, and make everyone have something to be proud of.

Some Creatives also felt that Creative Partnerships had impacted on creative provision more widely through the employment of freelance artists (both in Creative Partnerships and non-Creative Partnerships schools).

A5.3.5 The uniqueness of Creative Partnerships

Creatives were asked what, if anything, made Creative Partnerships different from other artists-in-schools schemes. The majority of Creatives felt that Creative Partnerships had much in common with previous artist-in-schools work, but that Creative Partnerships was better resourced and provided greater longevity in projects which allowed Creatives to establish a longer-term relationship with schools. Creatives commented that Creative Partnerships had facilitated a more collaborative approach to working in schools than they had experienced previously. They attributed this both to the longer-term nature of Creative Partnerships compared with other funding sources, and also to the emphasis that Creative Partnerships placed on partnership working. Consequently, Creatives reported that many projects arose following close collaboration between the Creatives and a range of teaching professionals, although the level and the nature of involvement varied considerably.

However, some Creatives felt that whilst the premise upon which Creative Partnerships was based was different the reality was not, and that the Creative Partnerships vision had yet to be fully realised:

From our point of view, it doesn't feel different because this is the type of work that we do anyway. I think Creative Partnerships intends to be something different but in reality they are not quite getting there. I think their intention is to be in the fabric of the school, to be permeating every aspect of the curriculum but I don't think that is working so far...I'm not saying Creative Partnerships won't get there but it doesn't feel that different to projects that we do all the time.

A5.4 Interviews with LEA representatives

A5.4.1 Introduction

In the autumn term of 2004, the Creative Directors in each of the 16 partnership areas were asked to provide details of the link person in the LEA. This appendix is based on interviews with LEA representatives (including directors, managers, advisors and officers) in 15 of the partnership areas. The Interviews were also conducted in the autumn term of 2004. In one LEA it was not possible to conduct an interview with the person concerned. The interviews took place either in person or by telephone.

During the interviews the LEA representatives were asked to comment on:

- Their role within their LEA
- The role of the LEA in initial development of Creative Partnerships
- The role of the LEA in the selection of Creative Partnerships schools
- How Creative Partnerships fitted with existing arts and cultural provision within the LEA
- The nature of the partnership between the LEA and Creative Partnerships
- The impact of Creative Partnerships on the LEA, on Creative Partnerships schools, on non-Creative Partnerships schools and on others (including parents, Creatives and the wider community)
- How the LEA would like to see Creative Partnerships develop in the future
- How the LEA plans to capitalise on the developments made by Creative Partnerships
- The sustainability of Creative Partnerships
- The legacy of Creative Partnerships

A5.4.1.1 The LEA representatives

The LEA representatives were asked to describe their role within the LEA and how this related to Creative Partnerships. Most of those interviewed were senior roles and had been given responsibility for Creative Partnerships because their role was arts, culture or creativity related, although two described their roles as relating more to strategic development and school improvement. Three reported that they were relatively new to their current posts and therefore had only recently taken responsibility for Creative Partnerships. One of the LEA representatives was previously a headteacher in a Creative Partnerships school so was given responsibility for Creative Partnerships due to prior experience of the initiative.

A5.4.2 Background

A5.4.2.1 The role LEAs played in the initial development of the Creative Partnerships

The LEA representatives reported that their LEAs had been very involved in the introduction of Creative Partnerships in their area. This involvement included activities such as planning how Creative Partnerships would fit with existing arts provision in the area, the selection of Creative Partnerships schools and the appointment of the Creative Directors. Most of the LEA representatives described the initial involvement positively. Most of those interviewed had been in a post that had responsibility for Creative Partnerships, since it began. However, there were three LEA members who were relatively new to their post and who therefore had not been involved with Creative Partnerships at this time.

A5.4.2.2 How the LEA supported creativity in learning before Creative Partnerships

Most of the LEA representatives felt that creativity in learning had not been a priority in their area prior to Creative Partnerships. However, a small number qualified this statement by adding that despite not being high on the agenda it had still been well supported. These interviewees felt this was demonstrated in a number of ways including:

- previous allocation of staff to arts, cultural and creativity posts within the LEA
- previously established partnerships with other arts and cultural organisations
- previously established networks with schools and ASTs
- previous management of arts and education projects
- previous involvement in national working groups on creativity.

A5.4.2.3 Planning

The LEA representatives talked about a variety of different activities that had taken place during the planning stage of Creative Partnerships. In order to plan how Creative Partnerships would fit with what already existed it was generally the case for LEAs to take the lead in meetings, running seminars, setting up committees and appointing steering groups.

A5.4.2.4 Creative Partnerships school selection

The LEA representatives identified a number of different ways of selecting Creative Partnerships schools, the criteria or rationale they used to identify

appropriate schools and some of the challenges they had encountered in doing so. In the majority of LEAs the schools were selected prior to the Creative Director being appointed. Approximately half of the LEAs had invited schools to apply to be involved in Creative Partnerships and the others selected schools for short listing. Those that said the schools applied to be involved felt this was essentially ‘self-selection’. They thought that those that were already involved in many initiatives would not express interest in Creative Partnerships. The other half drew up the initial list with the assistance of representatives on the steering group.

After the initial list of schools was agreed (through invitation or application) a process of short listing began. The LEA representatives described the use of criteria by which to either include or exclude schools. The level of detail and exact criteria mentioned varied across the interviews; however the main factors included:

- the schools having the capacity to implement Creative Partnerships (mentioned in eight interviews)
- the schools having positive track records in the Arts (mentioned in seven interviews):
 - already having Artsmark (or in the process of applying) (mentioned in four interviews)
 - having specialist arts college status (mentioned in two interviews)
 - involvement in the Space for Sport and Arts initiative (mentioned in two interviews)
 - staff that embrace the initiative (mentioned in two interviews).
- achieving fairness in geographical spread and phase of school (primary, secondary and special) (mentioned in five interviews)
- assessing the quality of the school’s application (mentioned in four interviews)
- focusing on clusters of schools who would work well together (mentioned in three interviews)
- directing Creative Partnerships towards schools not involved in other initiatives (mentioned in two interviews)
- targeting schools in need or those located in areas of deprivation (mentioned in two interviews)
- directing Creative Partnerships towards schools that had strengths in relation to Key Stage 3 or 4 or themes such as cultural diversity, inclusion, under achievement, parents (mentioned in two interviews).

A5.4.2.5 Creative Director appointment

The majority of the LEA representatives had been involved in the appointment of the Creative Director. They explained they had been involved in short listing, interviewing and selecting candidates. In one case the LEA

representative had applied for the position herself. Only two of those interviewed said that the LEA had not been involved in the appointment of the Creative Director. No reasons were given in explanation. Several of those interviewed described their involvement further and reported they had been involved in the recruitment process as well as the interview stages.

Whilst the LEA representative appeared to welcome involvement in the appointment of the Creative Directors they noted some of the challenges they faced. One LEA representative commented:

I was on the interview panel and we had quite mediocre short list, I would say, because I don't think the salary was high enough to get a really experienced person in - I never have. I'm still not convinced that we should have made an appointment, I think perhaps we should have re-advertised.

A5.4.2.6 Issues and challenges in initial developments

Several of the LEA representatives highlighted some of the challenges they had addressed in the early stages of their involvement with Creative Partnerships. These challenges included issues surrounding the clarity of Creative Partnerships and establishing partnership working between the LEAs, Creative Partnerships and schools.

Several of the LEA representatives mentioned that the process of selecting schools had been made more complicated because there was confusion over the purpose of Creative Partnerships. One LEA representative commented:

I don't think that the LEA people or the schools necessarily understood what they were supposed to do. Depending on who you talked to you got a different perspective on whether [Creative Partnerships] was supposed to transform teaching right across the school, or whether it's supposed to be about arts and cultural development. It's never been quite clear.'

Another said:

We were disappointed at times with the lack of clarity about how Creative Partnerships was actually going to be established and what the translation of the fine words in all of the documents was going to mean in practice.

This LEA representative also added that they had participated in lengthy discussions with their selected schools only to find they were cut out of the discussion due to poor communication and confusion over the extent to which Creative Partnerships was nationally or locally controlled.

The LEA representatives were also asked if they felt the schools chosen were those that would benefit from Creative Partnerships the most. Most said, in their opinion the schools chosen were the ones who would benefit the most, although some added that with hindsight they would have approached the selection process differently. They attributed this to having a much clearer understanding of Creative Partnerships now.

This lack of clarity had implications for partnership working too. One LEA representative commented that he felt that ‘there was a failure from the outset to develop a proper partnership approach, a three way partnership: the council, Creative Partnerships and the school, and obviously it can’t work without that’. This had been exacerbated by a number of changes in staffing. Now that the Creative Director had been in place for some time he felt that the situation had improved and that there had been a development of knowledge on how both sides worked.

A5.4.3 Context

A5.4.3.1 How Creative Partnerships fitted with existing LEA provision and initiatives for developing creativity in learning/schools

When asked how Creative Partnerships fitted with the existing LEA provision and initiatives for developing creativity in learning and schools, most LEA representatives described the elements their work prior to Creative Partnerships had in common with the Creative Partnerships initiative itself. Where they perceived this similarity they felt that Creative Partnerships had provided ‘continuation’ or ‘development and extension’ of what their LEA already did. Around one third of those interviewed mentioned that Creative Partnerships seemed to develop activity that had already started as part of the Excellence in Education Action Zones or other EAZ activity.

They also mentioned the complementary nature of the targets that existed within the LEA and those set by Creative Partnerships. One commented that as a result of Creative Partnerships the LEA’s targets have been adapted and now they were keen for Creative Partnerships to be ‘the thinking that drives schools’.

Several of the LEA representatives talked about the process of ‘outsourcing the arts’ and considered Creative Partnerships as one of the agencies that had taken on this responsibility. A small number went further, adding that they perceived a tension between how far the LEA could remain responsible and aware of what was taking place when so much is outsourced.

Most of the interviewees also felt that Creative Partnerships had aided the creation of new networks and partnerships in their areas. One LEA representative commented that by supporting Creative Partnerships, the LEA had given the initiative a ‘stamp of approval’ in their local community.

Despite the general positive tone of the comments in relation to how Creative Partnerships fitted with existing provision, several LEA representatives were unhappy about the fact that the introduction of Creative Partnerships had not taken into account existing knowledge and experience in managing arts and creativity projects within education or the existence of partnerships and networks. The fact that Creative Partnerships was felt to take no cognisance of these was felt to be superior, patronising and alienating.

A5.4.3.2 The nature of partnership working between Creative Partnerships and the LEA

Two thirds of the LEA representatives felt that the experience of working in partnership with Creative Partnerships had changed for the better over time but had been marked by difficulties in the early stages. The challenges that LEA representatives reported included:

- lack of clarity over aims of Creative Partnerships (mentioned in section 5.4.2.6)
- lack of communication between Creative Partnerships and the LEA
- changes in Creative Partnerships staffing locally
- lack of shared vision between LEA representatives and Creative Directors.

In one partnership the LEA representative described how the initial optimism and excitement about Creative Partnerships was short lived. The LEA representative explained that after extensive work to sell Creative Partnerships to local schools and the appointment of an ‘enthusiastic Creative Director with many good ideas’ they were cut out of the development of the initiative. The newly appointed Creative Director was keen for Creative Partnerships to ‘go its own way’ and unwilling to use the existing network of organisations the LEA had created in the past.

The remaining third of LEA representatives described partnership working between Creative Partnerships and the LEA as positive. One commented: ‘if we work together, the sum is greater than the separate parts’.

For most, the nature of partnership working had become more formal over time with the establishment of committees and communication strategies. The majority of those interviewed were on the steering committee for Creative Partnerships. However, a larger proportion also reported that they still relied on less formal modes of communication (e.g. email and telephone) to keep in

touch. One LEA representative said that this type of communication had become less common. She felt this was a shame and reminisced about the positive outcomes from previous informal meetings.

