

Dadansoddi ar gyfer Polisi



Analysis for Policy



Llywodraeth Cymru
Welsh Government

SOCIAL RESEARCH NUMBER:

40/2017

PUBLICATION DATE:

20/07/2017

Evaluation of the Creative Learning through the Arts Programme

Report 1: Theory of Change

Mae'r ddogfen yma hefyd ar gael yn Gymraeg.

This document is also available in Welsh.

Evaluation of the Creative Learning through the Arts Programme Report 1 Theory of Change

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

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Glossary

Acronym/ Key word	Definition
ATLAC	Arts as a Tool for Learning Across the Curriculum (Scotland)
CAPE	Chicago Arts Programme in Education
CCE	Creativity, Culture and Education (an international foundation dedicated to unlocking the creativity of children and young people in and out of formal education).
CCiSS	Cultural Coordinators in Scottish Schools (Scotland)
CP	Creative Partnerships (England)
CPD	Continuous Professional Development
CSC	Central and South Wales Education Consortium
EAS	South East Wales Education Consortium
eFSM	Eligible for free school meals
ERW	South West and Mid Wales Education Consortium
GwE	North Wales Education Consortium
ITT	Initial Teacher Training
LAs	Local Authorities
LCS	Lead Creative Schools
NFER	National Foundation for Educational Research
OECD	Organisation for Economic Cooperation and Development
REC	Regional Education Consortium
RSA	Royal Society for the encouragement of Arts, Manufactures and Commerce
SDP	School Development Plan
SIP	School Improvement Plan

1. Summary

1.1 Launched in March 2015, the *Creative Learning Through the Arts* programme is a partnership between Arts Council of Wales and the Welsh Government. The programme is managed by a team within the Arts Council of Wales, under the direction of the Director for Engagement and Participation. It is supported by equal investments of Arts Lottery and Welsh Government Department for Education and Skills funding, totalling £20m over five years.

1.2 The initiative consists of two strands of activity:

- strand 1, the *Lead Creative Schools scheme*, is focused on improving attainment through creativity. It is an intensive intervention that involves teachers, 'Creative Agents' and 'Creative Practitioners' working together to deliver a creative approach to learning. It is anticipated that the scheme will support around a third of schools in Wales over the 5-year lifetime of the programme
- strand 2, the *All-Wales Arts and Education Offer*, includes a range of different activities designed to increase and improve opportunities for teachers, learners, artists and arts/cultural/heritage organisations to work together. This includes an online Arts and Creative Learning Portal, Regional Arts and Education Networks, Local Arts Champions and an 'Experiencing the Arts' fund.

1.3 This is a first report on an independent evaluation of the Creative Learning Through the Arts programme. Broadly, its purpose is to examine the process, impact and value for money of the programme. This report, produced in the early stages of the programme, explores the changes (or outcomes) that it is anticipated Creative Learning Through the Arts will generate and how we can measure those changes. It does this by considering the Theory of Change¹ which underpins the programme (Chapter 2), the rationale for the intervention (Chapter 3) and by setting out the programme design and delivery structure (Chapter 4). Essentially, this report provides the foundation upon which subsequent phases of the evaluation will build.

¹ A Theory of Change can be described as a roadmap that outlines the things (intermediary outcomes) that need to happen in order to achieve the final outcome.

Key findings: Theory of Change

- 1.4 The key stages in the Theory of Change for Strand 1, the Lead Creative Schools scheme, are:
- the pupils (learners) participating in the classes / activities benefit directly from that experience
 - the teachers working with the Creative Agents and Practitioners to design and then deliver sessions benefit from that experience and observe the benefit to the learners
 - other teachers within the school observe the benefit to pupils and, as a result, adopt the same or a similar approach
 - senior management of the school observe the benefit of the approach and, as a result, increase the emphasis on learning through creativity within the school
 - policy makers observe the benefit of the approach and, as a result, increase the emphasis, within policy, on learning through creativity.
- 1.5 Essentially, the above is a 'proof of concept' approach; the intervention is used to demonstrate that pupils benefit from the approach, and the other outcomes follow on from there. The hypothesis is that the lack of 'proof' that the creative approaches do indeed work is limiting (or even blocking) the potential implementation of such approaches in schools in Wales.
- 1.6 Strand 2 (the All-Wales Arts and Education Offer) is a far broader and less targeted intervention; the focus is on creating 'opportunities', whereas the Lead Creative Schools scheme is tasked with a very specific final outcome: improving pupil attainment. A critical element of the Theory of Change for Strand 2 is that at least a basic level of understanding of creativity as a learning tool by teachers, and within schools generally, is a pre-requisite to their effective participation. There is also reliance, within the theory, on the teachers and the schools implementing what they have learned as a result of participating in the intervention.

1.7 Five groups of potential beneficiaries have been identified, and this report considers how each of these groups will (in theory) change as a result of Creative Learning Through the Arts. We have not included here 'policy makers'; they will not be a primary focus of this evaluation for the time being.



1.8 The result of this evaluation will be a series of indicators of change related to each one of the 'beneficiary groups'. Importantly, these include indicators for a number of intermediary outcomes which can be used to assess the progress that Creative Learning Through the Arts is making towards achieving the final goals of the programme.

Key findings: Programme Rationale

1.9 The rationale for the programme is explored through a review of policy along with literature associated with programmes which are similar to Creative Learning Through the Arts. The conclusion reached was that there are a number of 'condition setting' phases to pass through before the real value of creative teaching and learning can be unlocked, highlighting that risks and contingencies should be considered through a formative evaluation process. For example we know that:

- without the correct application and selection processes there can be mismatched expectations between schools and artists which put at risk project planning
- without adequate planning processes and support it is possible for creative teaching to be misconstrued and for learning outcomes to become loosened or detached from creative inputs, losing the sense of intent and causation which is crucial to success
- without sufficient external expertise to support delivery phases some of the educational challenges arising from creative learning can seem overwhelming, leading to teacher disengagement and artist dominance
- without adequate reflection and mechanisms for shared learning between artists and teachers, much of the understanding that can lead to sustainable changes to practice can be lost

- without an understanding of the culture shift involved in using creative approaches to teaching and learning, inadequate time is given during the early phases of a programme for schools, teachers and pupils to build new norms, thereby jeopardising longer term aims associated with attainment
- without senior leadership buy-in, without a culture of teacher development, without high quality input from creative professionals and without creative strategies to improve pupils' disposition to learning there is unlikely to be enough momentum generated to achieve the programme's high level goals.

1.10 This is not an exhaustive list, but it does point to the lessons to be drawn from the research and of course, the pitfalls to be avoided in the design and delivery of Creative Learning Through the Arts.

1.11 A key finding is that we need to understand what we should expect to see six months in, as opposed to six years down the line. We should not, for example, be rushing to look for signs of impacts on nationwide pupil attainment too soon - when other sorts of indicator are more significant early on and could be important precursors to later impacts at pupil level.

Key findings: Programme Design and Delivery

1.12 The overview of the design and delivery of the programme outlines the progress that has been made to date and also underlines the assumptions that have been made which the evaluation will need to review as the programme progresses. These assumptions include:

Strand 1: Lead Creative Schools

- Schools want to participate and will apply to be a Lead Creative School.
- Schools have the correct motivation for applying (to pilot creative approaches to learning rather than to attract 'replacement' funding).
- Creative Agents and Practitioners, with the correct skills set, can be identified, recruited and (if necessary) developed.
- Creative Practitioners and teachers can effectively work together.
- Teachers want, and have the ability and an opportunity, to participate in the scheme – does the appetite to participate filter down beyond senior management / those who applied for the scheme?
- Two years is adequate in order to achieve a positive outcome for learners and to ensure that any change generated is embedded in the approach of the teachers and within the school.

- Senior management support in participating schools will be forthcoming or can be developed.

Strand 2: All-Wales Arts and Education Offer

- A Regional Arts and Education Network is an effective method for engaging with teachers, learners, arts and cultural organisations and practitioners.
- Schools will be interested in, and will be able to apply for, the funding which is available from the Experiencing the Arts Fund.
- Adequate appropriate opportunities will be available to schools, particularly in deprived areas.
- Schools and other stakeholders will effectively engage with the Local Arts Champions.
- An online learning portal is an effective method for engaging with teachers, learners, arts and cultural organisations and practitioners, including those not (yet) engaged with the Lead Creative Schools scheme.
- That the scheme may work differently in different language settings and linguistic skills of learners, teachers and practitioners.

Evaluation Questions

- 1.13 Evaluation Questions make it easier to decide what data to collect, how to analyse it, and how to report it. These are not questions that are asked in an interview or via a questionnaire but high-level research questions that will be answered by combining data from several sources.
- 1.14 The key evaluation questions for this study (Chapter 5) have been identified from the discussions presented in the other chapters of this report. These questions will form the basis for the evaluation framework which will be developed during the next stage of the study. That framework will include the indicators which will be used to help answer the evaluation questions (as discussed in this report) as well as details of how and when the data / evidence will be collected and analysed.

Further stages of the evaluation

- 1.15 The next stage of our work is to develop the evaluation framework which will provide the structure for the evaluation and which will detail the following:
- a) questions to be answered (evaluation questions)
 - b) evidence to be collected (indicators)
 - c) how it will be collected (method)
 - d) when it will be collected (method)
 - e) how it will be analysed (method).

The review of the programme monitoring data is on-going as elements of the programme become established and data becomes available.

- 1.16 Lead Creative Schools will use the summer term to evaluate their activity. This should provide further information on what is working well and not so well. Also it will provide examples of any unanticipated benefits of, or challenges to, the scheme, both in terms of process and impact. The completed evaluation forms will demonstrate how schools, Creative Agents and Practitioners are monitoring and evaluating their activities, and highlight gaps, good practice and areas on which the evaluation should focus further.
- 1.17 It is likely that the programme will inform Wales' participation in an OECD research study. Its participation will be for the purposes of assessing progression in creativity and critical thinking in schools. The study is concerned with developing approaches to creative teaching and learning practices in classrooms, and is trialling tests in creativity (convergent and divergent thinking). While full participation in the study may be too resource intensive, there might be opportunities to engage with the study using a subset of schools drawn from the first and second Lead Creative Schools cohorts. The OECD tests may help inform the development of more sophisticated tools for testing the 'Five Creative Habits of Mind'.

2. Introduction

Background

- 2.1 The Creative Learning Through the Arts programme is a partnership between Arts Council Wales and the Welsh Government. The programme is managed by a team within the Arts Council of Wales, under the direction of the Director for Engagement and Participation. It is supported by equal investments of Arts Lottery and Department for Education and Skills funding, totalling around £20m over five years. It was launched in March 2015.
- 2.2 The Creative Learning Through the Arts initiative consists of two innovative strands of educational activities. Strand 1, the Lead Creative Schools scheme, is focused on improving attainment through creativity. It is an intensive intervention that involves teachers, 'Creative Agents' and 'Creative Practitioners' working together to deliver a creative approach to learning. It is anticipated that this Scheme will support around a third of the schools in Wales over the five-year lifetime of the Creative Learning Through the Arts programme.
- 2.3 Strand 2, the All-Wales Arts and Education Offer, includes a range of different activities designed to increase and improve opportunities for teachers, learners, artists and arts/cultural/heritage organisations to work together. The Offer includes:
- a) the *Arts and Creative Learning Portal* – designed to be a source of information and a collaboration hub for teachers, learners, arts and cultural organisations and practitioners.
 - b) the establishment of four *Regional Arts and Education Networks* with a remit to, amongst other things, provide opportunities for teachers and artists to develop and share their knowledge and skills.
 - c) *local Arts Champions* whose role it will be to promote best practice and support others to adopt similar approaches.
 - d) the *Experiencing the Arts fund* which will be used to encourage schools to provide children and young people with opportunities to 'go one step further' in their exploration of creative, cultural and arts experiences.

Purpose of the evaluation and method

- 2.4 This is a first report on the evaluation of the Creative Learning Through the Arts programme which is being undertaken alongside the delivery of the programme. The evaluation is being undertaken by the social and economic research company, Wavehill, in association with the RSA and Consilium Research and Consultancy. Broadly, its purpose is to examine the process, impact and value for money of the Creative Learning Through the Arts programme. The evaluation will assess the effectiveness of Creative Learning Through the Arts in its own terms, but it will also relate the findings to extant literature describing the effects of arts and creativity in schools. By these means, it will contribute to learning and development in relation to creative education in ways that will potentially influence debates and practices nationally and internationally.
- 2.5 The specific objectives of this evaluation are set out in Appendix 1. They include the development of the programme logic model and the theory of change for the Creative Learning Through the Arts programme. These have been the focus of the first phase of the evaluation, and of this report.
- 2.6 The research undertaken during the first phase included:
- a review of the strategic and policy context, within which Creative Learning Through the Arts is placed, complemented by a literature review examining the evidence in support of the approach being introduced by Creative Learning Through the Arts. This background review aimed at improving the understanding of the context within which the Programme has been developed, as well as the extent to which the Creative Learning Through the Arts model reflects existing evidence and, therefore, a plausible theory of change
 - theory of Change workshop sessions with (a) evaluation steering group members and other key stakeholders, and (b) Arts Council Wales' Creative Learning Through the Arts team
 - a review of project literature along with scoping consultations with key members of the Creative Learning Through the Arts team and the evaluation steering group. This fed into the development of the theory of change associated with the Programme.

