



SOCIAL RESEARCH NUMBER:

20/2019

PUBLICATION DATE:

11 APRIL 2019

# Evaluation of the Creative Learning Through the Arts programme

## Report 3: Interim Evaluation Report

Evaluation of the Creative Learning Through the Arts programme  
Report 3: Interim Evaluation Report

Endaf Griffiths, Wavehill  
Dyfan Powel, Wavehill  
David Parker



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

For further information please contact:

David Roberts  
Social Research and Information Division  
Welsh Government  
Llandudno Junction  
LL31 9RZ  
Tel: 0300 062 5485  
Email: [schoolsresearch@gov.wales](mailto:schoolsresearch@gov.wales)

## Table of contents

Glossary.....	5
1. Introduction .....	6
2. Lead Creative Schools Scheme (Strand 1) .....	14
3. Lead Creative Schools Scheme fieldwork findings.....	22
4. Regional Arts and Education Networks .....	67
5. Experiencing the Arts Fund .....	97
6. Creative Learning Zone.....	103
7. Conclusions and recommendations .....	110
Appendix 1: More details on the Lead Creative Schools Scheme (Strand 1).....	124
Appendix 2:.....	128
Appendix 3: Evaluation tools.....	132

## List of figures

Figure 2.1: Number of Lead Creative School-status schools, per academic year.....	17
Figure 2.2: Representativeness of Round 1, 2 and 3 Lead Creative Schools, by region .....	18
Figure 2.3: Representativeness of Round 1, 2 and 3 Lead Creative Schools, by primary and secondary school .....	19
Figure 2.4: Percentage of schools per WIMD (2014) quartile – Lead Creative Schools and all schools in Wales.....	20
Figure 2.5: Count of Lead Creative Schools per school support category during year of Lead Creative Schools starting .....	21
Figure 3.1: Feedback on management and delivery of Lead Creative Schools (teachers) ..	23
Source: Teacher and Artist Survey 2018 .....	23
Figure 3.2: Teachers' opinion of Lead Creative Schools Scheme.....	25
Figure 3.3: 5 Creative Habits of Mind: All Round 2 .....	27
Figure 3.4: 5 Creative Habits of Mind: CSC Region.....	27
Figure 3.5: 5 Creative Habits of Mind: ERW Region .....	27
Figure 3.6: 5 Creative Habits of Mind: EAS Region .....	27
Figure 3.7: 5 Creative Habits of Mind: GWE Region.....	28
Figure 3.8: Qualitative remarks regarding impact on pupils: Round 2 Year 1 .....	35
Figure 3.9: Qualitative remarks regarding impact on pupils: Round 2 Year 2.....	35
Figure 4.1: Network activities and teachers/artists engaged: 2016/17 .....	80
Figure 4.2: Participants linked to activities .....	81
Figure 4.3: How would you rate the... from 1 to 5 (where 1 is poor and 5 is excellent)? .....	89
Figure 4.4: Which of the following activities are you aware that your Regional Arts and Education Network undertakes? .....	90
Figure 4.5: (If no) Would you be interested in.....	91
Figure 5.3: Percentage of schools per WIMD (2014) quartile – Experiencing the Arts Fund grants and all schools in Wales.....	101
Figure 5.4: Are you aware of the Experiencing the Arts Fund? (Go and See or Creative Collaborations) .....	102
Figure 6.1: CLZ number of page views / number of unique visitors / resources viewed ....	107

Figure 6.2: Most popular search terms in CLZ.....	107
Figure 6.3: Have you accessed the Creative Learning Zone online on Hwb?.....	108
Figure 6.4: What would help you make best use of the Creative Learning Zone on Hwb? .....	109
Figure 8.1: What I think about the work we do – School Years 3 and 4.....	129
Figure 8.2: How I feel about myself in school – Years 3 and 4 .....	130