A5.4.4 The impact of Creative Partnerships

A5.4.4.1 The impact of Creative Partnerships on the LEA

Approximately half of the LEA representatives felt that Creative Partnerships had impacted on the LEA in some way. The types of impact they mentioned included:

- Raising the profile of the arts within the LEA
- Creation of a greater awareness within the LEA of the difference between creativity and 'the Arts'
- Contribution to staff development within the LEA – one LEA representative described Creative Partnerships as 'enriching' for staff within the LEA to have worked with other professionals.

Just over a third of those interviewed felt that there had been no impact on the LEA. One or two LEA representatives thought that it was too early to judge whether there had been any impact at all or commented that the impacts had accrued to the schools involved and made no mention of impact on the LEA.

A5.4.4.2 The impact of Creative Partnerships on Creative Partnerships schools

Generally, the LEA representatives felt that Creative Partnerships had been a positive experience for schools. Most recognised the difficulty of attributing whole school impacts to one initiative. However, they did feel that it was likely that Creative Partnerships had impacted:

- CPD for teachers
- greater cross-curricular working in schools
- One representative mentioned the 'tangible benefits' that some schools had received as part of Creative Partnerships (i.e. enhancement of school buildings and grounds).

One LEA representative noted that the impact was 'over and above what the LEA could do because of the continued staff development' that took place as part of Creative Partnerships projects. Another commented: 'Creative Partnerships had given [teachers] the quality of training that they could not have got on a course'.

In a minority of cases, the LEA representatives felt that although Creative Partnerships had produced some excellent projects within schools and the experience had been valuable, it had not left any noticeable impact upon the whole school culture or been a driver for change. Another commented that schools were good at ‘talking up’ the impacts or adding ‘spin’. She added that what was really important was the sharing of practice between schools to ‘influence the way people learn and how people teach’ and she was not convinced this had happened yet.

A5.4.4.3 The impact of Creative Partnerships on non-Creative Partnerships schools

LEA representatives were asked if they felt Creative Partnerships had impacted on non-Creative Partnerships schools. All commented that, there been no any impact on non-Creative Partnerships schools to date. In a few interviews the LEA representatives suggested that non-Creative Partnerships schools were slightly envious of Creative Partnerships schools.

Many of the interviewees also added that they felt it was possible that Creative Partnerships could impact on the schools not involved but that this would require ‘cascading’ the experience to a wider audience. One interviewee also mentioned that in her area some artists that had worked in Creative Partnerships schools also had gone on to work with other non-Creative Partnerships schools (although this was not Creative Partnerships funded activity).

A5.4.5 The future

A5.4.5.1 How the LEAs see Creative Partnerships developing in the future

The LEA representatives were positive about the future developments of Creative Partnerships. The majority felt that Creative Partnerships, Creatives and schools have the ‘ingredients’ (people and ideas) and support for this type of activity within schools and the LEA.

All of those interviewed had ideas about how Creative Partnerships could develop in the future. Although there was little agreement over most of the plans they had nearly two thirds thought that involving more schools in Creative Partnerships activity was a crucial part of future development. The other activities, the LEA representatives mentioned included:

- developing more partnerships between schools, Creatives and arts and cultural organisations, Creative Partnerships and the LEA (four interviews)
- doing more research, evaluation and monitoring of the impact of Creative Partnerships (three interviews)

- making Creative Partnerships more cross curricular and less focused in arts subject areas. One commented: ‘it’s been very much in the arts side, whereas it could be developed far more into creativity in other subjects like science or maths.’ (three interviews)
- targeting Creative Partnerships towards local need - for example addressing the needs of minority ethnic populations (three interviews)
- disseminating Creative Partnerships activities within the area (two interviews)
- bringing more Creatives on board to work with Creative Partnerships (one interview)
- developing methods of ‘selecting’ schools for further involvement (one interview).

The interviewees also talked about the support they felt was a necessary part of enabling Creative Partnerships to develop in the future. Overwhelmingly, the continued provision of funding was considered the key factor in being able to complete the above goals. The continued support of government (particularly support from DfES) was also considered to be a major factor by most of those interviewed.

A5.4.5.2 How the LEA plans to capitalise on the developments made by Creative Partnerships

The LEA representatives were asked to comment on how they planned to capitalise on the developments of Creative Partnerships in the future. They identified the following methods:

- through dissemination of good practice coming from Creative Partnerships (four interviews)
- through the roll-out of projects to non-Creative Partnerships schools (two interviews)
- through the development of a teaching strategy in the LEA that embraces creativity (one interview)
- Developing links with other activity in the LEA to try and make the benefits of Creative Partnerships sustainable (one interview)

The remainder (over half) of the LEA representatives were unsure at this stage how they planned to capitalise on the developments made by Creative Partnerships.

A5.4.5.3 The sustainability of Creative Partnerships

When asked to comment on the sustainability of Creative Partnerships, most of the LEA representatives expressed concern over the sustainability of the initiative in the long term. Most felt that without continued financial support the developments made so far would not be sustainable.

However, despite this the LEA representatives did identify some aspects that would help sustain Creative Partnerships work. Having senior managers in schools on board in Creative Partnerships schools was felt to increase the chances of schools continuing to prioritise this type of activity. The benefits of greater understanding of what worked and why was thought to be useful to creating a sustainable programme. In areas where strong networks have developed these were thought to stand a better chance at continuing Creative Partnerships work even if funding ceased. Some of those interviewed also felt that some of the elements that Creative Partnerships had brought into schools would be sustainable after Creative Partnerships had finished because of the CPD teachers had gained. One LEA representative commented: 'Creative Partnerships is sustainable in the way that they've given teachers different ways of thinking about things. But all that had to be reinforced, even if it's just maintenance reinforcement'.

A5.4.5.4 Comments on the legacy of Creative Partnerships

The LEA representatives highlighted a range of points when considering the legacy that Creative Partnerships could have. Several felt that Creative Partnerships had impacted on teachers enough to leave a positive legacy. One commented: '[Creative Partnerships] will have touched certain head teachers greatly which means that whichever schools they lead in the future, it will always be led slightly differently because of the impact of Creative Partnerships'.

Others felt that Creative Partnerships had been a positive experience for those involved but had been 'part of set of things' rather than the initiative everyone 'would be talking about in five years time'. Largely such fears were connected with the uncertainty over the sustainability of Creative Partnerships when funding had ceased.

Another LEA representative commented that the legacy of Creative Partnerships would remain with the staff that had experienced it. He added that:

This whole programme like any other in schools is totally dependent on the engagement, retention and commitment of the staff, and if you get a change of head plus a change of the key link teacher then you are back to the beginning.

What their comments had in common was that the legacy of Creative Partnerships was likely to be evident in individual Creative Partnerships schools. One said that: 'it will live and it will die within the schools where it has been and the legacy will be limited to the leadership of both the headteacher and the leadership at both middle and practitioner levels'.

A5.4.6 Summary of the main points

A5.4.6.1 Summary of the background and context

- The LEA representatives had been involved in the appointment of the Creative Directors, planning how Creative Partnerships would fit with existing arts and cultural provision and the selection of Creative Partnerships schools.
- Lack of clarity over the purpose of Creative Partnerships in the early stages of the initiative caused problems in the selection of schools and the development of partnership working between the LEAs and Creative Partnerships teams.
- The LEA representatives felt that Creative Partnerships extended and developed the work their LEA already did.

A5.4.6.2 Summary of comments made on the impact of Creative Partnerships

- Most LEA representatives felt that there had been little or no impact on the LEA. Where impacts were mentioned mainly these were related to raising the profile of the arts within the LEA.
- The interviewees felt that Creative Partnerships had been a positive experience for schools but the impacts were limited to teachers' CPD. They also expressed concern over the sustainability of this type of initiative as teachers moved from school to school.
- The LEA representatives did not think there had been any impact on non-Creative Partnerships schools.
- The LEA representatives did not know if there had been any impact of Creative Partnerships on other groups (such as Creatives, parents or governors)

A5.4.6.3 Summary of comments made about the future of Creative Partnerships

- All of the LEA representatives were positive about the future developments of Creative Partnerships and felt that involving more schools was a crucial part of such plans.
- Most of the LEA representatives were uncertain how to capitalise on the developments of Creative Partnerships at this stage.
- The LEA representatives felt that without continued funding Creative Partnerships was not sustainable.
- Most of those interviewed felt that at present the legacy of Creative Partnerships would accrue to those headteachers and staff who had been directly affected by it. At present Creative Partnerships was too tied to the 'retention and commitment of staff' to be considered sustainable.

Appendix 6 Case Study Overview

A6.1 Introduction

This appendix provides an overview of key messages coming from the case study accounts (Sharp *et al.*, forthcoming) of partnerships and projects between creative providers and staff in 11 English schools, each located in a different Creative Partnership (Creative Partnerships) area.

A6.2 Purpose

The main purpose of the case studies was to identify creative approaches which are sustainable, replicable and capable of being disseminated to inform the future development of Creative Partnerships. In addition, the Creative Partnerships Hub team at the National Office requested that we focus on schools that had attempted a ‘whole school’ approach (as opposed to those where only a small number of staff and young people were involved), because these would best represent the model of involvement promoted by Creative Partnerships.

A6.3 Methodology

In the summer of 2003, Creative Directors were asked to nominate up to three schools which they felt had taken a whole school approach to developing a creative teaching and learning environment through Creative Partnerships. Because of the interest in identifying approaches that could be replicated in future, we asked Creative Directors to include schools and creative providers (known in Creative Partnerships as ‘Creatives’) that had had little involvement in partnership working prior to Creative Partnerships.

The selection of 11 case studies was carried out by the NFER evaluation team, who sought to represent a range of different types of school, project and art forms. The schools ranged from an infant school with 161 children, to a large secondary school with 1514 young people. The sample comprised five infant/primary schools, five secondary schools and a special school for young people with moderate and severe learning difficulties. The selection of 11 case studies was carried out by the NFER evaluation team, who sought to represent a range of different types of school, project and art forms.

The visits began in December 2003 and continued until July 2004, although most were completed in January and February of 2004. Members of the evaluation team visited each school for a period of about two days. While at the school, the team arranged to speak to the school’s Creative Partnerships coordinator, the headteacher and/or other members of the senior management

team (SMT), teachers and other staff, creative providers and school governors (especially those with responsibility for creativity/arts). The evaluation team also interviewed young people who had been involved in Creative Partnerships projects. In most cases, the interviews with young people took place in small groups. A total of 57 school staff, 23 creative providers, 13 school governors and 130 young people took part in the interviews. The team also collected relevant documentation (such as project plans, publicity material and visual imagery).

The 11 case study schools had hosted multiple projects which were funded (or part-funded) by Creative Partnerships, totalling about 100 projects by the time our visits took place¹. However, the interviews and resulting case studies tended to focus on projects that were considered to have had the largest impact on creative teaching and learning, and the greatest potential for replication. This amounted to 30 projects taking place in the 11 schools (some of which involved several different elements contributing to a common theme).

A.6.4 Key messages from the case studies

This section brings together the messages from the experience of Creative Partnerships in the case study schools. It is largely based on the evidence presented in the case study accounts. This is supplemented with some additional material provided by the case study interviewees in relation to the contribution of Creative Partnerships projects to the creative providers own development and the difficulties encountered by creative providers and schools. We have drawn on additional material for two main reasons. First, the case study accounts were necessarily brief, and focused on the projects considered to have the greatest impact and potential for dissemination. Some of the creative providers we spoke to were, however, involved in other Creative Partnerships projects within the partner schools. Their insights into the impact of Creative Partnerships on themselves have been included in this overview. Second, while the main issues concerning barriers and difficulties were reported in each of the case study accounts, some issues were sensitive and participants did not wish them to be reported in a way that could be attributed to particular schools, or their partners. These issues have therefore been anonymised and are reported in the relevant sections below.

¹ We should note that the definition of ‘a project’ is not straightforward. Some schools were involved in one or two major projects with multiple partners, whereas others had numerous ‘mini projects’, some of which were closely related to one another (one school had approximately 40 such projects). We have adopted the school’s definition in order to report on the number of projects involved.

A6.4.1. What did the schools set out to achieve through Creative Partnerships?