Structure of this report

2.7 The structure of the remainder of this report is as follows:

- Chapter 2 introduces the Theory of Change associated with the Programme
- Chapter 3 explores the rationale for the Programme
- Chapter 4 provides an overview of the design and delivery of the Programme, and the assumptions that have been made and which the evaluation will need to review
- Chapter 5 presents the high-level questions which the evaluation will seek to answer, and
- Finally, Chapter 6 draws together the findings and conclusions of this first phase of the evaluation.

3. Theory of Change

Key points

- Five groups of beneficiaries (of Creative Learning Through the Arts) have been identified within the Theory of Change: Learners, Teachers, Schools, Artists & Arts Organisations and Education Policy makers.
- Separate Theories of Change have been developed for the two strands of Creative Learning Through the Arts as well as for each of the beneficiary groups.
- The outcome indicators identified using a behavioural change model will form the basis of the Evaluation Framework to be developed during the next phase of the evaluation.

Introduction

3.1 The Theory of Change can be described as a roadmap that outlines the things (intermediary outcomes) that need to happen in order to achieve the final outcome. A Logic Model is a closely related method (also sometimes referred to as an 'intervention logic' or 'programme theory') which depicts, graphically, the logic of an intervention and is useful for succinctly describing an intervention's key components and interacting relationships. The key components typically comprise the intervention's inputs, activities, outputs, outcomes and impacts². The discussion in this chapter draws upon both of these concepts (Theory of Change and Intervention Logic).

² The Magenta Book, Guidance for Evaluation, HM Treasury (2011)

- 3.2 An effective Theory of Change and logic model are very useful tools for programmes as they can reveal:
- whether the activities being undertaken make sense, given the goals of the programme
 - whether there are things being done that do not help to achieve the goals of the programme (i.e. they do not lead to a relevant outcome)
 - whether there are gaps in the support provided (i.e. some of the range of necessary interim outcomes are not being achieved)
 - how to measure impact and/or progress towards achieving the final outcome of the programme
 - the existence of any additional or unforeseen outcomes which may not have been anticipated previously.
- 3.3 The final point is very significant since interventions often occur in a situation wherein those charged with assessing the programme are unlikely to see (or be able to measure) the final outcome during their lifetime. This can make it difficult to assess whether the programme can be considered a success. If, however we can demonstrate that interim outcomes (which will ultimately lead to the final outcome) have been achieved, making a judgement on the success or otherwise of the programme is possible.
- 3.4 The process is useful also because it identifies the assumptions that are being, or have been, made when a programme is being devised. For example, it is assumed that certain actions will lead to certain outcomes or that certain interim outcomes will lead to the desired final outcome. Testing the accuracy of those assumptions is an important part of any evaluation.
- 3.5 Before discussing the Theory of Change, it is however important to very briefly review the vision and aims which have been defined for Creative Learning Through the Arts.

Vision and Aims

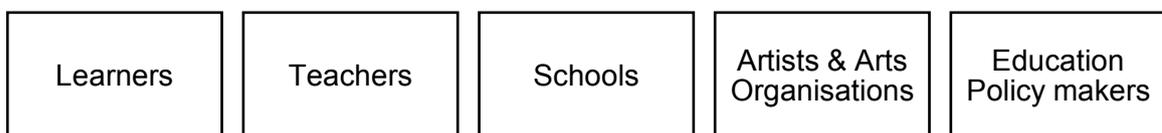
- 3.6 The following is the ‘vision’ that has been set out for Creative Learning Through the Arts:

The arts, and creative approaches to teaching and learning, should have a major role in all our schools, where collaboration with arts and cultural organisations and with creative practitioners is a common feature, and where good practice is shared and accessible to all.³

- 3.7 The ‘overarching aim’ (in line with the Welsh Government’s priorities) is described as being to improve literacy, numeracy and to reduce the impact of disadvantage and/or deprivation (the exact definition of which has yet to be agreed).

Issue

- 3.8 Whilst ‘reduce the impact of disadvantage’ is part of the overarching aim it is not explicitly noted within the three more specific aims. This may lead to the risk that this particular element of the overarching aim is not operationalized. It is important that any assumption that disadvantaged learners will be prioritised through the implementation of the programme, whether implicitly, explicitly or indirectly, is recognised and progress monitored in this area.
- 3.9 The overarching aim has subsequently been broken down into three more specific ‘sub-aims’ which are to:
- 1) improve attainment through creativity
 - 2) increase and improve arts experiences and opportunities in schools
 - 3) support teachers and arts practitioners in developing their skills.
- 3.10 Five groups of beneficiaries of Creative Learning Through the Arts have been identified:



These are the main beneficiary groups for both strands of the scheme. The Theory of Change for both cases is different, however, and so these are presented separately below.

³ Creative learning through the arts – an action plan for Wales 2015-2020

Lead Creative Schools Scheme (Strand 1)

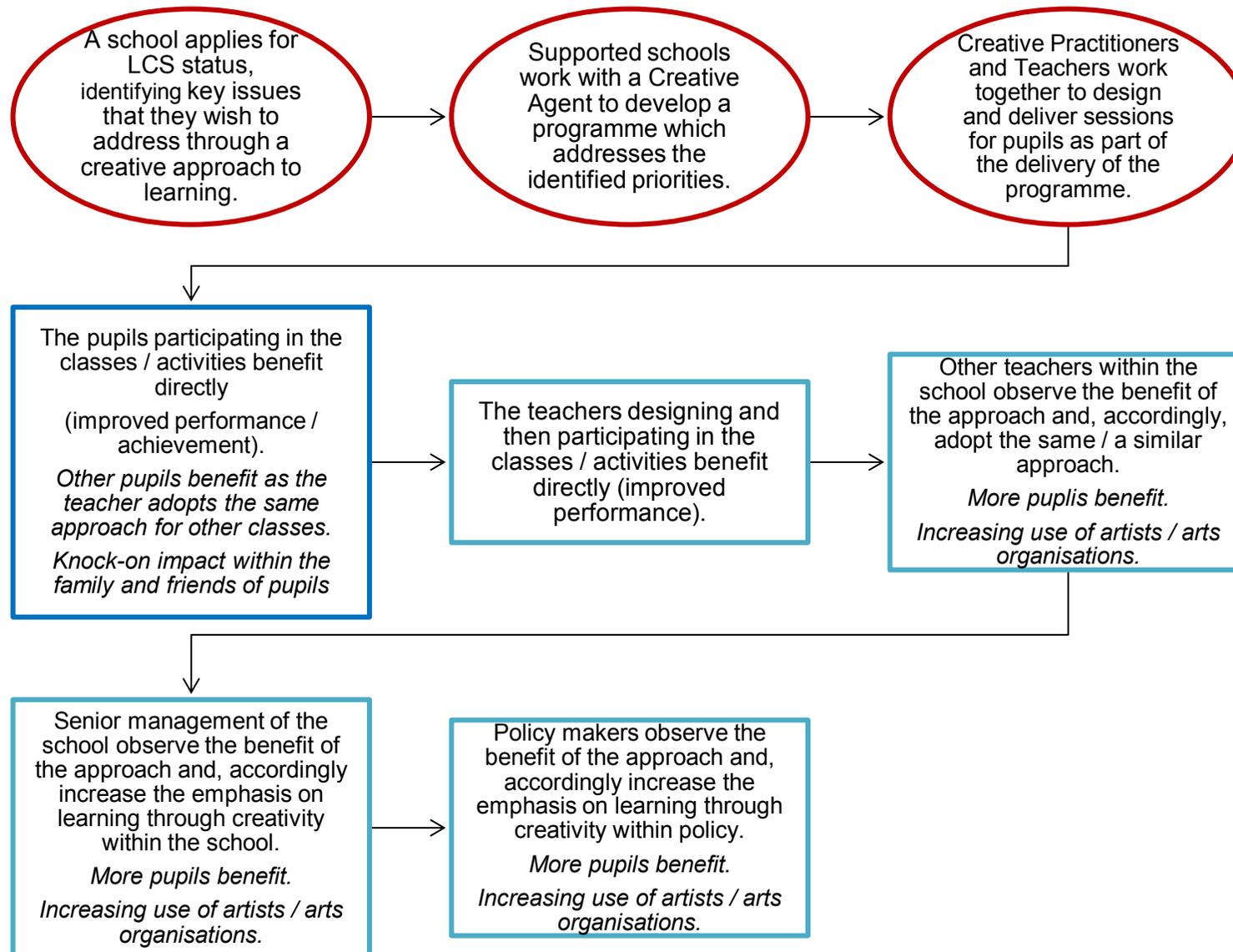
- 3.11 The Lead Creative Schools scheme strand is focused on improving attainment through creativity (i.e. sub-aim 1). For the purposes of the scheme, the ‘five creative habits of mind’ are used as indicators of creativity⁴:
1. inquisitive - wondering and questioning, exploring and investigating, challenging assumptions
 2. persistent - tolerating uncertainty, sticking with difficulty, daring to be different
 3. imaginative - playing with possibilities, making connections, using intuition
 4. disciplined - crafting and improving, developing techniques, reflecting critically
 5. collaborative - cooperating appropriately, giving and receiving feedback, sharing the creative ‘product’.
- 3.12 The graphic on the following page illustrates the Theory of Change for the Lead Creative Schools scheme. The red ovals in the graphic show the primary activities being undertaken to deliver the scheme, whilst the blue rectangles show the outcomes of these activities.
- 3.13 The Theory of Change shows the benefits of participating in the sessions with the Creative Practitioner, to the pupils, as the first outcome. The benefits to the teacher participating follow, generated by her or him observing the benefits to the pupils. There is then a snowball effect which leads to the benefits to the other teachers, the school’s senior management and to policy makers. Essentially, this represents a ‘proof of concept’ approach, demonstrating that pupils benefit from the approach and that the other outcomes (and ultimately the final outcome – improved attainment) will follow.
- 3.14 The basic logic of the Theory of Change as set out above and in the graphic is clear, and this is the theory as presented by those who designed the scheme. It could, however, be argued (as it was by some participants in the workshops undertaken as part of this phase of the evaluation) that at least some understanding of creativity as a learning tool at a policy and school (senior management) level is a pre-requisite. This is because the school (via its senior management) needs to successfully apply to participate in the Lead Creative Schools scheme.

⁴ Creativity, Culture and Education (CCE) identified the five ‘habits of mind’ as indicators of creativity based on the work of Claxton et al (2005).

- 3.15 To do that, it needs at least some basic understanding of the value of the approach within the school. Teachers within the school also need to choose to participate⁵.
- 3.16 In relation to these concerns, developing a basic understanding of the concept at the senior management level and amongst some teachers within the school should, one could argue, be the first stages in the Theory of Change. A similar argument can be made for identifying policy makers as participants in the first step of the Theory of Change; if there is no understanding of the concept at a policy level, no funding will be allocated to the scheme, and so on. This highlights a wider point regarding the need for creativity to be acknowledged within policy and in teacher training in order for the approach to be 'mainstreamed'.
- 3.17 The experience during the first phase of the scheme has been that it has not been necessary to encourage schools to apply to participate. This may, however, not remain the case for subsequent phases since those schools with an active interest in the subject may have already passed through the scheme.

⁵ A teacher has decided not to participate in the scheme in at least one of the schools designated as a Lead Creative School.

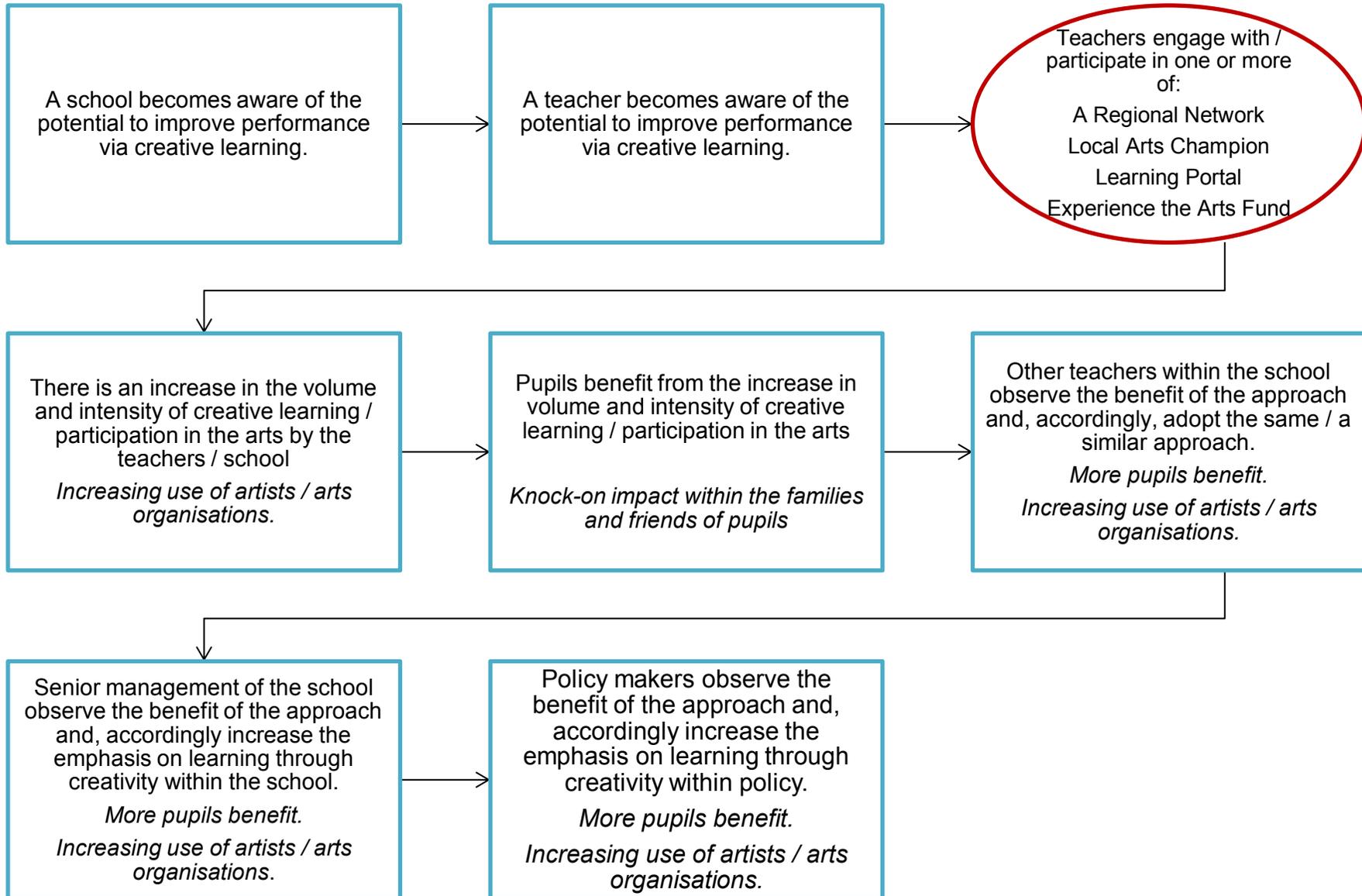
Figure 3.1: Theory of Change for the Lead Creative Schools Scheme