## **Acknowledgement**

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

## Glossary

CCE	Creativity, Culture and Education (international foundation promoting creativity in children)
CLZ	Creative Learning Zone
CP	Creative Partnerships (England)
CPD	Continuing Professional Development
CPL	Continuous Professional Learning
CSC	Central and South Wales Education Consortium
EAS	South East Wales Education Consortium
FSM	Free School Meals
ERW	South West and Mid Wales Education Consortium
GwE	North Wales Education Consortium
INSET	In-service Training
KS 2/3/4	Key Stage 2/3/4
LAs	Local Authorities
LCS	Lead Creative Schools
RSA	Royal Society for the Encouragement of Arts, Manufactures and Commerce
SDP	School Development Plan
SIP	School Improvement Plan

# 1. Introduction

## Background

- 1.1 In March 2014, the Welsh Government issued a response to Professor Dai Smith's report on the review of Arts in Education in the Schools of Wales (2013), agreeing to all of the recommendations made. The response also pledged to develop a plan which would formally assert the central role that the report envisaged for arts education in schools in Wales, while also delivering the commitment within the Programme for Government at that time to maximising participation in the arts and to working with the Arts Council of Wales so as to develop an action plan for the arts and young people. In a subsequent report, Successful Futures (2015), which followed an independent review of curricular and assessment arrangements in Wales, Professor Graham Donaldson also reaffirmed the importance of creativity in the development of our children and young people.<sup>1</sup>
- 1.2 The response was the publication of Creative Learning Through the Arts – an action plan for Wales 2015–2020. Launched in March 2015, the Creative Learning Through the Arts programme is a partnership between the Arts Council of Wales and the Welsh Government and managed by a team within the Arts Council of Wales, under the direction of the Director of Engagement and Participation. It is supported by equal investments of Arts Council of Wales Lottery funding and Welsh Government (Education Directorate) funding, totalling £20m over five years. Click on the image to the right to watch a brief video introducing the programme.<sup>2</sup>
- 1.3 The programme consists of two innovative strands of educational activities. Strand 1, the Lead Creative Schools Scheme, is focused on improving attainment through creativity. It is an intensive intervention that involves pupils, teachers, 'Creative Agents' and 'Creative Practitioners' working



---

<sup>1</sup> [Welsh Government Successful Futures](#)

<sup>2</sup> If the link to the right does not work, please click on the following link or cut and paste the URL into your browser: [Creative Learning Through the Arts video](#).

together in order to deliver a creative approach to learning. This scheme has already engaged with over a third of the schools in Wales.

- 1.4 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:
- a) 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
  - b) *Local Arts Champions*, managed by the Regional Arts and Education Networks, whose role it is to promote best practices and support others in adopting similar approaches
  - c) The *Experiencing the Arts Fund*, which offers grants to schools and arts organisations to provide children and young people with opportunities to engage in new creative, cultural and arts experiences
  - d) The *Creative Learning Zone* is designed to be a source of online information and a collaboration hub for teachers, learners, Creative Practitioners, organisations and practitioners.

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

- 1.5 The evaluation is being undertaken by the social and economic research company Wavehill and the RSA (Royal Society for the Encouragement of Arts, Manufactures and Commerce). Broadly, its purpose is to examine the design and delivery of the Creative Learning Through the Arts programme.
- 1.6 During its lifetime, the evaluation not only will assess the effectiveness of the programme in relation to its original aims and objectives, but also will relate the findings to literature describing the effects of the arts and creativity in schools. By these means, it will contribute to the evidence base for learning and development in relation to creative education and help to inform future debate surrounding practices and policies nationally and internationally.

- 1.7 This third interim report does not cover all of those elements, with the focus being on assessing and reporting progress made to date and to begin exploring the evidence of emerging outcomes. It follows the first evaluation report, published in July 2017, and the second interim report, published in March 2018. The former explored the rationale for the programme and used Theory of Change<sup>3</sup> to explore the changes (or outcomes) anticipated for the Creative Learning Through the Arts programme and how they could be measured.<sup>4</sup> The latter began identifying and assessing progress made towards the objectives and the emerging outcomes.<sup>5</sup>
- 1.8 The report will not seek to evaluate activities against the final outcomes; rather, as with the previous report, it will provide details regarding the progress being made within Strand 1. It will also report on the progress being made by Strand 2, in turn presenting data on the Regional Arts and Education Networks for the first time. The analysis, particularly within the section exploring the Regional Arts and Education Networks, will focus on process as well as delivery in order to identify key lessons and inform the management of the programme.
- 1.9 The focus of the report will be upon the emerging data collected during the 2017–18 academic year. The report will use the data, as well as previous data, to examine the progress being made within both strands. The report will also consider the data itself and the degree to which such data will allow for robust evidencing of outcomes in the future.