The 11 schools had a variety of aims for their Creative Partnerships projects, envisaging impacts on young people, school staff and the school as a whole. The most common rationale for wishing to be involved was that Creative Partnerships was a means of bringing balance and coherence to the curriculum and also a way of addressing children's diverse learning styles. The opportunity to work in a cross-curricular, thematic manner was a key aim for about half of the schools. In secondary schools, this involved teachers working together across departments. However, cross-curricular working was also highlighted as an aim in primary schools, where staff felt that the curriculum had become too compartmentalised into separate subjects. Staff regretted this segmentation because they felt that it cut across children's natural tendency to seek connections between areas of learning. They also commented that arts subjects had been 'squeezed' as a result of the emphasis placed on other subjects, as one headteacher commented: 'Teachers have lost their enthusiasm for the arts because they couldn't give their time to it because they're too focussed on literacy and numeracy'. It was felt that Creative Partnerships would provide a much-needed opportunity to redress the balance.

Most of the projects' aims focussed on outcomes for the young people involved. Staff hoped that Creative Partnerships would help to develop young people's creativity. They also wanted Creative Partnerships to bring excitement and enjoyment into learning. There were a number of other aims identified for young people, relating most commonly to improving self-esteem, self-confidence and independence. Less commonly, Creative Partnerships projects aimed to improve achievement and/or to raise young people's aspirations to achieve. A few schools reported that their projects aimed to improve young people's social and/or language skills. Surprisingly, perhaps, only two Creative Partnerships projects mentioned improving young people's access to cultural resources and only one had the explicit aim of improving arts skills as a result of Creative Partnerships.

Although most of the aims focused on outcomes for young people, there was a variety of aims that related to outcomes for staff and the school as a whole. The main aspirations in this area focused on developing teachers' professional skills (mentioned by just over half of the schools). This included widening teachers' repertoire of teaching approaches, suggesting new ways to deliver the curriculum and providing opportunities for continuing professional development (CPD). Some projects had a specific commitment to involving the whole school (i.e. all staff and young people), and promoting teamwork among staff. In addition, some schools anticipated that Creative Partnerships would help them to achieve their strategic goals, especially forming working relationships with neighbouring schools. A few placed Creative Partnerships

within a context of related initiatives taking place in the school, including a desire to build on previous experiences of artists-in-schools projects and the school's commitment to initiatives such as Arts Mark, Beacon, or specialist school status.

Only one of the projects mentioned a specific aim for creative partners: to ensure that the creative partners had sufficient flexibility and openness to enable them to function well and not feel constricted by serving others' needs.

A6.4.2 What were the outcomes of Creative Partnerships?

We asked school staff, creative partners and young people about the main impact of Creative Partnerships projects on those involved. To help organise the data we used a classification system developed by colleagues at NFER (Harland *et al.*, 2005). These researchers studied 15 'interventions' involving artists and teachers organised as part of the Arts Education Interface (AEI). AEI was located in two areas of England facing problems of social and economic deprivation.

At this point we should note that, although helpful as an organising framework, the AEI classification has an inherent focus on artistic aims, whereas Creative Partnerships set out to achieve broader outcomes (including creative development and cross curricular working).

A6.4.2.1 How did Creative Partnerships contribute to young people's development?

The participants in the 11 Creative Partnerships case studies identified a wide range of different outcomes for young people arising from their involvement in Creative Partnerships. Young people were the main focus for the projects, and therefore there were more outcomes identified for them than for any of the other participants.

Interestingly, participants identified a greater range of outcomes on young people than they had anticipated in the aims of their projects. Nevertheless a comparison between aims and outcomes showed a good degree of fit (i.e. in most cases, teachers and creative partners felt that their projects had achieved the stated aims). But the identified outcomes were both more specific and also more wide-ranging than the outcomes anticipated in the project aims.

The research by Harland *et al.* (2005) identified 11 outcome categories for young people involved in artists-in-schools projects. The categories were:

1. Affective outcomes (enjoyment, sense of achievement and physical well being)
2. Artform knowledge, appreciation and skills (including interpretive and evaluative skills related to a specific art form)
3. Social and cultural knowledge (awareness of social and moral issues, environmental issues and cultural diversity)
4. Knowledge, skills and appreciation beyond the arts (e.g. related to other areas of the curriculum)
5. Thinking skills (improved concentration, focus and clarity, problem-solving skills)
6. Creativity (including original thought, imagination, exploration and risk-taking)
7. Communication and expressive skills (artistic communication and generic communication skills)
8. Personal development (identity, self-esteem, self-confidence, artform confidence, sense of maturity, motivation and taking responsibility)
9. Social development (teamwork, social relationships and awareness of others)
10. Changes in attitudes towards/involvement in an artform (attitudes to learning the artform, positive image of artform ability, attendance and behaviour, participation in the artform beyond school and attitudes towards a career in the artform)
11. Transfer beyond the artform (transfer to other areas of learning, impact on home life, development with application to adult life in general).

Taking the above classification as a guide, it is clear that the project outcomes identified most frequently in our case studies related to five areas of young people's development. Each of the following areas was highlighted as an outcome of Creative Partnerships by at least seven of the 11 schools. They are listed in order of frequency (i.e. of the number of schools in which the outcome was identified), with the most common at the top of the list:

creativity (including imagination, experimentation, risk-taking and generation of young people's own ideas)

- personal development (especially self confidence and self esteem, raised aspirations, motivation and persistence in learning)
- communication and expressive skills (especially oral language skills)
- social skills (especially teamwork and social relationships)
- affective outcomes (especially a sense of achievement/pride and, to a lesser extent, enjoyment and excitement).

Four outcomes were identified in some of the 11 case study schools (between three and six). These are listed below in order of frequency:

- Transfer beyond the artform (especially more positive attitudes towards school, application of learning across subjects and ability to make connections, improvements in behaviour, attendance and achievement)
- Changes in attitudes towards/involvement in an artform (especially in relation to challenging stereotypical attitudes towards dance and opera)

- Thinking skills (especially improved concentration and conceptual development)
- Artform knowledge, appreciation and skills (especially improved understanding of the professional arts world).

Two of the 11 areas were rarely identified as outcomes for young people by the Creative Partnerships case study participants:

- Knowledge, skills and appreciation beyond the arts (e.g., related to other areas of the curriculum)
- Social and cultural knowledge (awareness of social and moral issues, environmental issues and cultural diversity).

The first of these two categories is a puzzling omission from the Creative Partnerships case studies. Although teachers and creative partners described the cross-curricular nature of many of their projects and identified transferable skills as one of the outcomes for young people, they rarely identified subject-specific knowledge, skills or areas of appreciation as an outcome of Creative Partnerships projects. This may be because it was, to some extent, a 'taken for granted' part of Creative Partnerships.

Social and cultural knowledge was rarely mentioned, except in two cases. As noted above, this rarely featured as an aim of the projects in the 11 case study schools.

A6.4.2.2 How did Creative Partnerships contribute to teachers and schools?

The headteachers, Creative Partnerships coordinators, teachers and creative partners we interviewed identified a number of outcomes for teachers and for schools as a whole.

The outcomes identified for teachers were in two main arenas: on professional practice and on individuals. All schools identified both types of outcome and each of the separate elements listed below was identified in between eight and four of the case study schools.

Impact on teachers' practice

- Increased creativity in teaching (including creative ideas, experimentation, risk-taking and spontaneity)
- Wider repertoire of teaching approaches
- Cross curricular approaches to teaching

- New arts skills and techniques
- Greater reflection on practice/teacher as learner.

Impact on teachers' personal development

- Increased confidence in teaching
- Positive impact on morale and motivation
- Closer working relationships between teachers.

The most common type of impact (noted in eight of the schools) was an increase in teachers' creativity in teaching. Teachers said that Creative Partnerships projects had enabled them to attempt 'more creative' pedagogical approaches and had made them feel more creative as a result. Teachers in six schools reported that their repertoire of teaching approaches had widened as a result of their involvement in Creative Partnerships. This included an awareness of multiple intelligences and different learning styles, as well as being 'less prescriptive' in their lesson planning (i.e. allowing more room for individual pupil responses). They reported specific influences of Creative Partnerships on their teaching, as a result of the CPD activities and observing the impact of creative providers working with their classes. They said they had incorporated more active learning activities, encouraged teamwork among young people and reduced the amount of 'teaching from the front'. They spoke of encouraging young people to develop their own ideas and being more responsive to the needs and interests of learners. For example, one teacher said she had learnt the value of: 'Not capping learning, letting them [the young people] be free and creative; not telling kids what the end result will be.'

Working in a cross-curricular manner was a specific outcome reported by teachers in both primary and secondary schools (four schools in all). Similarly, four schools noted impacts on teachers' artistic skills, with teachers adopting some of the ideas and techniques introduced by creative providers. Examples included using puppetry to 'draw out' quiet children, improved dance techniques, and sampling recorded music.

There were four cases in which teachers reported that projects had placed them in a position of learners. These teachers said that Creative Partnerships projects had made them more reflective about their professional practice and the impact of their actions on learners. In addition, two schools reported that teachers had gained a new appreciation of the capabilities of young people in their class as a result of seeing them working with creative providers.

The greatest impact on teachers' personal development was an improvement in teachers' confidence (reported in seven schools). This was apparent in improved confidence in the classroom as a result of adopting less didactic teaching approaches. There were also improvements in confidence for teachers

who had successfully taken on the role of Creative Partnerships coordinator. Positive impact on teachers' morale and motivation were noted in six cases, and four schools said that teachers had formed closer working relationships with their colleagues as a result of embarking on joint (cross curricular) projects. Three other impacts relating to teachers' personal development were each mentioned in two schools. These were: enjoyment of the activities; improved relationships with young people; and improved relationships with teachers in other schools.

A6.4.2.3 Impact on the school as a whole

Staff in the case study schools reported that their involvement in Creative Partnerships had led to six main outcomes for the school as a whole (each mentioned in between eight and four of the schools). These are listed below in order of frequency:

- Enhancing school image/profile
- Unifying the whole school in a common purpose
- Enabling the school to focus on creativity
- Forming cross-curricular links
- Broadening the school's approach to teaching and learning
- Improving provision for the arts.

The most common 'whole school' impact (reported in eight schools) was that involvement in Creative Partnerships had led to an improved image and profile for the school. As one student who took part in Creative Partnerships at Deansfield High School said: 'It's got to be one of the best schools around here now... Creative Partnerships has given the school a new life.'

Staff in six schools said that Creative Partnerships had brought the school together in a common purpose as a result of the 'whole school' nature of the project work. Five schools reported that Creative Partnerships had enabled the school to focus on providing for creativity (a key aim of the national curriculum) and the same number mentioned improved cross-curricular links as a result of Creative Partnerships. Two other 'whole school' outcomes were mentioned in four schools: a broader approach to teaching and learning (e.g. through providing more young person-led experiences or through addressing a wider range of learning styles) and improvements to the arts curriculum (for example, by providing improved opportunities in dance).

These outcomes are similar to the types of effect identified by Harland *et al.* (2005). However, the outcomes identified in the Creative Partnerships case studies (unlike those in the AEI projects) emphasised creativity, cross curricular working and whole-school development: all of which are particular features of Creative Partnerships.

A6.4.2.4 What was the impact on Creatives?

During our interviews with Creatives we asked for their views on the impact of Creative Partnerships on them. For this section, it seems appropriate to use the individual (rather than the school) as the unit of analysis because the impact of Creative Partnerships may well be different for each person, even among those working with the same school.

On the whole, the 23 Creatives we interviewed tended to view themselves as providing a service to young people and teachers. It is therefore not surprising that several of their comments focussed on the impact on others, rather than on themselves. The top three answers to this question (each given by between nine and six people) were:

- Satisfaction in the achievements of young people and staff
- New challenges and opportunities for development
- A chance to form a longer-term relationship with a school.

The main answer given by Creatives when asked about the impact of Creative Partnerships on themselves was that it had given them a sense of pleasure and pride in helping young people and teachers to achieve their goals mentioned by nine Creatives. For example, a musician said that her satisfaction came from passing on skills to other people. She described her sense of pride when staff felt confident enough to engage with difficult material and young people greatly enjoyed the activities. A set designer working in another school said: 'My interest is to see kids be more than what I think they are, I know this will happen.'