The All-Wales Arts and Education Offer (Strand 2)

- 3.18 Strand 2 has been set up to deliver the following (which relate to programme level sub-aims 2 and 3):
- a) increase and improve **opportunities** for teachers, learners, artists and arts/cultural/heritage organisations to work together
 - b) increase **opportunities** for young people to experience the work of Wales' artists and arts/cultural organisations
 - c) create more **opportunities** for communication and partnerships between schools, artists, arts/cultural/heritage organisations and local communities.
- 3.19 All of these objectives are activities rather than outcomes. As such, this is a far broader and less targeted intervention than the Lead Creative Schools scheme which is designed to work intensively with individual schools. The focus, here, is on creating 'opportunities' whereas the Lead Creative Schools scheme is tasked with a very specific final outcome – improving attainment through creativity. There must, however, obviously be a reason for these opportunities to be created.
- 3.20 The graphic on the following page illustrates the Theory of Change for the Strand 2 activities. Again, the red ovals in the graphic show the primary activities being undertaken to deliver the scheme, whilst the blue rectangles show the outcomes of the activities.
- 3.21 The basic logic of the Theory of Change is, again, clear. And again, a critical element is that at least a basic level of understanding of creativity as a learning tool by teachers and within schools is a pre-requisite to their participation in the intervention. There is also reliance, within the theory, on the teachers and the schools implementing what they have learned as a result of participating in the intervention within the school / classroom. The buy-in of other stakeholders as enablers, influencers and makers of policy and practice, is also important: for example, Local Authorities (LAs), Regional Education Consortia (RECs), Initial Teacher Training (ITT) centres, Estyn and Welsh Government.

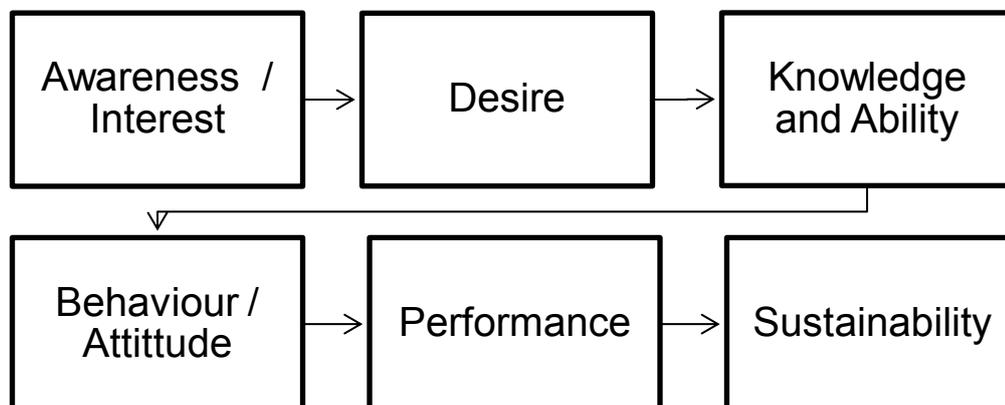
Figure 3.2: Theory of Change for the All-Wales Arts and Education Offer



Observing and Measuring Change

3.22 It is important to consider what the change will be for each of the five beneficiary groups, so that any such change can be observed and measured.

For each group, the change will follow a basic behavioural change model as illustrated below.

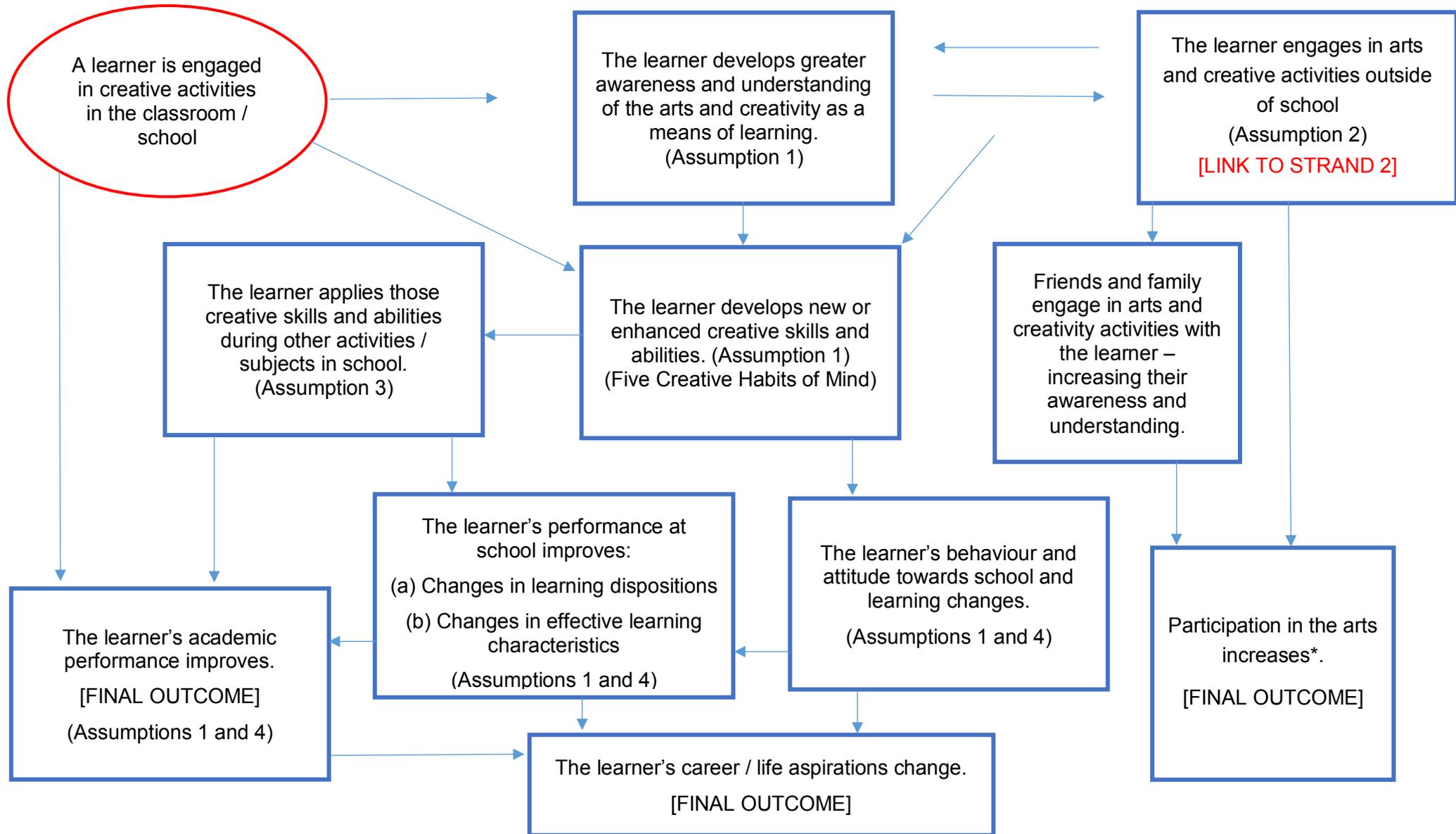


3.23 For example, pupils and teachers will first need to be aware of the creative approach to learning, they then need to be interested in the approach, and also they must have a desire to participate or use the approach and subsequently develop the knowledge and ability to do so. This should (in accordance with the Theory of Change) lead to a change in their behaviour and, hence, performance. In the case of pupils, performance will ultimately be measured in terms of their attainment (although it is anticipated that there will be earlier outcomes as discussed below). For teachers, it would be their performance as teachers. We can also add 'sustainability' to the model: to what extent are the changes that have been observed sustainable in the longer term? Will they be sustained once the intervention has been withdrawn?

3.24 We can use this model as a basis for observing and measuring change in each of the beneficiary groups identified in the Theory of Change as noted in the graphics and tables that follow. The exception is changes in policy makers, which will not be a primary focus for this evaluation for the time being.

- 3.25 On occasion, the difference between the categories in which an indicator has been placed can be 'fuzzy'. For example, an indicator may fit in both the 'knowledge & ability' and the 'behaviour / attitude' categories because it is the change in behaviour that indicates the change in knowledge & ability. This should not, however, be of great concern since the main purpose is to identify indicators of a change within the stakeholder group. The indicators have been developed based on the discussions held as part of the Theory of Change workshops and the findings of the literature review discussed later in this report.
- 3.26 As with the previous diagram, the red ovals in the graphic show the primary activities being undertaken whilst the blue rectangles show the outcomes.

Figure 3.3: Outline Theory of Change for LEARNERS



Assumption

1. That the quality and 'depth' of the intervention is sufficient to generate this outcome.
2. That these opportunities exist and are accessible to the learner, etc.
3. That the learner has the opportunity to do this.
4. That improved creative skills and abilities lead to these outcomes (alongside other factors).

*Note: this increase in participation in the arts could lead to further outcomes for the individual concerned. This is however the 'final outcome' in respects of this intervention.

Table 3.1: Indicators of change in LEARNERS

Awareness Interest	Knowledge and Ability	Performance
<ol style="list-style-type: none"> 1. Level of interest in the arts and creative activities 	<ol style="list-style-type: none"> 1. Development of creativity skills and abilities⁶ 2. Knowledge of creative activities / arts in the local area / Wales 3. Use of creativity skills in non-creative activities (teacher perception) (pupil testing) 	<ol style="list-style-type: none"> 1. Changes in learning dispositions including: <ol style="list-style-type: none"> a) Resilient b) Resourceful c) Reflective d) Collaborative 2. Changes in 'effective learning' characteristics 3. OECD research tools (sample) 4. Academic performance
Desire	Behaviour Attitude	Sustainability
<ol style="list-style-type: none"> 1. Actions taken to acquire creative skills – frequency, intensity and length of involvement in creative activities <ol style="list-style-type: none"> a) Voluntary b) Compulsory 2. Types of activities / actions participated in 	<ol style="list-style-type: none"> 1. School / class attendance levels 2. Changes in learner's perception of teachers 3. Change in their perception of the school as a location to learn 4. Change in career / life aspirations 5. Engagement in arts & creative activities outside of school 	Not practical to observe / record

Note: Baseline and / or comparator group needed

⁶ [Five creative habits of mind.](#)