---

<sup>3</sup> 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.

<sup>4</sup> A copy of the first report of the evaluation has been published on the Welsh Government website: [Welsh Government Creative Learning Through the Arts Evaluation First Interim Report](#).

<sup>5</sup> A copy of the second report has been published on the Welsh Government website: [Welsh Government Creative Learning Through the Arts Evaluation Second Interim Report](#).

- 1.10 In order to inform and explore progress, this current report also has a particular focus upon the sharing of learning, validated and promising practices and positive experiences beyond those teachers involved in the programme. Although the data drawn upon is largely qualitative, the report seeks to identify examples of how the programme is benefitting teaching staff, developing pedagogy and, consequently, benefitting pupils and schools beyond those immediately benefitting from the programme.
- 1.11 In particular, the focus is upon the sharing and dissemination of the wide range of individual activities, validated practices of pupil monitoring and assessment techniques that are encountered by teachers engaging with either strand, which seek to or are considered to be achieving positive changes in student attitudes or academic behaviour.
- 1.12 Specifically, the report will explore examples of sharing and dissemination of:
- Theory and research relating to creative learning.
  - ‘Validated practices’ refer to those practices that are introduced by external providers in the initial training provided by Creative Culture & Education<sup>6</sup> for teachers involved in Lead Creative Schools activities. The practices are widely used and propagated by the leading creative learning organisations that provide the training. Every teacher involved in the Lead Creative Schools Scheme will have been exposed to the same practices, through the standardised training received before the commencement of activities with the practitioners. They are the accepted and validated means of teaching and learning creativity.<sup>7</sup>

---

<sup>6</sup> Creative Culture & Education is an international foundation that provides training for Creative Agents and Lead Creative Schools teachers and coordinators.

<sup>7</sup> Examples of the ‘validated practices’ include the ‘5 Creative Habits of Mind’ tool, which is used to record and monitor learners’ progress with regard to creativity. ‘The creative wheel’ is a further example of a ‘validated’ tool, which is used to plan lessons. Associated with the tools is the understanding of ‘inquisitiveness, imagination, discipline, persistence and collaboration’ as the key facets of creativity upon which teaching should focus.

- ‘Promising practices’ refer to those that, though not validated, were deemed to be successful elements encountered by teachers engaging with the programme and its associated activities. These can often be small-scale techniques that are perceived by teachers to have a positive impact upon learners. They commonly emerge from the experience of the Lead Creative Schools activity, but are, to an extent, unique to each activity and school. These are not necessarily industry-accepted practices, nor are they necessarily supported by data that demonstrates their impact. They are practices that are only perceived to have a positive impact.
- More general sharing of experiences of engaging with artists and of exposure to new techniques of teaching.
- Methods of sharing and disseminating learning, promising practices and positive experiences.

#### *Data*

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

- Surveys of teachers (n=83) and artists and arts organisations (n=79) involved in the programme, primarily via the Lead Creative Schools Scheme. Seventy-eight of the 83 teacher respondents (95 per cent) were from a Lead Creative School, with 52 respondents (67 per cent) self-identifying as school coordinators. The findings discussed below should therefore be considered in this context: most school-based respondents are Lead Creative Schools coordinators or teachers working within a school engaging in the Lead Creative Schools Scheme and should therefore possess a greater awareness of Creative Learning Through the Arts and its aims and objectives. Most artists and arts organisations will have also engaged with Creative Learning Through the Arts at some point and should therefore be expected to possess an awareness of the broader aims and objectives of the programme.

- Four case studies were developed to provide deeper qualitative data on the Lead Creative Schools Scheme. Eight short case studies were conducted through telephone interviews with key Lead Creative Schools staff members, and then four longer and detailed case studies were developed, consisting of day visits and interviews with a range of staff members involved, focus groups with a range of teachers as well as discussions with pupils.