Six Creatives said that working on Creative Partnerships had brought new challenges and development opportunities. A member of a theatre company working with five secondary schools explained the challenge involved in working on a large scale: 'When we were first approached to do it we were a bit scared because it was so big, but... being part of creating something so huge, that is the bit that excites me. It is the biggest project that I have ever been involved in.' A few Creatives said that Creative Partnerships had helped them to realise their own project ideas. For example, a visual artist/sculptor who was responsible for writing a proposal to develop a website said: 'I got the opportunity to fund projects for which it would have been difficult to find the money, because the project is risky, adventurous and ground breaking.' Similarly, a writer said: 'It's given me the chance to have my vision realised'.

The other main area of impact for Creatives came from the longer-term relationships enabled by Creative Partnerships (mentioned by six interviewees). Creatives felt they had got to know teachers and young people

well and had formed closer, more equal working relationships with them as a result. Creatives said that the ability to form longer-term relationships with schools was a feature of Creative Partnerships that most distinguished it from their previous experience of artists-in-schools projects.

A small minority of Creatives identified specific ways in which Creative Partnerships had impacted on their own knowledge and skills in relation to schools (for example by giving them a greater knowledge of the curriculum, an understanding of how schools work, or by helping develop their skills of planning and behaviour management). However, such comments were few in number, probably because most of those we interviewed were already experienced in working with schools.

A6.5 Which difficulties were encountered?

Even though these case studies were selected to exemplify replicable (and therefore largely ‘successful’) projects, it would be unrealistic to expect that no difficulties had been encountered. It is now well established that there are inherent challenges involved in partnerships between Creatives and schools (see for example, Sharp and Dust, 1997; Harland *et al.*, 2005). It should also be borne in mind that Creative Partnerships was in its early stages of development at the time the case studies took place and that Creative Partnerships actively encouraged schools and Creatives to attempt ambitious, even ‘risky’ ventures.

The main areas of difficulty related to three main themes:

- Time commitments and bureaucracy
- Lack of clarity about the purpose of Creative Partnerships and how it was intended to work in practice
- Difficult relationships between Creatives and teachers.

Each of these is discussed in turn, below.

A6.5.1 Time commitment and bureaucracy

The area of difficulty most commonly highlighted by Creative Partnerships coordinators was the time required to run Creative Partnerships. Even though Creative Partnerships did provide some funding to cover their time, most found that this was insufficient for the volume of work required. The Creative Partnerships coordinator in a secondary school described the commitment as: ‘A very big job for someone who is teaching full time and doesn’t have any office time to do the phoning, writing and the contracting of artists’ and even the coordinator in a primary school who had half of his time off timetable for Creative Partnerships and other management responsibilities, felt ‘pulled in

different directions' in trying to fulfil his responsibilities as coordinator, class teacher and deputy head.

Coordinators reported that time was taken up by various activities, including identifying potential creative partners (which had taken longer than expected) and liaising with them. But by far the greatest area of frustration was the bureaucracy and amount of paperwork that was required by Creative Partnerships. This came about during the initial bidding process to join Creative Partnerships and thereafter in applying for project funding, attending meetings with the local Creative Partnerships team, securing payment and fulfilling evaluation requirements. There was considerable strength of feeling, from Creatives as well as school staff, that these processes were unnecessarily burdensome, although several people acknowledged that processes had become more streamlined as time went on. One teacher said of the initial bidding process: 'We never seemed to get going because there was so much red tape and bureaucracy. It was constricting, constraining and incredibly time-consuming'. The Creative Partnerships coordinator in the same school commented: 'There is a lot of paperwork: project planning, staff briefing plus the evaluation forms... Then there is quite a lot of information that comes from Creative Partnerships I've got a huge file'. The coordinator at a second school said: 'There's lots of paperwork from meetings, you feel bogged down in it', and the headteacher at a third school described the amount of paperwork as simply 'horrendous'.

A few of the comments related specifically to the burden placed on schools by evaluation, which required schools to contribute to both local and national data collection. One coordinator commented that the Creative Partnerships evaluation was particularly challenging because teachers were not used to assessing the quality of educational processes: 'Schools are used to evaluating their success by the quality of the outcome. A school is judged on how well its students do in exams, not how interested students are in a particular lesson. Therefore this type of evaluation is, educationally, a very different process for schools.' Teachers in another school made a similar comment. They had not realised that they were expected to document the process of young people's learning, and therefore did not collect the necessary information as the project took place.

Several teachers and Creatives had encountered difficulties with funding and payment. It was felt that Creative Partnerships: had not always made it clear which items could and could not be reimbursed; had made arbitrary decisions concerning funding and payment; and/or that Creative Partnerships had been slow to pay. Examples of these issues included a headteacher who complained that Creative Partnerships staff had been unable to clarify who would 'pick up the bill' for hiring coaches to transport children and staff. A coordinator at another school mentioned that there was no provision for payment to staff for activities taking place outside of school hours. In this case, a theatre

performance had required 12 members of staff to supervise students for a six-hour period. The coordinator was unable to offer any payment to staff in order to ‘ease the way’ and felt that she was imposing on her colleagues’ good will. Slow payment was mentioned in a few cases, including by Creatives (this was perceived to be a problem with the Central Creative Partnerships hub, rather than with the local Creative Partnerships teams).

A thread running through some of these comments was that Creative Partnerships did not sufficiently understand the way schools operate. For example, one headteacher commented:

It can be difficult working with the [local] Creative Partnerships team... They don't have the school experience... They don't have any depth or breadth of how schools work – budgets or school improvement planning. It is useless someone coming to me on the last day of term asking if my staff can go [abroad] next month. That only comes about because people don't understand how schools work; and all schools work like this.

A6.5.2 Lack of clarity about the purpose and operation of Creative Partnerships

The school staff and Creatives we spoke to understood the main purpose of Creative Partnerships to be about enhancing young people’s creativity. But there are many different ways of interpreting this in practice, and this was where participants felt less well informed.

An area of difficulty, particularly for school staff, was in gaining a clear understanding from the outset about how Creative Partnerships was intended to work. Staff in several schools commented that ideas were vague at first, and/or appeared to have changed since the inception of the initiative. For example, one headteacher said she felt the set-up of the initiative had been confusing because there had been a period of three months before a Creative Director had been appointed and information began to flow. As a result, she had found it ‘Very hard to catch what this [Creative Partnerships] was, to get hold of it’. A teacher in the same school agreed, saying she felt ‘in the dark’ about the initiative during its early stages.

A coordinator of a school in another area described a situation in which early information from Creative Partnerships appeared to have given a false impression of how schools would access funds. The headteacher had attended a meeting at which schools had been told that each of them would receive a grant of £20,000, and that they could decide how to spend it on creative projects. But at a later meeting, the coordinator learned that the budget would be held by the Creative Partnerships area team and that schools would have to

bid against one another to secure project funding. This change of emphasis was described as ‘upsetting’ and had led some teachers to become ‘disenchanted’ with Creative Partnerships, particularly when some of their project bids had been turned down. A Creative working in the same area felt that money had been ‘wasted’ during the first year on ‘a lot of talking and going on silly trips, which alienated people’. He went on to say that, in his opinion: ‘Creative Partnerships did not know quite what it was trying to do and it has taken two years to find out’.

While most of the people we interviewed felt that they now understood what Creative Partnerships was attempting to achieve, they felt that some aspects of the initiative were still confusing and further clarification was needed. As one coordinator put it ‘I think we’re aware of what we want for our school and the general idea behind Creative Partnerships, but I wouldn’t say I’m informed’. Another felt that there was: ‘No general awareness’ about Creative Partnerships and its guiding principles and commented that other teachers in the school did not feel well informed about Creative Partnerships. In one case, interviewees felt there was some confusion between the local and national aims of Creative Partnerships. A Creative said: ‘I feel quite well informed about what Creative Partnerships is trying to achieve nationally [but] on a regional level I don’t think I am very well informed – I don’t think they know what they are trying to achieve.’ A second Creative working with the same school echoed this remark, saying: ‘The fact that Creative Partnerships is a national scheme with regional devolvment creates a problem. I don’t think the two always meet.’

Another area of confusion, mentioned in two of the case studies, concerned the balance within Creative Partnerships between activity and research. One Creative said: ‘There seems to have been a lot of research and it almost seems that it is more important than the projects’, whereas a Creative working with another school said: ‘I was told at the beginning that it was a research project, but there hasn’t been anyone monitoring the whole process.’

Finally on the theme of clarity, the headteacher and coordinator in one school both felt that Creative Partnerships had failed to acknowledge teachers’ role in enhancing young people’s creativity, by implying that this was the exclusive domain of the Creative sector. As the coordinator said: ‘Creative Partnerships have not invented creativity in schools: it’s grown out of the work that schools have been very good at doing but we have not had the opportunity within the curriculum.’

A6.5.3 Difficult relationships between Creatives and teachers

Although most of the school staff and Creatives reported positive working relationships, there were a few cases in which difficulties arose. This seemed to have stemmed from misunderstandings about each partner’s role and the

extent to which Creatives were able to ‘fit in’ or ‘work around’ the constraints of the school environment.

A fundamental issue concerned the ‘ownership’ of the project and the extent to which it met the needs of the school. While some schools wanted to take the lead in designing the projects, others wanted Creatives to have an active role in suggesting project ideas. In most cases, there was considerable room for negotiation and a real sense of partnership was created, but occasionally the relationship felt one-sided. For example, one Creative who had worked with schools in two Creative Partnerships areas said:

Creative Partnerships concentrated on the schools it was not a partnership. It was the normal relationship between schools and artists of master and servant: ‘Let’s talk to the schools, see what they want and then find an artist’. But it should have been an equal collaboration between artists and schools. Artists need to be treated equally that’s the way you get good projects

Similarly, one school complained of a Creative who did not involve students as much as the teachers had hoped, and had simply replicated a project that he had done previously.

Some of the participants mentioned the difficulties of attempting creative projects within the school timetable. Challenges included finding time for teachers and Creatives to liaise with one another and the difficulty of fitting creative activities into timetabled lessons. As one Creative said: ‘I imagined a little bit more liaison and contact in the planning stage with staff, but they haven’t got time’. Another said: ‘Schools are frantic places. They are timed to working an hour-and-ten-minute segments. [Teachers] just seem quite harassed and the creative process can be quite a slow, ponderous thing... I don’t know whether or not we quite got to grips with that.’

There were also a few reports of unprofessional behaviour from both Creatives and teachers. One school reported that the Creatives had been ‘demanding, insistent and messy’ and another said that relationships had broken down because a Creative had been inflexible. On the other hand, Creatives felt that teachers had not always shown commitment to their projects, with one Creative saying that she had provided information for teachers that they had not bothered to read. She went on to say that teachers had not taken a CPD session seriously: ‘behaving like children’ and being ‘very resistant to learning’.

A6.6 What do these case studies tell us about effective partnership working between schools and creatives?

The evaluation team asked the school staff, governors and Creatives which factors they felt had been important in helping their projects to work. There was considerable consistency in the responses across the 11 case study schools. The main factors were:

- The school coordinator's contribution
- Support from school leaders
- Willingness of school staff
- Creatives' attitudes and skills
- A genuine partnership between school staff, Creatives and young people
- Good organisation (joint planning, preparation and review)
- Creative Partnerships funding and support
- Project characteristics (including purpose, appeal, ownership, scope and quality)

The above factors centre on the importance of the key players in creating the right conditions for Creative Partnerships to thrive. The role of Creative Partnerships coordinator was pivotal. Successful Creative Partnerships coordinators were described as enthusiastic, committed, well organised and good at communicating with others. They had an ability to seek out opportunities, motivate colleagues and plan coherent programmes of work for the school. The coordinators in these schools were able to rely on support from their school leaders (especially the headteacher) who valued creativity, shared their vision for the initiative and understood that creative projects involved taking the risk that things may not work out quite as planned.