Figure 3.4: Outline Theory of Change for TEACHERS

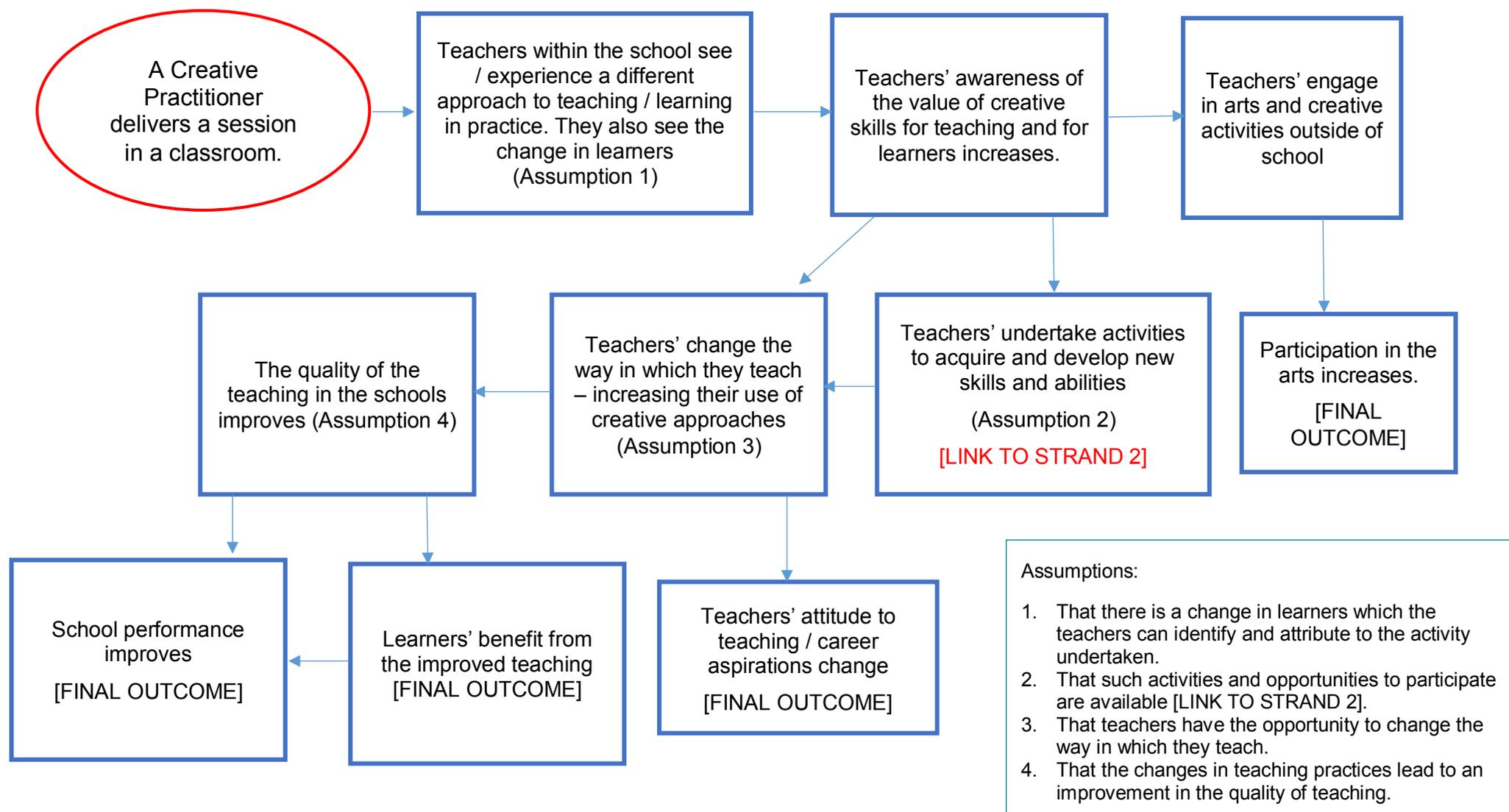


Table 3.2: Indicators of change in TEACHERS

Awareness Interest	Knowledge and Ability	Performance
<ol style="list-style-type: none"> 1. Awareness of value of creative skills <i>for teachers</i> 2. Awareness of value of creative skills <i>for learners</i> 3. Awareness of the support and tools available 	<ol style="list-style-type: none"> 1. <u>Completion</u> of training and support activities 	<ol style="list-style-type: none"> 1. Performance of the teacher <ol style="list-style-type: none"> a) Self-assessment b) Independent assessment 2. Career progression of the teacher
Desire	Behaviour Attitude	Sustainability
<ol style="list-style-type: none"> 1. <u>Acquisition</u> of skills - participation in all training and support actions: <ol style="list-style-type: none"> a) Creative related b) In general 	<ol style="list-style-type: none"> 1. Intensity and length of involvement in creative activities in school 2. Use of creative learning methods in non-creative setting (without external support) 3. Change in perception of teaching as a vocation 4. Change in perception of the school as a location to learn and work 5. Teaching career aspirations 	<ol style="list-style-type: none"> 1. Longevity of changes in teacher behaviour (post intervention)

Note: Baseline and / or comparator group needed

Figure 3.5: Outline Theory of Change for SCHOOLS

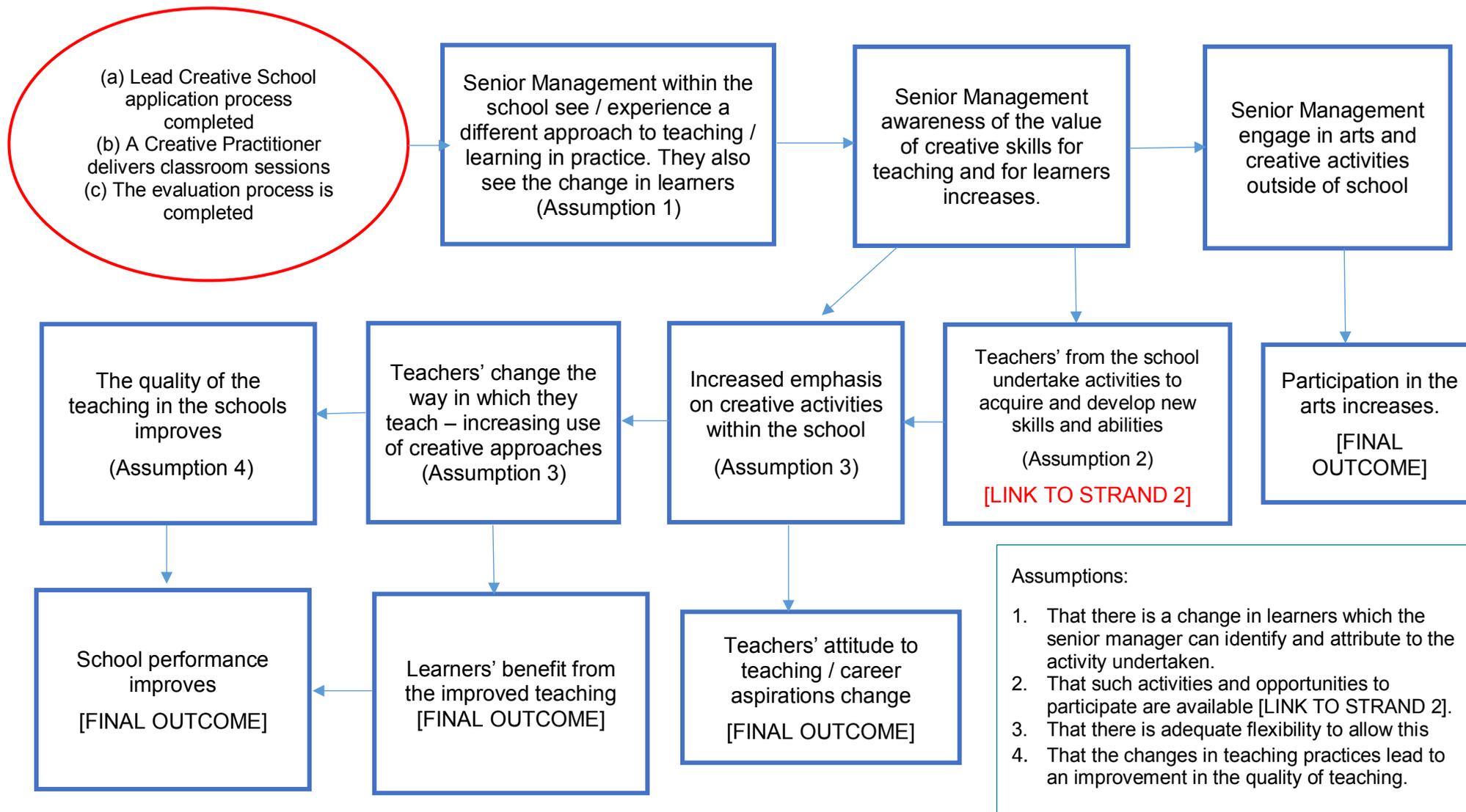


Table 3.3: Indicators of change in SCHOOLS

Awareness Interest	Knowledge and Ability	Performance
<ol style="list-style-type: none"> 1. Awareness of value of creative skills <i>for teachers</i> (S1) 2. Awareness of value of creative skills <i>for learners</i> (S2) 3. Awareness of the support and tools available (S3) 	<ol style="list-style-type: none"> 1. <u>Completion</u> of training and support activities 	<ol style="list-style-type: none"> 1. School performance data
Desire	Behaviour Attitude	Sustainability
<ol style="list-style-type: none"> 1. <u>Acquisition</u> of skills - participation of teachers in training and support actions <ol style="list-style-type: none"> a) Creative related (S4) b) In general (S5) 	<ol style="list-style-type: none"> 1. Budget allocated / spend on the arts (per capita) (S6) 2. Physical space dedicated to creative working in the school (proportion of total) (S7) 3. Intensity and length of pupil participation in creative activities (school wide) (per capita) 4. Proportion of teachers in the school participating in creativity related CPD 5. On-going relationships with the creative sector (individuals and organisations) 	<ol style="list-style-type: none"> 1. Longevity of changes in school behaviour (post intervention)

Note: Baseline and / or comparator group needed

Table 3.4: Indicators of change in ARTISTS AND ARTS ORGANISATIONS

Awareness Interest	Knowledge and Ability	Performance
<ol style="list-style-type: none"> 1. Awareness of the value of creative skills <i>for teachers</i> 2. Awareness of the value of creative skills <i>for learners</i> 3. Awareness of their potential role in supporting the development of creative skills 	<ol style="list-style-type: none"> 1. <u>Completion</u> of training and support activities 	<ol style="list-style-type: none"> 1. Total turnover of individual / organisation 2. Proportion of turnover from education sector 3. Proportion of the sector delivering services to the education sector
Desire	Behaviour Attitude	Sustainability
<ol style="list-style-type: none"> 1. <u>Acquisition</u> of skills - participation in training and support actions 	<ol style="list-style-type: none"> 1. Number and range of services available to the education sector from artists and arts organisations 2. Intensity and length of involvement in education related creative activities with schools / learners 	<ol style="list-style-type: none"> 1. Longevity of changes (post intervention)

Note: Baseline and / or comparator group needed

4. Rationale for the Programme

Key points

- The Creative Learning Through the Arts programme is being implemented as a result of a number of policy developments in Arts and Education in Wales.
- The principal rationale for Creative Learning Through the Arts as an intervention is that, based on international literature and recent experiences of the Creative Partnerships Programme in England (discussed in the following chapter), there is evidence to suggest that interventions with a focus on creativity and the arts can boost the attainment of learners across all age groups.
- There is also evidence to suggest that an arts-rich education can help to build a sense of personal confidence, well-being and aspiration in learners.

Introduction

- 4.1 What is the rationale for this intervention? Why does the Programme exist? Why is it being funded? These are important questions for any evaluation to answer, and they are briefly explored in this chapter.
- 4.2 The following considers the broader policy landscape associated with the Programme, the key theoretical assumptions underpinning its design and the extent to which they conform to the evidence identified in the literature review.

Policy context

- 4.3 The rationale for Creative Learning Through the Arts emanates from policy relating to education in Wales. Professor Dai Smith's 2013 report Arts and Education in the Schools of Wales recommended a radical overhaul of approaches to arts and creativity in Welsh education. He called for creativity to be given a central role within the curriculum. This, in turn, would require teachers to be supported to develop a more creative approach to teaching and learning. Professor Smith highlighted the fact that there was already a rich and varied arts and cultural offer available to schools across Wales. The challenge was to make that offer more widespread and more relevant to schools. In March 2014, the Welsh Government Ministers for Education and Skills and for Culture and Sport agreed to all twelve of the recommendations made by Professor Smith and committed to developing a National Plan for Arts and Creative Learning. This ultimately led to the setting up of the Creative Learning Through the Arts programme.

- 4.4 It is also important to take into account broader developments in respect of the curriculum in Wales. In March 2014, the Welsh Government asked Professor Graham Donaldson to conduct a fundamental review of curriculum and assessment arrangements, from Foundation Phase to Key Stage 4. Professor Donaldson's report - Successful Futures – contained 68 recommendations, all of which were accepted in full by the Minister for Education and Skills in June 2015. A new curriculum is now being developed with education professionals across Wales with the aim of it being available to settings and schools by September 2018. The Welsh Government's ambition is that by 2021 the new curriculum will be being used to underpin teaching and learning for children and young people aged 3-16.
- 4.5 The '4 purposes' are described as being at the heart of the new curriculum. They will be the starting point for all decisions on the content and experiences developed as part of the curriculum to support children and young people in Wales to be:
- 1) ambitious, capable learners ready to learn throughout their lives
 - 2) enterprising, creative contributors, ready to play a full part in life and work
 - 3) ethical, informed citizens of Wales and the world
 - 4) healthy, confident individuals, ready to lead fulfilling lives as valued members of society.

Assumptions:

- that the evidence collected from other interventions is accurate and that a similar approach in Wales will generate the same outcomes
- that there is a correlation between creativity and attainment
- that there is a correlation between creativity and the '4 purposes'
- that performance during the early years of the programme will not deteriorate significantly.

Conclusion:

- on the face of it, there would seem to be a clear rationale for funding the Creative Learning Through the Arts programme
- as noted above, a number of assumptions are, however, being made, and these need to be tested as the programme progresses.

Literature / evidence review

Overview

- 4.6 Based on international literature, and in particular on research from the Chicago Arts Programme in Education (CAPE), the recent experiences of the Creative Partnerships Programme in England (2001-2011) and the Arts Across the Curriculum development programme in Scotland (Seagraves et al 2009), there is evidence to suggest that carefully designed and managed interventions with a strong element of quality assurance which are driven by a focus on creativity and the arts can boost the attainment of learners across all age phases. There is also evidence to suggest that an arts-rich education can help build a sense of personal confidence, well-being and aspiration. The Creative Learning Through the Arts programme builds on this evidence by offering an All-Wales programme that plausibly addresses the overarching aims as set out above.
- 4.7 Below, we briefly explore some of the recent research literature that relates to the overarching aim and sub aims of Creative Learning Through the Arts. Ultimately this should help to identify some indicators of early, mid-term and final success, enabling us to be reassured by progress made and the overall direction of travel - even in the early months of school engagement.