Participants felt that staff attitudes were an important contributory factor. Staff had to be willing to invest time and interest in the projects and to be flexible enough to alter their practice in order to accommodate project requirements. Similarly, Creatives needed to be committed to the projects and willing to work with the staff to ensure that projects met school needs and realised their potential.

Several of the participants spoke of the importance of 'true partnership' between all involved. This meant that everyone (school staff, young people and Creatives) had a stake in the project and a commitment to making it work. It also meant the active involvement of young people as creative individuals, not just following a formula laid down by adults.

Good organisation was identified as essential by almost all of the people we spoke to. One headteacher praised Creative Partnerships for recognising the need for comprehensive planning before the project, enabling the Creatives to meet the young people and understand how the school day works: 'I think planning is very important... We're not taking something off the shelf, we've developed the idea that it's a partnership'. One Creative working in another school commented: 'The planning stage is fundamental as to where your expertise links to activity. You can't just come in and do an activity, you have to mesh in.' Another offered the following advice to other Creatives considering working with Creative Partnerships: 'Plan well and have lots of energy, reflection and evaluation are important too.'

As mentioned earlier, it could be difficult for staff to find time to meet with Creatives to discuss their projects. Such meetings often had to take place outside of school hours and therefore relied to a large extent on the good will of school staff. Interestingly, Creatives working in two schools used the offer of food to encourage teachers to attend planning meetings. In one case, Creatives provided home-made cakes as an incentive, and in another they organised 'creative meals' (off-site meetings with dinner provided).

The resources and support provided by Creative Partnerships were acknowledged to be important in helping projects to work well. This included the level of funding (which one Creative referred to as 'a luxury context'). Creative Partnerships funding enabled schools to release coordinators to organise projects and schools to develop projects on a large scale (involving multiple Creative partners, longer-term involvements and a large number of young people and staff). This, in turn, was felt to have contributed to the depth and quality of the creative projects. As one Creative commented: 'For us the benefits have come from the luxury of working over a long period of time. ... What we've done is not new to us, but this time we've been able to build relationships with schools, pupils and parents that's given them ownership.'

Some participants acknowledged the support of Creative Partnerships staff as a contributory factor in their projects' success. For example, a Creative Partnerships development worker was considered to have contributed 'ideas and drive' to project work and the structure provided by the local Creative Partnerships team ensured that aims and plans were in place. A Creative working in another school said that the Creative Partnerships team had helped in providing a 'vision' for projects and in 'encouraging relationships to flourish without people being bludgeoned into doing things they didn't want to do'.

Some of the participants' comments related to the nature of the projects themselves. Participants felt that the most successful projects were well

planned, but not overly 'safe'. Creatives and teachers attempted to ensure that young people's interests were built into the projects and that attention was paid to the quality of the creative process, rather than attempting to focus exclusively on achieving an acceptable final product.

Several people referred to the importance of 'taking risks'. As one Creative said: 'To be really meaningful they [creative projects] have to be a little dangerous and here they [staff] have the confidence to accept that. They are not over-controlling in the planning stages and staff are constantly asked to consider the pupils.' The Creatives who worked most successfully with young people demonstrated and shared the creative process: 'We tried to show them [young people] the whole process of how we work and think about things'. The Creative Partnerships project approach was recognised to be quite different from the normal routine of school work in that it allowed a much greater freedom for experimentation and the contribution of young people's own ideas. This is not to say that creative products were considered to be unimportant, rather that the Creatives' methods of achieving a high quality outcome relied on applying processes and responding to participants' ideas and responses, rather than on pre-determining exactly what would take place at every stage of the project.

A6.7 What will be the legacy of Creative Partnerships in the case study schools?

We asked case study participants what they thought would be the legacy of Creative Partnerships in their schools. The legacy of Creative Partnerships was thought to reside in the following four areas:

- Raised awareness of creativity and creative teaching
- Higher profile for the arts
- Improved staff morale
- Networks and contacts.

The most common response to this question related to a raised awareness of creativity and creative teaching within the school. This was underpinned by the ability of staff and projects to embed creative practices within the school. It is important to note that professional development for teachers was built into most of the projects. This occurred as staff worked alongside Creatives in the classroom, but eight of the schools' projects involved separate CPD sessions in which teachers worked with Creatives. This enabled teachers to be confident in attempting creative projects themselves. One headteacher commented that teachers 'needed to develop their own creative skills if the

momentum is to be sustained'. One of the Creatives who had provided CPD for teachers stressed the importance of helping teachers to develop new skills:

I think it's a joint achievement. It's an achievement to do with the children and the teachers, to do with them extending their learning in a different way. As a drama person working with the teachers it is really important because it's about sustainability. One-off workshops are just a treat and don't actually add any skill to what's going on. Achievement is extending learning for the children and new skills for the teachers.

Interestingly, although not all projects were considered to have had artistic outcomes, the schools' involvement in Creative Partnerships was considered to have raised the profile of arts subjects. For example the headteacher and Creative Partnerships coordinator at one school hoped that the arts would be seen as important in their own right and as vehicles for promoting cooperation, problem-solving and learning 'at a deeper level'. Another school identified the potential of the arts to enliven areas of the curriculum that teachers found difficult to teach.

Other areas in which Creative Partnerships was thought to have a potential legacy related to the improved morale of staff, who had felt enthused by the projects and motivated to bring their own creativity and reflection to teaching. Staff also acknowledged the importance of the networks of contacts with creative partners and other schools that had been established through Creative Partnerships.

A6.8 Is Creative Partnerships sustainable?

When asked about sustainability, case study participants said that the level of funding they had received from Creative Partnerships meant that this type of activity was simply not sustainable without a comparative funding source.

In some cases, it was acknowledged that the amount of effort involved meant that projects of this kind would remain infrequent in schools, as a representative of a major art gallery said: 'The level of involvement and work [involved in this project] was too much for the teachers and that is not sustainable.'

The school staff we spoke to were committed to Creative Partnerships and convinced of its benefits. They felt that the spirit of Creative Partnerships would continue to be felt in their schools as long as key members of staff (such as the coordinator and the headteacher) remained. They wished to see

creativity become embedded into the school curriculum, and felt that it would do so, to the extent that it was part of the school's vision and/or promoted by government. However, involving creative partners had to be viewed as desirable, rather than a necessary part of school life: the schools' ability to involve Creatives in future was therefore highly dependent on the availability of specific funding for this purpose.

A6.9 Conclusions

The Creative Partnerships projects highlighted in the case studies were considered to have been successful in achieving, if not surpassing their aims. Prior to Creative Partnerships, school staff felt that the curriculum had become somewhat narrow in focus, it was compartmentalised into separate subjects, and that young people had not been able to demonstrate the full range of their capabilities. Creative Partnerships enabled schools to provide opportunities for young people (and staff) to explore their creativity, by working on demanding and enjoyable cross-curricular projects that paid attention to the quality of the learning process as well as emphasising the importance of the end result. Through working with Creatives, teachers could explore their own creativity, gain a new insight into the learning process and adopt different approaches in their own practice.

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Appendix 7

Main characteristics of partnership schools (report compiled in 2002)

A7.1 Introduction

This report considers the main characteristics of the schools taking part in Creative Partnerships (Creative Partnerships) in 12 Partnership areas in 2002. It provides three main types of information:

- a description of the Creative Partnerships schools in relation to their size and type
- a description of pupil performance at Creative Partnerships schools
- a description of challenging circumstances faced by Creative Partnerships schools.

A7.2 The Creative Partnerships areas

Creative Partnerships are based in 16 areas of England which score high on indices of social and economic deprivation. There was a phased introduction of Creative Partnerships, with 12 partnership areas beginning in September 2002. Four areas subsequently began Creative Partnerships activity (Bristol, Kent, Merseyside and Norfolk). This report focuses on the characteristics of schools in the first 12 Creative Partnerships areas.

A7.3 Source of data

The NFER uses information from various official sources (e.g. QCA and DfES) to create a database containing records for all schools in England, Northern Ireland, Scotland and Wales; this is known as the NFER Register of Schools (RoS). The RoS has been used to create this document. All data refers to the academic year 2001/2002. Our use of the term 'school' includes other educational establishments, such as Pupil Referral Units and sixth-form colleges. Many of the variables we have investigated do not apply to the one Creative Partnership Youth Centre; therefore this Centre has been excluded from this following discussion.

A7.4 About the Creative Partnerships Schools

There were 282 Creative Partnerships schools in the first 12 areas: 173 were in the pre-school or primary sector, 83 were in the secondary sector and 26 were in the special sector. The 12 Partnerships had a good spread of primary, secondary and special sector schools. The number of Creative Partnerships schools in each Partnership ranged from 14 to 35 (further details are shown in Table A7.1).

Table A7.1 Number of schools involved in the Creative Partnerships initiative

Creative Partnerships Area	No of schools	Creative Partnerships Area	No of schools
Barnsley/Doncaster/ Rotherham	25	Hull	14
Birmingham	26	Manchester/Salford	25
Black Country	24	Nottingham	23
Cornwall	35	Slough	25
Durham/Sunderland	23	South London	22
East London	20	Tees Valley	20

Size and type of Creative Partnerships school

- Creative Partnerships schools were fairly evenly distributed across school sizes; 99 were classified as ‘small’, 97 were ‘medium’ and 84 were ‘large’¹. (The size of two Creative Partnerships schools is unknown.)
- There were 173 Creative Partnerships primary and pre-schools. Of these, 140 had pupils in key stage 1 and 2. Fifteen Creative Partnerships schools taught only key stage 1, while 12 taught only key stage 2. Five pre-schools were taking part in the initiative. (The details of one primary sector school are unknown.)
- Seventy-four of the 83 secondary sector schools participating in Creative Partnerships were Comprehensive schools. A further five were Grammar schools, two were Secondary Moderns and two were ‘Other Secondary’.
- There were 26 special sector schools taking part in the Creative Partnerships initiative. Most of these catered for pupils of both primary and secondary ages but one was a nursery and one was a Pupil Referral Unit. Birmingham had the highest number of Creative Partnerships special sector schools (seven), followed by the Black Country (four).

Type of LEA

There are 150 local education authorities in England. According to the RoS, 47 are unitary authorities, 36 are metropolitan authorities, 34 are Counties and 33 are London Boroughs. Of the 282 Creative Partnerships schools, 108 were located in metropolitan authorities. A further 82 Creative Partnerships schools were situated in English unitary authorities. Fifty Creative Partnerships

¹ For primary schools, ‘small’ = less than 194 pupils, ‘medium’ = 194 to 317 pupils and ‘large’ = more than 317 pupils. For secondary schools, ‘small’ = less than 773 pupils, ‘medium’ = 773 to 1009 pupils and ‘large’ = more than 1009 pupils. For special schools, ‘small’ = less than 73 pupils, ‘medium’ = 73 to 104 pupils and ‘large’ = more than 104 pupils.

schools were in counties, while 42 Creative Partnerships schools were in London boroughs.

Specialist schools

Some of the Creative Partnerships schools had Beacon status or were designated specialist schools. Twenty-five Creative Partnerships schools (nine per cent) had Beacon status; 16 of these were primary sector schools, seven were secondary sector and two were in the special sector. A total of 26 Creative Partnerships schools (nine per cent) were classified as specialist schools. Twenty-three such schools were in the secondary sector and three were in the special sector. As might be expected, 17 Creative Partnerships schools specialised in the arts; interestingly however, six Creative Partnerships schools specialise in technology and three specialised in sport.

A7.5 Performance of pupils at Creative Partnerships schools

The national information provided by the ROS has been divided equally into 20 per cent bands (quintiles). Nationally, schools are evenly distributed across these five bands. From these divisions it is possible to see how Creative Partnerships schools compare with national levels of performance.

Performance at Key Stage 1 and 2

As can be seen from Table A7.2, the Creative Partnerships primary sector schools were not entirely representative of schools in England, in relation to their performance. Creative Partnerships schools were slightly over-represented in the lowest band of performance at both key stage 1 and key stage 2 (29 and 23 per cent of Creative Partnerships schools respectively). Ten per cent of the Creative Partnerships schools were in the highest band at key stage 2, and only eight per cent were in the highest band at key stage 1. (For most special schools, overall performance at key stage 1 is either inapplicable or unknown and therefore these schools are not included in Table 7.2.

Table A7.2 Overall performance (Creative Partnerships primary sector schools)

Overall performance (Primary sector)	Level	
	KS1	KS2
Lowest 20%	29%	23%
2nd lowest 20%	21%	21%
Middle 20%	14%	16%
2 nd highest 20%	8%	8%
Highest 20%	8%	10%
Not applicable	10%	11%
Not known	10%	11%
Total number of schools	155	152

Due to rounding, percentages may not always sum to 100

Performance at Key Stage 3 and Key Stage 4

As can be seen in Table A7.3, the 83 Creative Partnerships secondary schools were over-represented in the lowest band of performance both at key stage 3 and key stage 4 (48 and 42 per cent of Creative Partnerships schools respectively). Only ten per cent of the Creative Partnerships schools were in the highest band at key stage 3, and only eight per cent are in the highest band at key stage 4.

Table A7.3 Overall performance (Creative Partnerships secondary sector schools)

Overall performance (secondary sector)	Level	
	KS3	KS4
Lowest 20%	47%	41%
2nd lowest 20%	24%	27%
Middle 20%	13%	13%
2 nd highest 20%	6%	11%
Highest 20%	10%	8%
Total number of schools	83	83

Due to rounding, percentages may not always sum to 100

A7.6 Indicators of schools in challenging circumstances

We were able to consider two indicators of challenging circumstances: the proportion of pupils eligible for free school meals; and the proportion for whom English is an additional language.

Eligibility for Free School Meals

The data in Table A7.4 shows that the Partnership schools have a high percentage of children who are eligible for free school meals (51 per cent of Creative Partnerships schools are in the highest band). Few Creative Partnerships schools are in the lowest band – only three per cent of Creative Partnerships schools in total.

Table A7.4 Proportion of pupils eligible for free school meals in Creative Partnerships schools

Lowest 20%	2nd lowest 20%	Middle 20%	2nd highest 20%	Highest 20%	Not known	Total schools
3%	8%	14%	24%	51%	1%	282

Due to rounding, percentages may not always sum to 100

English as an additional language

Unlike key stage performance and eligibility for free school meals, the NFER thought it inappropriate to divide the EAL distribution into quintiles. This is because the distribution is skewed. Nationally, just over 50 per cent of schools have no pupils with EAL and only two per cent have 50 per cent or more such pupils. Therefore dividing the distribution into equal quintiles produces a category including a wide range of schools from those with very high levels of EAL to those with only two or three per cent EAL pupils. We have therefore provided a categorisation that takes the uneven distribution into account (see Table A7.5).

Table A7.5 Proportion of children with English as an additional language in Creative Partnerships Schools

Sample	None	1-5%	6-49%	50% plus	Not known	Total Schools
Creative Partnerships Schools	38%	18%	32%	10%	3%	282
All	51%	29%	14%	2%	4%	26329

schools in England

Due to rounding percentages may not always sum to 100

The table shows that over a third of Creative Partnerships schools do not have any pupils for whom English is an additional language. However, in the remaining Creative Partnerships schools, pupils with EAL comprise between six and 100 per cent of pupils. In comparison with the national picture, this suggests that there was a higher proportion of pupils with EAL in the Creative Partnerships sample of schools.

Appendix 8

Targets set for the initiative

A8.1 Creative Partnerships: Agreed targets

This document sets out the targets for Creative Partnerships as agreed by Arts Council England and DCMS.

A8.2 The Targets

- 1) Enhanced perception of the importance of culture and creativity in education among pupils, parents and cultural and creative organisations.
- 2) Enhanced understanding of the importance of culture and creativity in education and how it can contribute to raising standards among teachers, heads and governors and among LEAs and others involved in the delivery of education in the Creative Partnerships areas.
- 3) Improved learning outcomes for pupils actively involved in creative projects in the CPs [in terms of] motivation, self confidence, enjoyment, engagement with school, reduction in unauthorised absences, behaviour and knowledge and understanding.
- 4) Improved participation in cultural and creative activities – number of new out of hours/weekend opportunities and participation in out of hours/weekend activities.
- 5) Producing Creative Learners and the skills needed for the new economy: ability to generate new ideas, ability to build on the ideas of others, communication skills – sharing thinking and ability to work in teams.
- 6) Increased job satisfaction among teachers – sense of empowerment and confidence; freedom to innovate; creative teaching and improved pedagogy; number of INSET opportunities created for teachers; improved understanding of how creative and cultural activities can be integrated into the curriculum.
- 7) Increased participation of cultural and creative organisations and schools in joint projects [indicated by] number of young people/teachers/schools/cultural and creative organisations involved; number of sessions delivered by cultural and creative professionals; number of training and CPD opportunities created for cultural and creative organisations.

8) What is the impact of Creative Partnerships on arts, creative and cultural organisations in terms of their:

- Capacity to work with Creative Partnerships
- Education programmes and education practice
- Long-term, sustained involvement with current Creative Partnerships (i.e. the 16 'pilots')
- Potential to work with future (new) Creative Partnerships.

9) What is the impact of arts, creative and cultural organisations on Creative Partnerships in relation to:

- Creative learning opportunities within schools including off-timetable and out-of-hours
- Creative teaching practice within schools including off-timetable and out-of-hours
- Creative renewal opportunities and creative skills development for teachers
- Value added to the Creative Partnerships programme in general.

Appendix 9

Evaluation design, methods, samples and technical analysis

A9.1. Introduction

This appendix charts the development of the National Foundation for Educational Research (NFER) programme level evaluation of the Creative Partnerships (Creative Partnerships) initiative. It is divided into three sections. The first describes the context within which the research was located and its aims and provides an outline of the evaluation design and approaches taken as agreed between NFER, Arts Council England and Creative Partnerships. The second gives sample information and the final section provides a technical analysis.

A9.2. Context

In April 2002 the NFER was commissioned by Arts Council England/Creative Partnerships to conduct the national programme level evaluation of the 16 pilot Creative Partnership areas. There followed a period of negotiation between NFER and Arts Council England in relation to the targets set for the initiative as agreed by Arts Council England and the Department for Media, Culture and Sport. The reason for this was that the key focus of the evaluation was to assess the extent to which the initiative had met the targets (see Appendix 8) and these were being finalised at the time that the contract was awarded. The evaluation began in April 2002 and was completed in December 2004.

A9.3 Evaluation design

A methodology was developed that addressed the extent to which the agreed targets were being achieved. This methodology included visits to all Partnerships as well as questionnaire surveys of the main participant groups. In addition there were focus group interviews in all areas and case studies in a selection of 11 schools.

A9.4 Response rates

This section of the appendix outlines the response rates of the various elements of the programme level evaluation.

A9.4.1 Qualitative Data Collection

Interviews with Creative Directors

All 16 Creative Directors were interviewed once during the 2002/03 academic year and again during the autumn term, 2004.

Interviews with Programmers and Brokers

Interviews were held with 16 programmers and four brokers from 15 partnerships during the autumn term, 2004.

Interviews with Creatives

Interviews were held with 35 Creatives from all 16 partnership areas during the autumn 2002 and spring 2003 terms. A further round of interviews was held with 16 Creatives (one in each partnership area) during the summer term, 2004.

Interviews with Regional Director

The regional director was interviewed twice during the evaluation. Once in autumn 2002 and again in autumn 2004.

Interviews with other stakeholders

Interviews were held with 15 LEA/LA Officers in 15 of the 16 partnership areas during the autumn term, 2004.

Parent/Governor Focus Groups

Two rounds of parent/governor focus groups were held during the 2002/03 and the 2003/04 academic years.

Twenty parent/governor focus groups were held in 14 partnership areas during the summer and autumn terms of 2003. Fourteen were completed in the summer term and an additional six in the autumn term. Of these 20, 14 were held in primary schools, four in secondary schools and two in special schools. A second round of parent/ governor focus groups was held in the summer term, 2004. Twenty-six focus groups were held in all 16 partnership areas. Of these, 16 were held in primary schools, 7 in secondary schools and 3 in special schools.

In total, 46 focus groups were held during the summer terms of 2003 and 2004, with 218 parents, carers and governors taking part: 158 in primary schools; 46 in secondary schools and 14 in special schools.

Case Studies

Eleven schools were involved in case study activity during the 2003/04 academic year. Of these 11, five were held in infant/primary schools, five in secondary schools and one in a special school. In total, the NFER evaluation team spoke with 57 school staff, 23 Creative providers, 13 school governors and 130 young people.

A9.4.2 Quantitative Data Collection

A9.4.2.1 School Survey – Pupil Involvement Questionnaires

Pre-involvement questionnaires were distributed to a total of 10300 young people (5850 primary, 3950 secondary and 500 from special schools) in 15 partnerships during the autumn and spring terms of the 2003/04 academic year. The response rate to this initial survey was 63 per cent.

The mid-involvement survey was distributed to 6,452 young people (4049 primary, 2,256 secondary and 147 special) in the summer term 2003¹. A total of 4016 young people (2740 primary, 1174 secondary and 102 special) completed the questionnaire, giving a response rate of 62 per cent (this is calculated as a percentage of those young people who completed the pre-involvement questionnaire).

In April 2004, post-involvement questionnaires were distributed to 4810 young people (2,559 primary and 2251 secondary school pupils) who completed either a pre- or mid-involvement questionnaire in all 16 partnership areas, with the exception of young people in special schools². In addition, those young people who were in Year 6 or Year 11 at the time they completed either the pre- or mid-involvement questionnaire were removed from the post-involvement sample as they had moved schools in the intervening period. A total of 2466 young people completed the questionnaire (1709 primary and 757 secondary), giving a response rate of 38 per cent (this is calculated as a percentage of those young people who had completed the pre-involvement questionnaire).

¹ In one partnership area, pupil questionnaires were distributed in the spring term 2004 rather than the summer term, 2003.

² In April 2004, it was agreed by Arts Council England and Creative Partnerships, that young people from special schools would be omitted from the post-involvement pupil survey.

9.4.2.2 School Survey

Pre-involvement school questionnaires were distributed to 351 schools (219 primary, 103 secondary, 29 special) in 15 partnerships during the autumn and spring terms of the 2002/03 academic year. 259 schools completed the questionnaire (166 primary, 76 secondary and 17 special), giving a response rate of 74 per cent.

In the summer term 2003³, a mid-involvement survey was distributed to all those schools which had been sent a pre-involvement questionnaire. The initial response rate was 34 per cent. Following reminder activity, 138 questionnaires were returned (104 primary, 27 secondary and 7 special), giving a response rate of 39 per cent. This figure is calculated as a percentage of those schools who were sent the pre-involvement questionnaire.

One partnership area received the pre-involvement school questionnaires in early spring 2004. Six questionnaires were sent to Creative Partnerships schools and three were returned.

In April 2004, post-involvement school questionnaires were distributed to all 357⁴ Creative Partnerships schools included in the evaluation sample. 251 schools returned questionnaires (157 primary, 71 secondary and 23 special) giving a response rate of 69 (this calculated as a percentage of the original sample of 351).

Can these samples be considered to be representative?

There are some well established principles involved in drawing a sample (Cochran, 1963). The sample population (the first schools to be involved in Creative Partnerships in 16 areas) should coincide with the target population (schools involved in Creative Partnerships). The purpose and relevance of the data to be collected should be established and the instruments used should be appropriate. Where possible, existing measures (which have been trialled on similar populations) should be used. The response rate is another important consideration. The importance of achieving a high response rate is related to the size of the sample: smaller samples require a larger response rate as a basis for generalisation, whereas larger achieved samples are less likely to be prone to bias.

³ One partnership area received pre-participation educational organisation questionnaires early in the spring term, 2004.

⁴ The initial educational organisation sample of 351 was increased to 357 when one of later starting partnership areas (with six schools) became involved in the programme level evaluation.