Overarching aim and sub aim 1: improving attainment

- 4.8 Improving attainment through creativity is an area which has been most extensively researched through the Creative Partnerships (CP) programme in England. The literature suggests some modest gains in learning within formal school curriculum areas, as measured by tests and exams, and particularly in maths and English (Cooper et al, 2011, Durbin et al, 2010). Demonstrating impacts in this area was certainly a challenge for the CP programme.
- 4.9 However, annual research by NFER (the National Foundation for Educational Research) which used multi-level modelling techniques in order to isolate variables shows modest, but statistically significant, improvements at all key stages across all schools (Parker, 2013, pp. 82-83). However, some individual schools claimed more significant changes in learning – the National Schools of Creativity in particular, often demonstrated more dramatic leaps in attainment (Faultley, Hatcher, & Millard, 2011; Thomson & Clifton, 2013). In Scotland, the evaluation of the Cultural Coordinators in Scottish Schools (CCiSS) programme presents some

evidence of the contribution of creativity to pupil attainment, albeit this is not captured consistently across all participating schools (Scottish Arts Council 2010).

- 4.10 There is strong evidence for creative learning encouraging enjoyment and engagement in schools. We see this demonstrated through improvements in attendance and increased motivation (Eames et al, 2008a, Eames et al 2008b, Kendall et al 2008, McLellan et al, 2011).
- 4.11 Research evidence drawn from the Arts Across the Curriculum development programme in Scotland, the aims of which included increasing pupils' achievement and motivation and improving school ethos, concluded that the integrated approaches developed by the artists and the teachers were effective in focusing on the curriculum while engaging pupils' with the art form and wider aspects of learning (Seagraves et al 2008).
- 4.12 Case studies of schools almost always remarked on improved attendance. Looking across the activities at national level, this was borne out over time and across the whole programme. Qualitative accounts clearly showed that teachers believed students to be generally more enthusiastic and engaged in learning, directly because of creative learning principles and philosophies. Research conducted as part of the Arts as a Tool for Learning Across the Curriculum (ATLAC) programme in Scotland found that the opportunity to combine various subjects, such as language, mathematics, science and so on, with art forms contributed to shaping enjoyable and 'active' learning experiences, and this was identified as a preferable teaching method for achieving targeted learning intentions (Das & Gray 2008).
- 4.13 The biggest improvements were found in primary schools involved in the programme over a sustained period (Durbin et al, 2010): The CP document Changing Young Lives (Creativity Culture and Education, 2012) provides comparative data which illustrates school attendance improvements over a five-year period.
- 4.14 This question of intensity of effect over time is relevant to Creative Learning Through the Arts, given the lifespan of the programme and its ambitions for sustainability. Creative Partnerships aggregated separate research studies in summary publications titled 'This Much We Know' (Creative Partnerships, 2007) and 'Changing Young Lives', (CCE, 2009, 2012).

- 4.15 **Taken together, these research summaries strongly suggested that initial impacts on teacher's ethos and culture, followed by deeper shifts in their practice and values and pupil's dispositions to learning led, finally, to impacts on attainment. Essentially this summarises the Theory of Change for Creative Learning Through the Arts as discussed in the previous chapter.**
- 4.16 Reinforcing the fact that gains in attainment might only be expected to occur after consistent, long-term participation in interventions, the evaluation of the Chicago Arts Programme in Education (CAPE) (Catterall & Waldorf 1999) revealed that after four years CAPE schools began to show significant differences in maths and reading compared to non-CAPE schools and that this impact was more likely to be evident at elementary levels.
- 4.17 Creating the conditions under which the learning gains for teachers could be realised was a crucial stepping stone on the path to improved pupil learning - there was no by-passing this.
- 4.18 **This implies, at least at programme level since trends may differ from school to school, in terms of precise detail, a linear relationship between the elements which gives credence to the Creative Learning Through the Arts programme design.**
- 4.19 The emphasis Creative Learning Through the Arts places on CPD and engaging pupils with fresh enthusiasm for learning suggests that a set of intermediary outcomes may be worth defining for the purposes of the evaluation. If we imagine a process that begins with a culture shift in the early stages – signalling, at a high level, improved engagement for teachers and pupils - what follows may be improvements to attendance and learning behaviours in classrooms with consequent impacts on creativity skills and attainment emerging later. Constructing metrics for each phase is potentially possible.
- 4.20 The review of creativity across learning undertaken by Education Scotland (2013) highlights the important role that creativity skills play in contributing to an individual's capacity to understand and apply creative processes. Supporting children and young people to acquire creativity skills can provide a range of benefits, enabling them to identify and solve problems, use lateral or divergent thinking, harness their imagination and to be constructively inquisitive. The review states that the application of creativity skills as children and young people grow and develop skills for learning, life and work is particularly important since they

help children and young people, not just to understand their world, but also to be sufficiently equipped to influence its shape and to exercise control over their interactions with it. This suggests that the Creative Learning Through the Arts programme may wish to measure the acquisition of creativity skills and attainment as distinct but related outcomes (see Appendix 2 for overview of creativity skills).

- 4.21 Creative Partnerships' research also suggests that, overall, the programme did produce considerable benefits for young people: in the areas of wellbeing, citizenship and work-related skills and habits.

Sub aim 2: increase and improve arts experiences in schools

- 4.22 Creative Learning Through the Arts, like Creative Partnerships before it, has to address a number of different agendas. It will attempt to tread a line that maintains a productive tension between cultural and creative learning in its own right and as a means of improving attainment in other subjects.

- 4.23 Research suggests that increased quality of arts provision in-school is bolstered significantly by the training and support offered to teachers as part of the intervention design. This creates improvements in teacher awareness and confidence with regard to high-quality arts provision. It is also achieved via the aggregated effects of the programme – sets of smaller impacts combining to make schools seem qualitatively better places in which to work and learn.

- 4.24 The CP research literature suggests eight processes through which arts learning outcomes were achieved; these are set out in Thomson et al (2014):

1. CP brought **new resources into the school**; it offered new opportunities and experiences to teachers and students through new technologies and different art forms and media
2. the **Creative Agent acted as a catalyst and champion for change** and introduced 'signature pedagogies'. The Creative Learning Through the Arts networks, including Regional Education Consortia Challenge Advisors, should provide this catalysing effect
3. CP supported **improvements to school capacities** by making changes to physical spaces and focusing on learning and strengthening human capabilities
4. specifically, CP **supported teacher development** to build new learning-focused networks, skills, knowledge and practices

5. CP **advocated curriculum reform**, or a shift in pedagogic direction to a more creative approach which involved cross-school and/or cross-curricular work, often based on real-life issues and concerns
6. CP **encouraged schools to engage parents and the community** through capitalising on the students' positive experiences and their consequent enthusiasm in regard to bringing parents into school, and also by making tempting offers for parents to engage in their own learning opportunities
7. in urging **a change in school ethos**, CP 'gave permission' to schools to embrace creativity and creative approaches to teaching and learning
8. championing **youth voice and student involvement**, CP gave students more say in their learning, creating a more personalised learning experience.

4.25 Across the research, what seemed to be most significant about CP's arts and cultural offer were the intensity and length of involvement that was possible and its shared and compelling vision for schooling, its support for teachers' professional work and judgment, the advocacy of student involvement and ownership, and its arts-based pedagogies.

4.26 Comparable findings are evident in research drawn from the ATLAC and CCiSS programmes in Scotland. Both were credited with creating wider scope for creativity in lesson delivery, which in turn contributed to potentially deeper curriculum knowledge for the learners through interconnected learning.

Sub aim 3: support for teachers and arts practitioners

4.27 We know from Lamont, Jeffes and Lord (2010) that CP produced a range of impacts for teachers – in their study these are termed personal, interpersonal and leadership, teaching and learning and career impacts. These were significant impacts, not only signalling increased confidence in mobilising the arts and culture and creative practices but also, in a deeper sense, reenergising their teaching practice generally. For many, building awareness of creative learning was a way of reconnecting to fundamental drivers associated with teaching – educating the whole child, being attainment focused but not test or exam obsessed and so forth. Similar findings were identified in the evaluation of the CCiSS programme in Scotland (Scottish Arts Council, 2010).

4.28 Other researchers concur with Lamont et al, but also emphasise that CP was designed to produce permanent changes in teachers through a "paradigm shift" in their attitudes towards creativity in teaching and learning. This was predicated on

individual capacity building (i.e. developing skills and aptitudes) as well institutional changes to school ethos, pedagogy and curriculum. Creative Learning Through the Arts has clear aims regarding this particular issue.

- 4.29 Increasing teacher creativity was also related to broader impacts, including job satisfaction, self-confidence and motivation. Teacher development within CP was more than just professional development in and of itself – it involved profound changes in the institution and the individual teachers within it.
- 4.30 There were seven key processes through which CP contributed to teacher development, summarised by Thomson et al (2014):
1. CP gave teachers the **resources to acquire new skills, ideas, techniques and contacts**. Creative Learning Through the Arts will aim to do this by setting up new face-to-face and virtual networks
 2. CP **motivated teachers to adopt creative approaches** by giving them, and not just their students, real experience of creative approaches in action. Creative Learning Through the Arts will aim to do this by building closer links between teachers, creative professionals and artists via the Lead Creative Schools activities, including bespoke professional development
 3. CP **provided new teaching and learning opportunities, created new practices and encouraged teachers to explore new ideas**. Creative Learning Through the Arts will aim to achieve this through mechanisms to support peer learning; such as paid release time for lead teachers
 4. CP **provided time and space for teachers to explore creativity and to plan its integration** into their pedagogical approach. Creative Learning Through the Arts will do this through connections with Creative Agents who will act as ‘grit in the oyster’ to facilitate reflection and planning
 5. in providing and/or supporting CPD, CP was able to **build teachers’ creative pedagogical repertoires**. The long-term sustainability aims of Creative Learning Through the Arts signal its ambition to build teacher-owned knowledge of a similar kind
 6. CP urged changes to the school ethos by **creating a focus on sharing resources and ideas, and embedding a positive disposition towards creativity in teaching and learning**. Creative Learning Through the Arts has built expectations of intra- and inter-school learning which will be peer-led and based on an ethos of sharing best practice

7. CP **encouraged and enabled whole school activities**, allowing staff to collaborate and share. The emphasis within Creative Learning Through the Arts on senior leadership support and links to School Improvement Plans will aim to achieve a similar whole school effect.

4.31 There is some research focused specifically on teacher learning (e.g. Galton, 2010). It seems that there were three 'types' of teacher learning:

- 1) when teachers took the skills on offer from the artists and were then able to use them, themselves, in much the same way
- 2) when teachers took the skills on offer and were able to transfer them to other similar topics
- 3) when teachers were able to understand the pedagogic principles on offer and use these as the basis for developing new practice.

This latter possibility (3) was much less common than the other two types of teacher learning.

4.32 One programme which has been considered to have 'transformed' teachers was the Royal Shakespeare Company Learning Performance Network via which key teachers were engaged in a long-term programme which supported both practice and academic development (Neelands, 2009; Thomson, Hall, Jones, & Franks, 2010).

4.33 Across the research, more generally, what seemed to be significant were the long term trusting and mutually rewarding relationships which Creative Agents and artists established with teachers and school leaders. Teachers 'bought into' the programme because CP was 'on their side' and was not there to judge and evaluate. Many teachers re-found their sense of professionalism and valued the opportunity to participate in professional learning communities within and beyond their schools (one example of such a community being the Creative Learning Networks in Scotland which are managed by Education Scotland and aim to encourage collaborative working across the Education, Culture and Communities sectors).

4.34 Teachers enjoyed the challenge of horizon broadening and time to explore and take risks in their own practice. The change framework that CP used and its personalised pacing of change allowed teachers to learn what they needed and wanted with a strong sense of ownership.

4.35 Teacher learning was however also very dependent on the overall processes of school change and leadership practice (Thomson et al, 2009). Across the programme, there was a great deal of variation in teacher learning opportunities. This difference was of concern to CP and thus the programme was reorganised in the mid-2000s into three tiers of school involvement - with National Schools of Creativity being 'lighthouse' examples of change and teacher/student learning.

Conclusion

4.36 Taken collectively, recent research shows us, unsurprisingly, that to achieve success in terms of improved attainment through creativity a range of processes are implicated and that these unfold over time and overlap - each providing momentum for the next. It would seem that Creative Learning Through the Arts has built in an awareness of this by providing a CPD offer to teachers and ensuring mechanisms are in place for artists to understand the needs of schools better.

4.37 **Throughout the written summaries of the programme's aims and approaches it is stated or very clearly implied that there are a number of 'condition setting' phases to pass through before the real value of creative teaching and learning can be unlocked.**

4.38 This is certainly borne out in research findings. For example we know that:

- without the correct application and selection processes there can be mismatched expectations between schools and artists; these put at risk project planning
- without adequate planning processes and support it is possible for creative teaching to be misconstrued, and for learning outcomes to become loosened or detached from creative inputs, losing the sense of intent and causation which is crucial to success
- without sufficient external expertise to support delivery phases some of the educational challenges arising from creative learning can seem overwhelming, leading to teacher disengagement and artist dominance
- without adequate reflection and mechanisms for sharing learning much of the understanding that can lead to sustainable changes to practice can be lost
- without an understanding of the culture shift involved in using creative approaches to teaching and learning, inadequate time is given during early

phases of the programme for schools, teachers and pupils to build new norms, thereby jeopardising the longer term aims associated with attainment

- without senior leadership buy-in, without a culture of teacher development, without high-quality input from creative professionals, without creative strategies to improve pupils' disposition to learning there is unlikely to be enough momentum generated to achieve the programme's high-level goals.