Information on sample sizes (Innonet.org, 2003) shows that the samples achieved in this evaluation are sufficient to yield a 90 per cent chance that, if the total population were sampled, their views would generally be the same as those included in the sample. For example in the case of the educational organisation questionnaire the sample size we achieved is sufficient to yield a chance of at least 90 per cent that the response given will be within six per cent of the views of the total population. We also compared the characteristics of schools responding to the pre-questionnaire with those of the smaller sample responding to both the pre- and mid-participation questionnaire. The analysis showed that the samples were broadly comparable in relation to: geographical region, school type and percentage of pupils eligible for free school meals.

Because of the large samples involved, we are confident that the samples of responding schools and of primary and secondary pupils are representative of Creative Partnerships schools in the sample as a whole.

A9.4.2.3 Creatives questionnaire

In the spring of 2003 each partnership was asked to nominate up to 20 Creatives with whom they had worked most closely. A questionnaire was distributed to 249 Creatives from all partnership areas, in the summer of 2003. Of the 249, 161 were returned, giving a response rate of 65 per cent.

In autumn 2003, each partnership was asked to nominate at least 20 Creatives with who they were still working, or who had worked on Creative Partnerships activities but were no longer involved. A questionnaire was distributed to 318 Creatives in the summer of 2004. Twenty eight individuals were removed from the sample as they were not Creatives, leaving a sample of 290. Of the 290, 168 were returned, giving a response rate of 58 per cent (this calculated as a percentage of the 290 eligible Creatives).

A9.4.2.4 Attendance data collection

Attendance data sheets were distributed to 348 Creative Partnerships schools in all 16 partnership areas in the spring term of 2003. The initial attendance data sheet covered the autumn 2002 and spring 2003 period. Subsequent attendance data sheets were distributed to schools on a termly basis. As with the educational organisation and pupil questionnaires, initial response rates were raised due to reminder activity. The response rates for attendance data sheet activity from the autumn 2002/spring term 2003 to the summer term 2004, are shown in Table A9.1.

Table A9.1 Response rate for attendance data sheet activity

Term	Response %
Autumn 2002/Spring 2003	49
Summer 2003	39
Autumn 2003	64
Spring 2004	65
Summer 2004	61

A9.5 Technical Analysis

A9.5.1 Changes in responses to items

The tables below show the changes in attitudes of students and staff in the time between the pre and post participation attitudinal questionnaires. They show for each statement the number of people agreeing with a statement at each point in time. They also show the number of people who have increased and decreased their level of agreement with each given statement. A change in level of agreement includes both changes in opinion (e.g. previously unsure but now agree) and changes in level of opinions (e.g. strongly disagree before but now only disagree). The comparison of the numbers can be used to provide measures of statistical significance. If there has been no real change in attitudes over the period of time we would expect the number of people who have increased agreement to be similar to the number who have decreased agreement. The statistical technique used to test for the significance of the observed difference is called a non-parametric sign test.

A9.5.1.1 Primary School Questionnaire

Table A9.2 below shows the differences between pupils' responses to the pre questionnaire and the post questionnaire. Statistics are based on responses from 1709 primary school students.

Table A9.2 Changes in responses for the questionnaire to Primary pupils (pre/post)

Statement	% agree (pre)	% agree (post)	Number increasing level of agreement	Number decreasing level of agreement	Asymptotic Significance
How often have you visited the following places in the past year...					
A zoo, aquarium or wildlife park	75.0	73.7	472	623	0.000
A place where they play professional sports	54.6	60.4	532	399	0.000
A museum or art gallery	68.0	69.2	535	577	0.219
A theatre	63.0	67.3	544	550	0.880
A cinema	85.5	92.6	509	382	0.000
A public library	73.4	71.2	450	539	0.005
A place where they play live music	49.1	51.3	467	486	0.560
A theme/adventure park	77.6	80.3	554	560	0.881
What do you think schools should help people do?					
Help people to be creative	82.6	86.4	223	174	0.016
Help people to use their imagination	79.8	84.1	245	189	0.008
Help people to think of different ways to solve problems	83.9	83.3	195	221	0.220

Help people to invent new things	75.4	70.9	266	359	0.000
Help people to find out what they are good at	85.8	88.6	181	146	0.060
What do you think YOUR school helps you to do?					
Helps me to be creative	78.8	78.3	243	260	0.476
Helps me to use my imagination	75.6	76.0	280	273	0.799
Helps me to think of different ways to solve problems	77.4	77.0	263	279	0.519
Helps me to invent new things	60.8	50.0	341	529	0.000
Helps me to find out what I'm good at	81.3	79.9	219	268	0.030

Table A9.3 below shows the differences between pupils' responses to the mid questionnaire and the post questionnaire. Statistics are based on responses from 1399 primary school students.

Table A9.3 Changes in response for the questionnaire to primary pupils (mid/post)

Statement	% agree (mid)	% agree (post)	Number increasing level of agreement	Number decreasing level of agreement	Asymptotic Significance
How often have you visited the following places in the past year...					
A zoo, aquarium or wildlife park	75.8	73.8	377	494	0.000
A place where they play professional sports	55.0	60.0	389	308	0.002
A museum or art gallery	68.6	69.5	408	431	0.448
A theatre	64.8	68.0	409	436	0.371
A cinema	85.8	92.5	409	288	0.000
A public library	72.6	70.8	355	421	0.020
A place where they play live music	49.2	50.7	352	385	0.239
A theme/adventure park	78.5	79.9	374	443	0.017
What do you think schools should help people do?					
Help people to be creative	81.4	86.3	169	123	0.008
Help people to use their imagination	80.8	84.1	176	149	0.149
Help people to think of different ways to solve problems	80.4	83.8	188	150	0.044

Help people to invent new things	73.4	70.6	215	278	0.005
Help people to find out what they are good at	85.9	88.6	137	114	0.165
What do you think YOUR school helps you to do?					
Helps me to be creative	75.8	78.2	200	189	0.612
Helps me to use my imagination	73.5	75.8	225	203	0.310
Helps me to think of different ways to solve problems	74.4	77.0	222	205	0.439
Helps me to invent new things	56.0	49.5	279	383	0.000
Helps me to find out what I'm good at	78.4	78.9	206	209	0.922

A9.5.1.2 Secondary School Questionnaire

Table A9.4 below shows the differences between pupils' responses to the pre questionnaire and the post questionnaire. Statistics are based on responses from 757 secondary school students.

Table A9.4 Changes in response for the questionnaire to secondary pupils (pre/post)

Statement	% agree (pre)	% agree (post)	Number increasing level of agreement	Number decreasing level of agreement	Asymptotic Significance
How often have you visited the following places in the past year...					
A zoo, aquarium or wildlife park	63.5	53.4	142	291	0.000
A place where they play professional sports	56.0	60.5	210	173	0.066
A museum or art gallery	53.4	53.9	196	209	0.551

A theatre	51.9	58.5	235	173	0.003
A cinema	89.4	94.2	210	160	0.011
A public library	75.8	65.1	137	308	0.000
A place where they play live music	57.3	69.7	276	162	0.000
A theme/adventure park	83.4	81.6	177	288	0.000
What do you think schools should help people do?					
Help people to be creative	88.6	91.1	63	43	0.065
Help people to use their imagination	89.4	90.6	59	49	0.386
Help people to think of different ways to solve problems	89.0	88.9	57	55	0.925
Help people to invent new things	76.5	75.0	103	118	0.346
Help people to develop as individuals	80.7	86.3	109	68	0.003
Help people to learn about their own culture	74.0	75.0	129	109	0.218
Help people to learn about other people's cultures	70.8	70.9	134	133	1.000
Help people to find out what they are good at	90.6	93.5	54	33	0.032
What do you think YOUR school helps you to do?					
Helps me to be creative	75.7	66.7	99	165	0.000
Helps me to use my imagination	75.2	66.1	104	168	0.000

Helps me to think of different ways to solve problems	70.1	64.3	131	171	0.025
Helps me to invent new things	39.8	35.4	191	242	0.016
Helps me to develop as individuals	62.7	59.4	156	188	0.095
Helps me to learn about their own culture	52.8	48.6	174	197	0.253
Helps me to learn about other people's cultures	69.7	64.2	128	176	0.007
Helps me to find out what I'm good at	76.2	68.3	105	165	0.000

Table A9.5 below shows the differences between pupils' responses to the pre questionnaire and the post questionnaire. Statistics are based on responses from 592 secondary school students.

Table A9.5 Changes in response for the questionnaire to secondary pupils (mid/post)

Statement	% agree (mid)	% agree (post)	Number increasing level of agreement	Number decreasing level of agreement	Asymptotic Significance
How often have you visited the following places in the past year...					
A zoo, aquarium or wildlife park	56.9	53.5	124	174	0.005
A place where they play professional sports	55.7	59.8	157	133	0.177
A museum or art gallery	47.0	52.7	167	137	0.096
A theatre	48.3	57.1	168	116	0.002
A cinema	91.4	93.6	137	115	0.186
A public library	72.6	64.4	126	205	0.000

A place where they play live music	59.5	69.3	208	137	0.000
A theme/adventure park	79.2	81.3	156	180	0.210
What do you think schools should help people do?					
Help people to be creative	84.0	91.2	57	23	0.000
Help people to use their imagination	85.6	91.0	55	32	0.018
Help people to think of different ways to solve problems	83.6	89.4	65	43	0.043
Help people to invent new things	72.1	75.0	91	79	0.399
Help people to develop as individuals	78.5	87.3	81	41	0.000
Help people to learn about their own culture	72.1	75.5	93	85	0.600
Help people to learn about other people's cultures	66.9	71.6	105	82	0.108
Help people to find out what they are good at	88.0	94.1	48	24	0.007
What do you think YOUR school helps you to do?					
Helps me to be creative	65.5	66.0	103	109	0.731
Helps me to use my imagination	67.1	63.9	91	118	0.072
Helps me to think of different ways to solve problems	61.3	64.7	119	103	0.314
Helps me to invent new things	36.7	34.3	130	169	0.028

Helps me to develop as individuals	60.0	59.3	118	142	0.154
Helps me to learn about their own culture	52.0	49.8	140	150	0.597
Helps me to learn about other people's cultures	67.4	64.2	104	133	0.069
Helps me to find out what I'm good at	70.4	66.9	88	121	0.027

A9.5.2 Changes in attitude scales

Previous work with the primary and secondary questionnaires developed numerical scales measuring certain aspects of students' attitudes. The scales are formed from the responses to a number of specific items within questionnaires. The tables show the mean score for each scale at each time point and the statistical significance of the difference. All comparisons only use students where we have data for each time point being investigated. The responses of students at one time point are compared to the responses of the same students at an earlier time point. Statistical tests of the significance of the changes in these scales across the two time points were done using a *paired samples t-test*.

Tables below show differences comparing the post questionnaire to both the pre questionnaire and the mid questionnaire. As noted in previous reports it is possible that seasonal factors may affect pupils' responses. The comparison of mid and post questionnaires should be less affected by this since they were completed at roughly the same time of year in each case.

A9.5.2.1 Primary School Questionnaire

Table A9.6 below shows the differences between pupils' responses to the pre questionnaire and the post questionnaire. Statistics are based on responses from 1709 primary school students.

Table A9.6 Changes in primary pupils' attitudes (pre/post)

Description of scale	Mean Score (pre)	Mean Score (post)	Significance
• Organised problem solving	7.60	7.73	0.003
• Attitude to schoolwork	8.26	8.05	0.000
• Effort and motivation at school	8.40	8.25	0.000
• Social confidence	7.45	7.77	0.000
• Confidence in class	7.47	7.43	0.576
• Interest in other cultures	7.57	7.75	0.007

Table A9.7 below shows the differences between pupils' responses to the mid questionnaire and the post questionnaire. Statistics are based on responses from 1399 primary school students.