This is not an exhaustive list, but it points to the lessons to be drawn from the research and of course, the pitfalls to be avoided.

- 4.39 What would seem clear from the Creative Learning Through the Arts action plan is that these issues have been attended to through the programme design. Less clear at this stage is how each of the programme aims will inter-relate over time and what the outward signs of a healthy programme might be for those managing and evaluating it as it unfolds.
- 4.40 We need to understand what we should be expecting to see six months in, as opposed to six years down the line. We should not, for example, be rushing to look for signs of impact on attainment too soon when other sorts of indicators are likely to be more significant early on and could be important precursors to later impacts at pupil level.

5. Programme Design and Delivery

Key points

- The total programme budget is just over £20 million, 46% of which is allocated to the Lead Creative Schools strand.
- It is anticipated that the Lead Creative Schools (LCS) scheme will support around a third of schools in Wales (provision for both Welsh and English medium) over 5 years.
- The first of three rounds of the scheme began in September 2015 with support being provided to 128 schools, representing 24.5% of the target total 522 schools for the Lead Creative Schools scheme.
- Applications from schools for Round 2 of the Lead Creative Schools scheme were submitted in January and February for a September 2016 start.
- The four Regional Arts and Education Networks have been established and are developing their programmes of activity.
- The Experiencing the Arts fund was launched in mid-March 2016, tying in with the launch of the Creative Learning Zone.
- The Local Arts Champions will be identified and coordinated through the Regional Arts and Education Networks, once they have operationalized their delivery plans.

Introduction

- 5.1 This chapter briefly reviews the design and delivery of the Creative Learning Through the Arts programme, outlining progress so far. Key assumptions are also identified which the evaluation will review, as it progresses, along with delivery performance indicators.

It should be noted that this chapter is based on the situation as it stood in April 2016.

Allocation of Resources

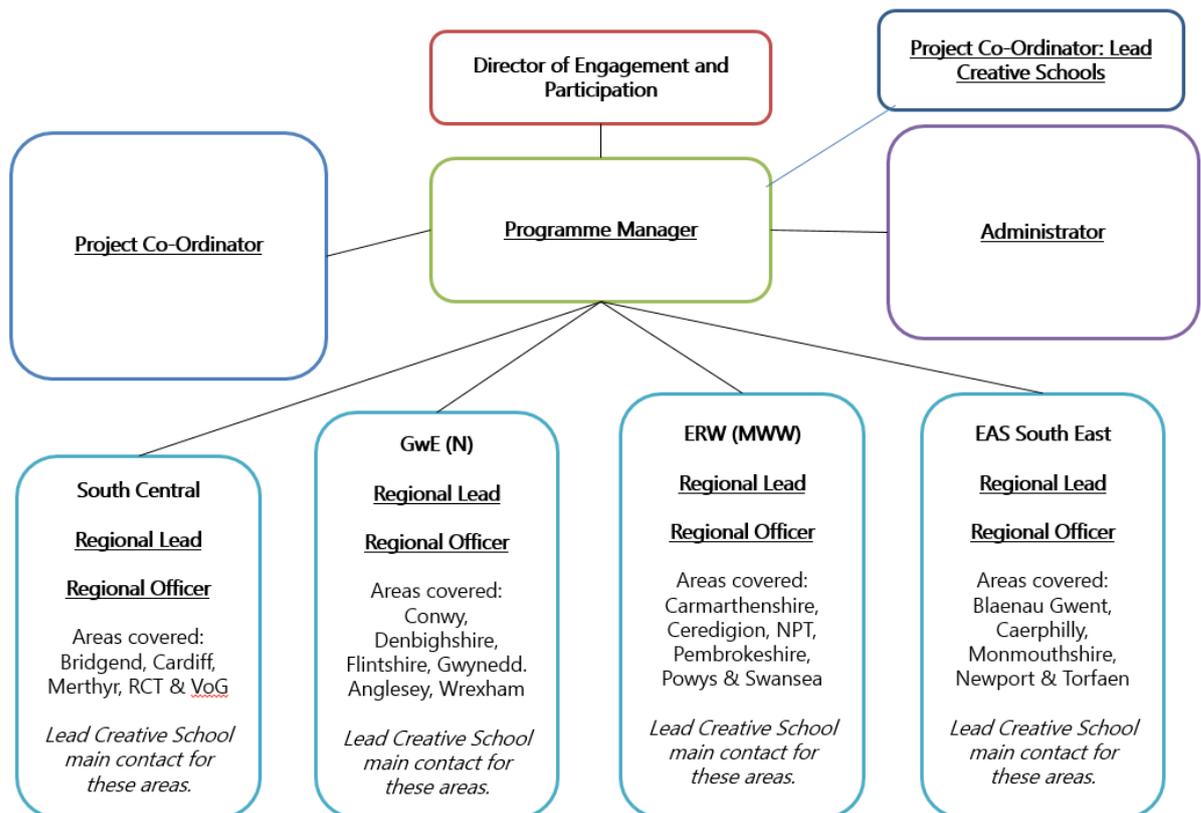
5.2 The programme budget is allocated across the strands as follows.

Table 5.1: Total Plan Cost (May 2014 - June 2020)

	Budget allocation	Percentage of total
Lead Creative Schools Scheme	£9,264,455	46%
All-Wales Arts and Education Offer	£5,793,533	29%
Cross-programme, central management, online portal and contingency	£5,133,030	25%
Total	£20,191,018	100%

5.3 The programme is managed by a team within the Arts Council of Wales, under the direction of the Director for Engagement and Participation. The staff resource is part of the central management budget and encompasses both the central team and the regional teams. The programme team structure is presented below.

Figure 5.1: Creative Learning Through the Arts Team Structure



The Lead Creative Schools Scheme (Strand 1)

- 5.4 It is anticipated that the Lead Creative Schools (LCS) scheme will support around a third of schools in Wales (provision for both Welsh and English medium) over the 5-year lifetime of the Creative Learning Through the Arts programme. Schools are supported for two years; therefore, the structure of the programme is such that from September 2016, Round 1 Year 2 Lead Creative Schools will be running in parallel with Round 2 Year 1 Lead Creative Schools. This will continue such that, from September 2017, Round 2 Year 2 Lead Creative Schools will be running in parallel with Round 3 Year 1 Lead Creative Schools. It is anticipated that there will be three rounds but this was under review at the time of writing.
- 5.5 There are currently 1,564 eligible schools in Wales⁷; thus, the aim is to engage 522 as Lead Creative Schools; however, schools can apply for the scheme as groups or as individual schools. The budget has been calculated according to the following projections:

Table 5.2: Projected Numbers of Schools Engaged in the Lead Creative Schools scheme

	1st Cohort	2nd Cohort	3rd Cohort	Total	% of total Schools
Individual Primary Schools	53	120	86	259	
Primary Schools in Primary School Groups (3 per Group)	9	60	45	114	
Primary Schools in Secondary/Primary Feeder School Groups (2 per Group)	20	40	30	90	
Total Primary Schools	82	220	161	463	32.6%
Individual Secondary Schools	33	30	25	88	
Secondary Schools in Secondary/Primary Feeder School Groups (1 per Group)	10	20	15	45	
Total Secondary Schools	43	50	40	133	62.4%
Total Unique Schools	125	270	201	596	

⁷ This is the April 2016 total of primary, middle, secondary and special schools in Wales. [Address list of schools](#). Independent schools are not eligible and pupil referral units (PRUs) are only eligible if they are attached to a school. Those eligible are 'all local authority maintained and voluntary-aided primary and secondary schools, including specialist schools and specialist teaching facilities within schools.'

Application process

- 5.6 As has already been outlined in the discussion about the Theory of Change, schools applying to be Lead Creative Schools identify key issues that they wish to address through a creative approach to learning. For example, a secondary school may choose to tackle low attainment in maths at Key Stage 3 using a range of techniques to engage and motivate learners. Perhaps a primary school may wish to develop innovative cross-curricular approaches in order to boost literacy skills.
- 5.7 The design and the quality assurance process in regard to the application, selection and recruitment of schools is critical - with a view to ensuring that issues identified by schools are plausible and in keeping with overarching aims related to literacy and numeracy. Lead Creative Schools applications from schools are checked by Arts Council of Wales regional teams for their eligibility, and their basic categorisation indicators noted to ensure that a good spread of schools is shortlisted:
- schools support categorisation⁸
 - percentage of pupils eligible for free school meals (eFSM)
 - number of pupils
 - welsh language and/or rural school.
- 5.8 A regional moderation meeting is conducted in which representatives from the Regional Education Consortia (RECs) meet with Arts Council of Wales Lead Creative Schools scheme staff to moderate the scoring and assessment of local applications and to use their existing knowledge of the schools to recommend for, or advise against, their inclusion in Lead Creative Schools in this round. The final decision and grant award offer is made at a National Panel meeting, at which additional conditions of grant for successful applications can also be recommended. The National Panel includes Welsh Government and external advisers, as well as Arts Council of Wales officers.

⁸ National School Categorisation System – 3 levels: Standard Group 1-4 (1 very good overall performance & 4 the greatest need for improved performance), Improvement Capacity A-D (A most capacity to improve themselves & D least capacity to improve themselves). These are then combined to give each school a Support Category as follows: Green – highly effective school – least support; Yellow – effective school; Amber – in need of improvement; and Red – in need of greatest improvement – most support.

- 5.9 The criteria sought for in Lead Creative Schools applications are:
- senior management commitment and its ability to mobilise staff
 - evidence of the active involvement of learners
 - evidence of the Lead Creative Schools scheme being integral to the schools' vision and their SD plan priorities
 - evidence of a contribution to improving literacy and numeracy/reducing the impact of poverty on attainment
 - capacity to deliver.
- 5.10 The moderation meeting of the National Panel also seeks to:
- achieve a balance across Wales/regions
 - achieve a good spread of primary, secondary and special schools
 - reflect the needs of rural/Welsh medium schools
 - look at the priority given to schools facing significant challenges.

Implementation

- 5.11 Supported schools are allocated a specially trained 'Creative Agent' who work with the school in order to develop a project which will address the school's identified priorities. The first term of the school year (autumn term) is spent planning the programme for the spring term. At this planning stage, activities and Creative Practitioners are identified and a Planning Form submitted to Creative Learning Through the Arts programme staff for approval. The classroom creative learning activity between the pupils, teachers and 'Creative Practitioner' takes place in the spring term and internal reflective evaluation of the activity is undertaken in the summer term. Schools are supported for two years - with the second year structure the same as the first and with priorities and activities informed by year-one learning.
- 5.12 Creative Agents are recruited by and contracted to Arts Council of Wales, while Creative Practitioners are identified by Creative Agents and schools and are contracted directly by the school through their Lead Creative Schools grant award. Arts Council of Wales have provided a collated list of potential Creative Practitioners from individuals or organisations who have submitted Expressions of Interest. Arts Council of Wales makes no endorsement or assessment of these expressions of interest. Schools are not obliged to choose from this Register of Interest but it is provided as a tool to help them. The following table shows how costs are allocated across the Lead Creative Schools scheme.

Table 5.3: Lead Creative Schools Scheme Cost (May 2014 - June 2020)

	Budget allocation	Percentage of total
Grants to Schools	£5,847,900	63%
Creative Agent Costs	£2,802,775	30%
Direct Costs - CPD Programme	£327,100	4%
External Contract CCE - Consultancy, CPD & Programme Support	£314,780	3%
Total - Lead Creative Schools Scheme	£9,292,555	100%

- 5.13 Teachers are described as being central to the scheme, partnering with ‘Creative Practitioners’ in designing, delivering new approaches and reflecting on their practice. Because of this, it is anticipated that there will be a transfer of knowledge and an improvement/change in teaching approaches with regard to their own classroom practice. This deep involvement of teachers during the delivery phases is also designed to ensure they have a sense of ownership and is intended to help them to acquire confidence in delivering the arts and new creative skills.
- 5.14 In order to ensure that the school takes ownership of the improvement process, it is anticipated that the programme will also be embedded in the school’s improvement plan (SIP) – with benchmarking criteria agreed and data gathered to evidence impact.
- 5.15 It is anticipated that because experienced artists, working as Creative Agents and Creative Practitioners, will be active in the delivery of the programme it will be of high quality and ensure creative skills / attributes are catalysts for change. Effective recruitment and induction processes will however be necessary in order to ensure that the quality of the artists and Creative Practitioners will be sufficiently high that they add value to projects and model the creative attributes and skills the programme aims to foster.
- 5.16 Participating schools are supported over a minimum of two years to bring about improvements in outcomes for learners; it is expected that changes will be embedded in teaching practice in order to generate a sustainable impact. Senior management support for the embedding the intervention within a whole-school improvement policy is said to be the key to the success of the intervention.
- 5.17 Because there will have been a clear expectation from the outset that teachers will share the knowledge, skills and experience they gain from the scheme, both within their school and with other schools, it is anticipated that there will be a considerable spill over effect, helping to improve the quality of creative teaching within schools and between schools.

Progress to date

Round 1

- 5.18 The first round of Lead Creative Schools began in September 2015. That summer, 137 applications were received (schools could apply as groups or individually) and 99 grant offers were made to a total of 130 schools. One school withdrew in October 2015 stating complex reasons to do with internal stresses, while another deferred to Round 2 (September 2016) due to an Estyn inspection that they perceived required time and energy from staff and so would have detracted from their project planning. The 128 engaged schools represent 24.5% of the target total of 522 schools for the Lead Creative Schools scheme. With three rounds of Lead Creative Schools currently anticipated, this is below target, however it is on par should it be agreed to run four rounds.
- 5.19 The chart below shows how representative the Round 1 schools are by region and type. It shows that schools in North Wales (GwE), Central and South Wales (CSC) are underrepresented while those South East Wales (EAS) are overrepresented. Primary schools are underrepresented while secondary schools are overrepresented; however, this latter is intentional as the implementation-plan budget in Table 4.2 above shows that the Lead Creative Schools scheme aims to reach a third of all primary schools (33%), but almost two-thirds of all secondary schools (62%). Almost a third of all special schools in Wales have already been engaged in the scheme in only the first round.

Table 5.4: Representativeness of Round 1 Lead Creative Schools by Region and Type

Education Consortia	Primary	Middle	Secondary	Special	Total	% of total	LCS R1	% of LCS	Diff.
GwE	369	1	54	9	433	27.7%	21	16.4%	59%
ERW	429	3	61	10	503	32.2%	44	34.4%	107%
CSC	316	2	55	15	388	24.8%	21	16.4%	66%
EAS	199	1	35	5	240	15.3%	42	32.8%	214%
Wales	1,313	7	205	39	1,564		128		
% of total	84.0%	0.4%	13.1%	2.5%					
LCS R1	82	1	33	12	128				
% of LCS	64.1%	0.8%	25.8%	9.4%					
Diff.	76%	175%	197%	376%					

5.20 The following table illustrates how, in Round 1, English medium schools are slightly overrepresented to the detriment of Welsh medium schools and English schools with significant Welsh.

Table 5.5: Representativeness of Round 1 Lead Creative Schools by Language of Instruction

	English medium	English with significant Welsh	Welsh medium ⁹	Total
Primary	849	33	431	1,313
Middle	2	0	5	7
Secondary	147	9	49	205
Total	998	42	485	1,525
% of total	65.4%	2.8%	31.8%	
<u>LCS R1</u>	91	3	34	128
% of LCS	71.1%	2.3%	26.6%	
Difference	109%	85%	84%	

⁹ Welsh medium includes dual stream, and all types of bilingual schools

- 5.21 Four of the schools engaged are **Pathways to Success Schools**¹⁰, one is a **Minister Practitioner Panel School**¹¹, 15 are **Pioneer Curriculum Schools**¹² and 21 are **Pioneer New Deal Schools**¹³. There may be some small overlap where schools are involved in more than one of these schemes.
- 5.22 All School Coordinators, and some teachers, from each school or group of schools have attended a comprehensive 2-day training course. This equates to approximately 300 individuals who have received training at 10 courses across the regions.
- 5.23 In terms of Creative Agents, there were 325 applications; 64 of these were shortlisted and invited to attend training; 59 were trained at one of the three intensive 4-day courses in Cardiff or Wrexham, and 48 of the individuals who attended training were matched to schools and have been contracted as Creative Agents in Year 1¹⁴. A small number of Creative Agents have also received training in order that they will be in a position to deliver training in future to potential Creative Agents, School Coordinators and Creative Practitioners. Regional Lead Creative Schools scheme staff have also run networking events for Creative Agents.
- 5.24 As regards Creative Practitioners, 363 Expressions of Interest were received from individuals and organisations wanting to get involved in Lead Creative Schools project work in Year 1. The Register of Interest has been shared with Creative Agents in order to support them and their schools in selecting practitioners to work with.
- 5.25 Of the Creative Practitioners contracted by Lead Creative Schools, 98 individuals received training at one of five 2-day training sessions held across Wales and three more training sessions will be held in Autumn 2016. The schools and Creative Agents select and contract the Creative Practitioners directly, and in some cases the Creative Practitioners have already been known to them and may

¹⁰ Pathways to Success schools, are in receipt of funding to support accelerated self-improvement as part of the [Schools Challenge Cymru programme](#).

¹¹ The Minister Practitioner Panel comprises school based practitioners, who provide a challenge and advisory role to the Minister in relation to the development and implementation of Welsh Government education policies.

¹² Curriculum Pioneer schools have been selected to work with Welsh and international education experts to build the new [Welsh curriculum framework](#).

¹³ New Deal Pioneer schools have been selected to lead the development of the New Deal for the Education Workforce, which aims to support a highly skilled and professional education workforce.

¹⁴ Six individuals withdrew or deferred due to a change in their circumstances; 5 were not matched to schools

have already worked in the school before. Not all of the 98 Creative Practitioners who received training are on the Lead Creative Schools Register of Interest.

- 5.26 The programme staff are looking to review the process and the data collection in relation to Year 2 Creative Practitioners. They are considering whether this activity is something that the Regional Arts and Education Networks might be the caretakers of in future.

Round 2

- 5.27 Applications from schools for Round 2 of the Lead Creative Schools scheme were submitted in January and February for a September 2016 start, and following shortlisting and moderation, grant offers were made at the end of April. For Round 2, 210 Creative Agent applications were received, of which 94 were shortlisted; the agents involved were invited to attend four-day intensive training sessions in Cardiff, Swansea or Llandudno in May. The programme team have launched an open call for further Expressions of Interest from Creative Practitioners.

Monitoring data being collected

- 5.28 Programme-wide quality assurance is important in order to provide clarity and consistency across the national and regional teams and with creative professionals and schools, to set expected standards and to share best practice. The elements of quality assurance include reviews of the project planning, evaluation and budget forms submitted by Lead Creative Schools and their Creative Agents, for which the programme team has developed Quality Standards guidance. Quality assurance also includes annual reviews and also visits by Arts Council of Wales officers to schools when actual activity with Creative Practitioners is underway, involving, in addition, Creative Agents and School Coordinators. This allows comparison of the information in the forms submitted to the reality on the ground.
- 5.29 Learning and information from the quality assurance process should help shape future training and is fed back to Arts Council Wales and the Welsh Government.
- 5.30 Lead Creative Schools will use the summer term to evaluate their activity. This evaluation should provide further information on what is working well and not so well, also examples of any unanticipated benefits or challenges to the scheme, both in terms of process and impact. The completed evaluation forms will demonstrate how schools, agents and practitioners are monitoring and evaluating their activities and will highlight any gaps, good practice and areas on which the evaluation should focus further.

- 5.31 The numbers and level of pupils being engaged in Lead Creative Schools activities varies from school to school. In order to monitor the progress and measure the impact of the programme on pupils, it will be necessary to complete registers of participants.
- 5.32 To consider the effectiveness of delivery processes, broadly the evaluation will look at:
- a) reach - e.g. range of schools and learners
 - b) linkages - e.g. support mechanisms, partnerships, related networks and initiatives
 - c) comparisons of quality and practice - e.g. case studies and categories
 - d) quality e.g. inputs, capacity, enablers, content and staff and intensity of support.

Assumptions

- 5.33 The following is a list of the assumptions identified in the programme Theory of Change process. The evaluation framework will detail how these assumptions will be tested and reviewed on an on-going basis:
- a) schools will want to participate and will apply to be a Lead Creative School
 - b) schools will have the ability and opportunity to participate in the scheme
 - c) schools will have the correct motivation for applying
 - d) schools have the necessary knowledge and ability to identify key issues that can be addressed through a creative approach to learning
 - e) creative Agents with an appropriate set of skills can be identified, recruited and (if necessary) developed
 - f) creative Practitioners with the correct skills set can be identified and recruited
 - g) creative Practitioners and teachers can effectively work together
 - h) teachers within Lead Creative Schools will want to participate in the scheme (they may not have been involved in the application process)
 - i) teachers have the ability and opportunity to participate in the scheme – does the appetite to participate filter down beyond senior management / those who applied for the scheme?
 - j) two years is adequate in order to achieve a positive outcome for learners and to ensure that any change generated is embedded in the approach of the teachers and within the schools
 - k) schools will develop appropriate strategies in order to share learning

- l) senior management support in participating schools will be forthcoming or can be developed.

All-Wales Arts and Education Offer (Strand 2)

5.34 Strand 2 consists of a series of separate interventions that are designed to address specific issues, although there are linkages between them. A key assumption is that a wealth of high-quality arts opportunities is already available across Wales (based on the conclusions of Professor Smith's report). Strand 2 is designed to try to ensure that this resource is spread more widely and made more relevant to all schools in Wales in order to increase and improve arts experiences and opportunities. The All-Wales Arts and Education Offer aims to provide schools with greater access to professional artists and arts organisations in order to enhance and complement the teaching in these schools. The budget allocations for the various elements of this strand of the programme are outlined in the table below.

Table 5.6: All-Wales Arts and Education Offer Cost (May 2014 - June 2020)

	Budget allocation	Percentage of total
Arts and Education Network Grants	£3,480,000	60%
Experiencing The Arts Fund	£2,000,000	35%
External Contract - CPD	£110,333	2%
Experiencing The Arts Fund Budget Management System	£93,200	2%
Able & Talented Support	£60,000	1%
Arts & Creative Industries Careers Support	£50,000	1%
Total – Arts & Education Programme	£5,793,533	100%

5.35 The cost of the online portal, the Creative Learning Zone, is allocated £600,000 over the course of the programme, but sits separately from the All-Wales Arts and Education Offer budget.

Regional Arts and Education Networks

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

5.37 The network administrators are as follows:

- North Wales Arts and Education Network - Consortium led by Flintshire County Council
- Central and South Wales Arts and Education Network - Consortium led by Arts Active¹⁵
- Mid and West Wales Arts and Education Network - Consortium led by University of Wales Trinity Saint David
- South East Wales Arts and Education Network - Consortium led by Caerphilly County Borough Council.

The regional networks have the following remit:

- a) collating and disseminating best practice
- b) establishing and co-ordinating arts and creative learning networking opportunities (face to face and digital), for teachers, artists, arts and cultural organisations
- c) providing a 'brokerage' service between schools and artists and arts/cultural organisations
- d) providing training opportunities for arts practitioners to improve and tailor their provision to the needs and priorities of schools
- e) providing opportunities for teachers and artists to develop and share their knowledge and skills
- f) managing and co-ordinating a 'Local Arts Champions' programme (introduced below).

Progress to date

5.38 The set-up of the four networks is underway; central programme staff have attended inception meetings and the networks are recruiting their coordinators and establishing steering groups.

¹⁵ The Arts Active Trust is a registered charity that supports education, community and audience engagement projects from St David's Hall and the New Theatre in Cardiff. The [Arts Active programme](#) aims to encourage people, from the youngest to oldest, to engage in and enjoy arts activity.

Assumptions

- A regional network is an effective method for engaging with teachers, learners, arts and cultural organisations and practitioners.
- Teachers, learners, arts and cultural organisations and practitioners want, and are able to participate in a regional network.

Local Arts Champions

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

Progress to date

- 5.40 The Local Arts Champions will be identified and coordinated through the Regional Arts and Education Networks, once they have operationalized their delivery plans.

Assumptions

- Teachers (and/or others) will want and have the opportunity (e.g. will be released by their schools) to undertake this role.
- Schools and other stakeholders will effectively engage with the Champions.

Experiencing the Arts Fund

- 5.41 The Experiencing the Arts fund is to be used to encourage schools to provide children and young people with opportunities to 'go one step further' in their exploration of creative, cultural and arts experiences. These opportunities should have particular benefits for learners from deprived backgrounds with limited access to active participation in the arts. This fund can be drawn on to support visits to venues, such as galleries and theatres, in order to enrich learning in the classroom, or be used to support new and innovative collaboration between schools and arts and cultural organisations. There are two funding strands:

1. the 'Go and See' scheme will enable more students to attend performances, exhibitions, and to experience arts professionals developing and creating their work. Schools can apply for small one-off grants of up to £1,000 to fund visits to arts events in galleries, theatres, arts centres and other venues, and these grants can be offered throughout the year. Lead Creative Schools may apply for these grants while holding their Lead Creative Schools grant
2. the 'Creative Collaborations' scheme will bring schools and cultural organisations together to work on innovative projects that will be sustained for up to one academic year. The essence of this fund is innovation, and it is open to schools wishing to work in a sustained way with an artist or an arts and cultural/heritage organisation. These projects will be selected twice a year for grants of up to £25,000 - with the first grants to be awarded in July 2016. The grant will fund up to 90% of the costs of the project. Holders of a live Lead Creative Schools scheme grant may not benefit from a Creative Collaborations grant.

Progress to date

- 5.42 The Experiencing the Arts fund was launched in mid-March 2016, tying in with the launch of the Creative Learning Zone. Nine 'Go and See' grants were awarded in April and four in May 2016.

Assumptions

- Schools will be interested in, and be able to apply for the funding which is available.
- Adequate appropriate opportunities will be available to schools, particularly in deprived areas.

Creative Learning Zone

- 5.43 The [Creative Learning Zone](#) is an online arts and creative learning portal which is hosted on 'Hwb', the all-Wales learning platform.
- 5.44 Improving communication about what is on offer is considered to be key to widening access. The portal is designed for use by teachers, learners, Creative Agents and Practitioners as well as other arts, culture and heritage organisations and professionals. It promotes and provides information on the Creative Learning Plan for schools and the arts, culture and heritage sectors by showcasing best practice through case studies, hosting teaching resources, collaboration tools for

sector stakeholders and a searchable events calendar. It will also host pages for the regional networks.