Table A9.7 Changes in primary pupils' attitudes

Description of scale	Mean Score (mid)	Mean Score (post)	Significance
Organised problem solving	7.58	7.69	0.010
Attitude to schoolwork	8.03	8.09	0.225
Effort and motivation at school	8.14	8.29	0.000
Social confidence	7.44	7.75	0.000
Confidence in class	7.39	7.37	0.699
Interest in other cultures	7.61	7.71	0.160

Taking these two tables together it is possible to infer that pupils have improved their attitudes in terms of *Organised Problem Solving*, *Effort and motivation at school*, *Social confidence* and *Interest in other cultures*. Also when compared to the mid questionnaire (so that the comparison is less

affected by seasonal factors) there are no significant decreases in any scales. Whether the improvements that we see have come as a direct result of involvement in Creative Partnerships is impossible to infer with certainty due to lack of a comparison group.

A9.5.2.2 Secondary School Questionnaire

Table A9.8 below shows the differences between pupils' responses to the pre questionnaire and the post questionnaire. Statistics are based on responses from 757 secondary school students.

Table A9.8 Changes in secondary pupils attitudes (pre/post)

Description of scale	Mean Score (pre)	Mean Score (post)	Significance
Organised problem solving	8.15	8.15	0.971
Attitude to schoolwork	8.20	7.73	0.000
Effort and motivation at school	8.59	8.19	0.000
Social confidence	7.81	7.91	0.111
Non-instrumental attitude	6.8	6.92	0.121
Confidence in class	7.78	7.68	0.189
Attitude to teams	7.77	7.42	0.002
Interest in other cultures	7.33	7.63	0.001

Table A9.9 below shows the differences between pupils' responses to the pre questionnaire and the post questionnaire. Statistics are based on responses from 592 secondary school students.

Table A9.9 Changes in secondary pupils' attitudes (mid/post)

Description of scale	Mean Score (mid)	Mean Score (post)	Significance
Organised problem solving	8.15	8.22	0.221
Attitude to schoolwork	7.85	7.77	0.175
Effort and motivation at school	8.41	8.22	0.002
Social confidence	7.78	7.98	0.002
Non-instrumental attitude	6.91	6.93	0.738
Confidence in class	7.83	7.74	0.219
Attitude to teams	7.60	7.40	0.078
Interest in other cultures	7.45	7.71	0.009

Taking these two tables together it is possible to infer that pupils have improved their attitudes in terms of *Interest in other cultures* and *Social confidence*. Also when compared to the mid questionnaire (so that the comparison is less affected by seasonal factors) the only significant decreases in any scales is seen with regard to *Effort and motivation at school*. As noted in previous reports this decrease could be as a result pupils ageing. Whether any of the changes that we see have come as a direct result of involvement in Creative Partnerships is impossible to infer with certainty due to lack of a comparison group.

A9.5.3 The influence of age and time of year on changes in pupils' attitudes

The above analyses showed evidence of significant declines in several of the pupil attitude scales. An obvious question to ask is whether these attitudes have changed simply because pupils have got older between the two time points when questionnaires were distributed.

In looking at this question we took advantage of the fact that pupils with a range of ages completed the questionnaires at each time point. Therefore we can look across all our data and analyse the extent to which attitudes were correlated with the age of pupils. This analysis was done using *multilevel modelling*.

Multilevel modelling is a development of regression analysis that allows us to take account of the fact that responses are associated with pupils (i.e. because pupils responded more than once) and the different responses that pupils make are correlated with one another. It also took into account the fact that groups of pupils attended the same school (and that these pupils would be expected to have more similarities in their responses than pupils from other schools). Taking account of these factors allows us to make accurate statements regarding the significance of changes in attitudes. The age of pupils could be included as an adjusting factor where appropriate. The analysis sought to clarify the extent of any changes in attitudes over and above what would be expected given the fact that pupils had got older during the evaluation period (Autumn 2002 to Summer 2004).

The date of birth of each pupil had been collected as part of the pre-questionnaire. Unfortunately the exact dates on which pupils completed each questionnaire were not recorded and so we are reliant on estimating these dates based upon the months when questionnaires were sent to schools. The lack of precision means that this analysis should be considered as exploratory rather than conclusive. It should also be noted that differences between pupils of different ages do not necessarily describe how pupils mature over time or from different starting points.

The tables below show the raw difference in the scales (the difference between the responses to the pre- and post-involvement questionnaire) and how these differences change when adjusted for changes in pupils' age. However, we should point out that the survey data was collected at different times of year (autumn 2002 and summer 2004). This raises questions about the influence of 'seasonal effects' (for example, pupils' attitudes may be expected to be more negative at the end of the school year, when tiredness and exam pressure could be an issue). We have therefore included a comparison between the mid- and post-participation questionnaire responses, because the information for these two surveys was collected at the same time of year.

The analysis focussed on all pupils who had completed more than one of the questionnaires. The tables below show the raw difference in the scales and how this difference is affected when changes in age are taken account of. Results are only shown for cases where the partial correlation between the scale and age had an absolute value greater than 0.03. In cases where the correlation was less than this, we can conclude that adjusting for age had no real effect.

Table A9.10 Relationship between age and primary pupils' attitudes

Description of scale	Partial correlation with approximate age in months	Raw difference in scales	Significance (p)	Age adjusted difference in scales	Significance (p)
Pre- to post-involvement					
Organised problem solving	0.041	-0.13	0.003	-0.02	0.869
Attitude to schoolwork	-0.053	0.22	0.000	0.06	0.587
Social confidence	0.033	-0.31	0.000	-0.20	0.095
Confidence in class	0.052	0.03	0.576	0.22	0.093
Interest in other cultures	-0.077	-0.19	0.007	-0.50	0.001
Mid- to post-involvement					
Organised problem-solving	0.041	-0.12	0.010	-0.06	0.410
Attitude to schoolwork	-0.053	-0.06	0.225	-0.14	0.075
Social confidence	0.033	-0.32	0.000	-0.26	0.004
Confidence in class	0.052	0.02	0.699	0.11	0.260
Interest in other cultures	-0.077	-0.10	0.160	-0.33	0.002

Based on responses from 1709 primary pupils.

Five of the six attitude scales derived from the primary pupil questionnaire were found to have a relationship with children's age. There were different influences for particular scales: attitudes to *Organised problem-solving*, *Social confidence*, and *Confidence in class* became more positive with age, whereas *Attitude to schoolwork* and *Interest in other cultures* became less positive as primary school children grew older.

It can be seen that *Organised problem solving* has a positive correlation with age (that is, it tends to increase as pupils get older). The extent of the influence of age on this scale is such that it accounts for most of the positive change in attitudes between the pre- and post-involvement stage. The same is true for the observed improvements in children's *Social confidence* (i.e. that most of the improvement was related to the fact that children were older when they completed the post-involvement questionnaire).

Attitude to Schoolwork had a negative correlation with age, but much of the decline in scores on this scale since the pre-involvement survey can be explained by the fact that pupils were older at the post-involvement stage.

The factor measuring *Interest in other cultures* showed evidence of a positive change, at both the mid- and post-involvement stage. As older pupils tended to have more negative attitudes, this implies that the real change in attitudes was even more positive than we had previously calculated.

Taking account of pupils' age had little influence on changes in their *Confidence in class*.

The following table shows an analysis of the relationship between age and scores on the attitude scales for secondary pupils.

Table A9.11 Relationship between age and secondary pupils' attitudes

Description of scale	Partial correlation with approximate age in months	Raw difference in scales	Significance (p)	Age adjusted difference in scales	Significance (p)
Pre- to post-involvement					
Attitude to schoolwork	-0.050	0.47	0.000	0.37	0.000
Non-instrumental attitude	0.089	-0.12	0.121	0.08	0.488
Confidence in class	-0.064	0.10	0.189	-0.06	0.591
Mid- to post-involvement					
Attitude to schoolwork	-0.050	0.09	0.175	0.00	1.000
Non-instrumental attitude	0.089	-0.03	0.738	0.10	0.306
Confidence in class	-0.064	0.09	0.219	0.00	1.000

Based on responses from 757 secondary pupils.

Three of the eight attitude scales derived from the secondary pupil questionnaire were found to have a relationship with age. Older pupils tended to have less positive attitudes in relation to *Attitude to schoolwork* and *Confidence in class*. On the other hand, older pupils tended to score higher on *Non-instrumental attitude*.

Although these scales showed a significant relationship with age, the analysis suggests that changes in attitudes between pre- and post-involvement surveys

were not heavily influenced by the fact that pupils were older when they completed the post-involvement questionnaire. None of the scales explored here showed evidence of a significant change between the mid- and post-involvement questionnaire and this situation was not affected by adjusting for age.

A9.5.3.1 Seasonal effects on pupils' attitudes

Another question that arises from the changes in attitudes between the two time points is the extent to which the attitudes are affected by the time of year when the questionnaire was completed. In exploring this question we take advantage of the fact that certain schools returned questionnaires from both the pre and mid-involvement questionnaires later in the year than others, principally because their schools started Creative Partnerships activity later, but also due to late returns. For the pre-involvement questionnaire most pupils completed their questionnaires around November 2002, and some completed the questionnaires in March 2003. Similarly, some pupils completed the mid-involvement questionnaire around June 2003 and others completed the questionnaire in October 2003.

In order to look for possible seasonal effects, a comparison of pupils completing each questionnaire at different time points was made. It should be noted that since late respondents tended to be clustered within a few partnerships this analysis should be viewed as exploratory rather than conclusive. The design of the samples was never intended to explore this and so the reliability of conclusions given here is open to question. Statistical tests of significance are done in this case using *univariate analysis of variance*. Analysis was not done for the secondary mid-involvement questionnaire as there were very few late respondents in this case. Note that data from all pupils who returned a pre-involvement questionnaire has been included in this analysis even if they did not return a mid-involvement questionnaire. As a result, responses quoted here for the pre-involvement questionnaire may not match numbers given elsewhere.

Table A9.12 Responses to the pre-involvement questionnaire from primary pupils

Description of scale	Mean Score (November)	Mean Score (March)	Significance
Organised problem solving	7.65	7.50	0.057
Attitude to schoolwork	8.30	7.75	0.000
Effort and motivation at school	8.39	8.13	0.000
Social confidence	7.50	7.44	0.531
Confidence in class	7.56	7.36	0.048
Interest in other cultures	7.54	7.14	0.001

Based on responses from 3460 primary pupils in November 2002 and 589 responses from primary pupils in March 2003.

Table A9.13 Responses to the mid-involvement questionnaire from primary pupils

Description of scale	Mean Score (June)	Mean Score (October)	Significance
Organised problem solving	7.54	7.61	0.420
Attitude to schoolwork	7.93	7.68	0.008
Effort and motivation at school	8.13	7.85	0.001
Social confidence	7.45	7.49	0.768
Confidence in class	7.37	7.40	0.784
Interest in other cultures	7.47	7.01	0.001

Based on responses from 2259 primary pupils in June 2003 and 418 responses from primary pupils in October 2003.

Table A9.14 Responses to the pre-involvement questionnaire from secondary pupils

Description of scale	Mean Score (November)	Mean Score (March)	Significance
Organised problem solving	8.05	7.65	0.000
Attitude to schoolwork	8.05	7.53	0.000
Effort and motivation at school	8.17	7.77	0.000
Social confidence	7.78	7.51	0.016
Non-instrumental attitude	6.48	6.76	0.032
Confidence in class	7.79	7.54	0.070
Attitude to teams	7.62	7.49	0.486
Interest in other cultures	7.14	6.57	0.001

Based on responses from 1969 secondary pupils in November 2002 and 287 responses from secondary pupils in March 2003.

For the primary school data attitude to school work, effort and motivation at school and interest in other cultures showed a consistently significant variation with month of collection. For the secondary school data all attitudes other than attitude to teams and confidence in class show significant variation with the month of collection. In terms of the exact effect of different times of year, no clear conclusions emerge. However, the fact that such variation is evident opens up the possibility that results comparing pre- and mid-involvement responses have been affected by seasonal variation in attitudes.

The comparison between the pre-, mid- and post-involvement survey data provides some further insights into this issue. If the types of changes between the pre- and post-involvement surveys are very different to those between the mid- and post-involvement surveys, this could be due to the fact that the questionnaires were administered at different times of year.

References

COCHRAN, W.G. (1963). *Sampling Techniques*. New York, NY: John Wiley & Sons.

Website

Innovation Network

http://www.innonet.org/resources/sample_int.cfm