Figure 5.2: Creative Learning Portal Screenshot



Progress to date

- 5.45 The Creative Learning Zone was launched in March 2016 and is managed by the Department for Education. Material is being added to the portal as it becomes available.

Assumptions

- An online learning portal is an effective method for engaging with teachers, learners, arts and cultural organisations and practitioners, including those not (yet) engaged with the Lead Creative Schools scheme.
- Teachers, learners, arts and cultural organisations and practitioners will, once they are aware of the resource, want, and be able, to use the Creative Learning Zone.

Monitoring data being collected

- 5.46 The host agencies for the regional networks submitted draft budgets with their applications, and are currently developing more detailed delivery plans. They will be expected to monitor their activities and report to the central programme team. Data gathered independently from the beneficiaries to be engaged through the

regional networks (teachers, schools, REC staff, local authorities, artists, arts, creative, heritage and cultural organisations) will need to be triangulated to test the assumptions (that sharing learning, networking and brokerage are bringing the needs of schools and the capacities of the arts and cultural sector into closer alignment).

- 5.47 Monitoring data regarding the Experiencing the Arts fund and its beneficiaries will be reported to the central programme team. Analytics from the Creative Learning Zone will allow certain areas of activity around this programme element to be monitored. As approaches related to Able & Talented Support and Arts & Creative Industries Careers Support are developed so should process and impact monitoring for these activities.
- 5.48 The Evaluation Framework will represent an approach to evaluating the programme from a delivery perspective. It will demonstrate how progress on activities is, or will be monitored. Below is an outline example of this for the All-Wales Arts and Education strand of activity. The measures and methods used for capturing evidence of progress in these indicators will be detailed in the evaluation framework.

Table 5.7: All-Wales Arts and Education Offer delivery indicators

Activities	Indicators	Measures
Regional Arts and Education Networks	<ul style="list-style-type: none"> Regional Arts and Education Networks are building effective bridges between the education and arts sectors Regional Arts and Education Networks are delivering an appropriate number of events and activities. The events and activities are suitable and beneficial for their target audiences 	<ul style="list-style-type: none"> Number of network events and activities delivered Participation numbers and repetition of network events and activities Network participants indicate that network events and activities are useful (intention to participate again and share learning)
Experiencing the Arts Fund	<ul style="list-style-type: none"> Schools are encouraged to provide learners with opportunities to 'go one step further' in their exploration of creative, cultural and arts experiences Funded opportunities will have particular benefits for learners from deprived backgrounds who have limited access to active participation in the arts 	<ul style="list-style-type: none"> Number, quality, diversity and representativeness of applications to the fund Additionality and added-value of funded activities Profile of learners benefitting Extent to which funded activities set a precedent or act as a hook for future activities to be mainstreamed
Local Arts Champions	<ul style="list-style-type: none"> Senior members of school staff become Local Arts Champions and maintain this role over time They are released from school to spend short periods of time promoting best practice, supporting others to adopt similar approaches, and/or bringing others into their school to observe and learn Artists and Arts agencies also become Local Arts Champions 	<ul style="list-style-type: none"> Number, quality, diversity and representativeness of Local Arts Champions applications Hours of activity and reach of Local Arts Champions Perception of beneficiaries of best practice promotion of value of Local Arts Champions
Creative Learning Zone	<ul style="list-style-type: none"> The Creative Learning Zone promotes and recruits stakeholders to the Creative Learning Through the Arts programme The Creative Learning Zone is an effective and user-friendly tool for: <ul style="list-style-type: none"> information on opportunities for schools in all aspects of the Creative Learning Through the Arts plan including CPD for teachers and arts practitioners showcasing best practice resources for teachers, Creative Agents and Practitioners collaboration tools for teachers, learners and arts organisations / professionals 	<ul style="list-style-type: none"> Website traffic and downloads / uploads statistics (analytics) e.g. by geography and unique users Number of Creative Learning Through the Arts stakeholders who were encouraged to take part in Creative Learning Through the Arts activities via the Creative Learning Zone Number of Creative Learning Through the Arts stakeholders who say they access the Creative Learning Zone regularly Number and type of stakeholders not directly engaged with other Creative Learning Through the Arts activities who access the Creative Learning Zone Perception of the effectiveness, usefulness and user-friendliness of the Creative Learning Zone
Other: Able & Talented Support; Arts & Creative Industries Careers Support	<ul style="list-style-type: none"> There is effective, dedicated, provision of creative learning skills activities and approaches for More Able and Talented learners (MAT) Learners have access to current and high-quality careers support related to the creative industries 	<ul style="list-style-type: none"> TBC as delivery of these elements of the programme are developed

6. Key Evaluation Questions

- 6.1 Evaluation Questions make it easier to decide what data to collect, how to analyse it, and how to report it. These are not questions which are asked in an interview or questionnaire but high level research questions that will be answered by combining data from several sources.
- 6.2 The key evaluation questions for this study have been identified from the discussions in the previous chapters of this report. These questions will form the basis for the evaluation framework which will be developed during the next stage of the study. That framework will include the indicators that will be used to help answer the evaluation questions (as discussed in this report), as well as details of how and when that data / evidence will be collected and analysed.

Part 1: Outcomes Evaluation

- 6.3 How, if at all, have learners changed as a result of their participation in Creative Learning Through the Arts activities (Strand 1 and 2)?
- a) Changes in awareness, interest and desire
 - b) Changes in knowledge and abilities
 - c) Changes in behaviour and attitude
 - d) Changes in performance
 - e) How sustainable are the changes that have been identified?
 - f) What, if any, are the knock-on implications of the changes that have been identified?
 - g) How do changes within the intervention group compare to those in a counterfactual group?
- 6.4 How, if at all, have teachers changed as a result of their participation in Creative Learning Through the Arts activities? Breakdown, in relation to both Strands 1 and 2, is as above.
- 6.5 How, if at all, have schools changed as a result of their participation in Creative Learning Through the Arts activities? Breakdown, in relation to both Strands 1 and 2, is as above.
- 6.6 How, if at all, have artists and arts organisations changed as a result of their participation in Creative Learning Through the Arts activities? Breakdown, in relation to both Strands 1 and 2, is as above.

- 6.7 What external factors (which are beyond the control of Creative Learning Through the Arts) have influenced (positively or negatively) the outcomes generated by the intervention?
- 6.8 Do the achievements of the different elements of Creative Learning Through the Arts vary in respect of identified changes in learners, teachers and schools? If so, why?
- 6.9 Does the cost-effectiveness¹⁶ of the different elements of Creative Learning Through the Arts vary? If so, why?
- 6.10 How do the achievements of Creative Learning Through the Arts (and its individual elements) compare to comparable programmes in other parts of the UK and the World?

Part 2: Process Evaluation

- 6.11 Testing the rationale, is there an on-going need / demand for this type of intervention?
- 6.12 How does the support provided by Creative Learning Through the Arts differ from other support which is available to the beneficiary groups (if any)? Role, process, scope and volume of activities undertaken - Testing the added-value.
- Strand 1 – Lead Creative Schools
 - Strand 2 – All Wales Arts & Education Offer (each element separately).
- 6.13 What are the strengths and weaknesses¹⁷ of the Creative Learning Through the Arts model *as designed*?
- Overall – including Arts Council of Wales as the ‘lead body’
 - Strand 1 – Lead Creative Schools
 - Strand 2 – All Wales Arts & Education Offer (each element separately).

¹⁶ Cost-effectiveness analysis (CEA) is a form of analysis that compares the relative costs and outcomes (effects) of two or more courses of action (e.g. cost per individual of gaining employment, against the cost of not gaining employment). It is important to note that cost-effectiveness analysis is distinct from the more complex cost-benefit analysis (CBA), which goes further by also assigning a monetary value to the outcome (e.g. the value of an individual gaining employment). Reference: Magenta Book

¹⁷ Things that the project has had some influence or control over.

- 6.14 What are the strengths and weaknesses of the Creative Learning Through the Arts model as delivered?
- Overall – including Arts Council of Wales as the ‘lead body’
 - Strand 1 – Lead Creative Schools
 - Strand 2 – All Wales Arts & Education Offer (each element separately).
- 6.15 What, if any, external factors have influenced the delivery of Creative Learning Through the Arts? Be they Positive or negative.
- 6.16 Are there any opportunities and / or threats¹⁸ relating to the design or delivery of Creative Learning Through the Arts?
- 6.17 What, if anything, is the legacy of the model used to delivery Creative Learning Through the Arts?
- 6.18 In terms of sustaining the activity post –intervention, how comprehensive / effective are the ‘exit plans’ in place for Creative Learning Through the Arts funded activities?

¹⁸ Things upon which the project has little if any control or influence over but which will have / has had a direct influence upon it.

7. Conclusion and Next Steps

Conclusion

- 7.1 This first report on the evaluation of the Creative Learning Through the Arts programme introduces the Theory of Change associated with the two strands of the programme and outlines the anticipated changes among programme stakeholders to be observed and measured.
- 7.2 The rationale for the programme has been explored through a review of policy and relevant subject literature associated with similar programmes. This concluded that there are a number of 'condition setting' phases to pass through before the real value of creative teaching and learning can be unlocked, highlighting therefore that risks and contingencies should be considered through a formative evaluation approach. We need to understand what we should expect to see six months in, as opposed to six years down the line. And we should not, for example, be rushing to look for signs of impacts on attainment too soon: other sorts of indicator are more significant early on and could be important precursors to later impacts at pupil level.
- 7.3 The overview of the design and delivery of the programme outlines the progress that has been made to date and underlines the assumptions that have been made - which the evaluation will need to review.

Next steps

Develop the Evaluation Framework

The evaluation framework provides the structure for the evaluation and details the following:

- a) questions to be answered (evaluation questions)
- b) evidence to be collected (indicators)
- c) how it will be collected (method)
- d) when it will be collected (method)
- e) how it will be analysed (method).

The review of programme monitoring data is on-going as the elements of the programme are established and data becomes available.

Evaluation Schedule

- 7.4 The next phases of the evaluation are envisaged to progress as follows.¹⁹
1. Evaluation Framework (May - June 2016)
 2. Detailed schedule of evaluation activities (June - July 2016)
 3. Evaluation Research Tools development and adaptation to existing programme data, capture forms and mechanisms, where appropriate (July – August 2016)
 4. Process evaluation activities (on-going)
 - a. Mapping and profiling of participating pupils, schools, participating creative agents and creative practitioners
 - b. Reach – range of schools and learners
 - c. Linkages – support mechanisms, partnerships, related networks and initiatives
 - d. Comparison of quality and practice - case studies and categories
 - e. Quality – inputs, capacity, enablers, content and staff, intensity of support
 5. Impact evaluation activities (on-going)
 - a. Learner indicators
 - b. Teacher indicators
 - c. School indicators
 - d. Artists and arts organisations indicators
 - e. Other (indirect) stakeholder indicators (RECs, LAs, ITT centres etc.).
- 7.5 Lead Creative Schools will use the summer term to evaluate their activity. This evaluation should provide further information on what is working well and not so well, as well as examples of any unanticipated benefits or challenges to the scheme, both in terms of process and impact. The completed evaluation forms will demonstrate how schools, agents and practitioners are monitoring and evaluating their activities and should highlight gaps, good practice and areas on which evaluation should focus further.

¹⁹ Timescales subject to change

7.6 It is likely that the programme will take part in an OECD research study in relation to creative learning in schools. The study is developing approaches to creative teaching and learning practices in classrooms and is trialling tests in creativity (convergent and divergent thinking). While full participation in the study may be too resource intensive, there may be opportunities to engage with the study using a subset of schools. The OECD tests may help inform the development of more sophisticated tools to test the 'Five Creative Habits of Mind'.

Evaluation Steering Group

7.7 A dedicated Creative Learning Through the Arts programme evaluation steering group has been established; it will meet quarterly. The June 2016 meeting will focus on the following areas:

- present the draft evaluation framework, including detailed plans for data capture and analysis
- highlight any data gaps (indicators) and discuss progress related to filling these gaps
- present a draft schedule of evaluation activities
- identify evaluation research tools to be developed and timescales for any adaptations to existing programme data capture forms and mechanisms.
- Update on possible integration with OECD research and any opportunities for combining Creative Learning Through the Arts and OECD data requirements and collection processes.

Appendix 1: Objectives of the Evaluation

The objectives of the evaluation are to:

- 1) Design and put in place data collection that captures change in relation to the range of outcomes and beneficiaries that can be attributable to the interventions that constitute the programme.
- 2) Work with Arts Council Wales and participating schools to ensure that data collection is feasible and carried-out systematically.
- 3) Develop the programme logic model and theory of change for both elements of the programme.
- 4) Utilise all relevant data, gathered by schools and by the Department for Education and Skills, which are available.
- 5) Review and make recommendations on the programme design/implementation in order to facilitate robust impact evaluation design especially in relation to the establishment of one or more counterfactual groups.
- 6) Review the monitoring data – about beneficiaries and counterfactual groups - collected for evaluation purposes, and make recommendations for improvements in order to ensure that the data is fit for the purposes of the evaluation.
- 7) Analyse the data using techniques appropriate for robust impact and process evaluations.
- 8) Produce bilingual (Welsh and English) reports for publication with key findings.

Appendix 2: Literature Review References and Further Reading

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