The schools in question were:

- St Woolos Primary School, Newport
- Ysgol Y Moelwyn (Secondary), Gwynedd
- Pencoed Primary School, Bridgend
- Ysgol Heol Goffa (Special School), Carmarthenshire
- Semi-structured ‘strategic management’ interviews were held with Welsh Government staff who have strategic oversight or responsibility in respect of the delivery of the programme but are not intimately involved with the day-to-day management. Arts Council of Wales and Welsh Government management staff were also interviewed, specifically personnel more closely involved with the day-to-day management and delivery of the strands. In total, 12 semi-structured interviews were conducted with various elements of the Creative Learning Through the Arts programme’s management team, including Welsh Government officials, Arts Council of Wales staff, and individuals involved in the delivery of different elements of the programme.
- Day visits to Regional Arts and Education Network events were conducted with respect to each of the networks. These visits involved interviews with Network Coordinators, network staff, Arts Champions and teachers as well as observation of the events themselves. In total, there were 15 interviews with network staff, practitioners and Arts Champions.
- Four focus groups with teachers involved with networks, one per network, each containing 8–18 teachers.

- Monitoring data for the Creative Learning Zone, the Regional Arts and Education Networks and the Experiencing the Arts Fund was provided by the Arts Council and the Welsh Government and consequently analysed.
  - Evaluation forms completed by Lead Creative Schools coordinators provided both quantitative and qualitative data, as well as some self-assessment data on the Lead Creative Schools Scheme.
  - Full-round (Round 2 schools) data from the 5 Creative Habits of Mind tool was available to the evaluation team for the first time. This tool was designed specifically to evaluate the impact of creative teaching on the creative skills of pupils taking part in the Lead Creative Schools activities.
- 1.14 Full-round (Round 2 schools) data from the (self-)efficacy tool was also available to the evaluation team for the first time. This tool was designed to evaluate the impact of the Lead Creative Schools Scheme on the efficacy of pupils and their attitudes towards school and learning.

### **Structure of this report**

- 1.15 The remainder of this report is structured as follows:
- **Section 2** presents the data for Strand 1 regarding the reach of the programme, and representativeness of the schools benefitting from the intervention.
  - **Section 3** presents and analyses fieldwork data. This section includes data from the Teacher and Artist survey; stakeholder and management interviews; tools with which to assess the intervention's impact on pupils; monitoring data and data submitted by schools as part of their own planning and evaluation processes; case studies of schools visited by the evaluation team during this phase of the evaluation; and data on the impact of the Lead Creative Schools on pupil attainment.
  - **Section 4** presents data and analysis regarding the Regional Arts and Education Networks.

- **Section 5** relates to the Experiencing the Arts Fund.
- **Section 6** focuses on the Creative Learning Zone.
- Finally, **Section 7** sets out the conclusions that can be drawn from this phase of the evaluation and the recommendations made.

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

### **Progress to Date**

#### **Introduction**

- 2.1 The Lead Creative Schools Scheme is focused on improving attainment through creativity. It is an intensive intervention that involves pupils, teachers, 'Creative Agents' and 'Creative Practitioners' working together in order to deliver a creative approach to learning. All local authority-maintained and voluntary-aided primary and secondary schools, including special schools, in Wales are eligible to apply to be Lead Creative Schools, including specialist teaching facilities within schools.
- 2.2 An overview of both the application and the implementation process for the Lead Creative Schools Scheme can be found in Appendix 1. To summarise here, however, schools apply through a competitive process to become part of the Lead Creative Schools Scheme. Supported schools then work with a 'Creative Agent' to develop a project that will address the schools' identified priorities. The first term of the school year (autumn term) is spent planning the programme for the spring term. The classroom creative learning activity between the pupils, teachers and 'Creative Practitioner' takes place in the spring term and internal reflective evaluation of the activity is undertaken in the summer term. Schools are supported for two years, with the second-year structure being the same as the first-year structure and with priorities and activities informed by year-one learning. There have been some delays in practice, with some schools moving to the timescales of later rounds, but for evaluation purposes they remain in their original round.

- 2.3 The Lead Creative Schools Scheme is being delivered over three rounds, with supported schools participating for two years:
- Round 1: academic years 2015/16 and 2016/17
  - Round 2: academic years 2016/17 and 2017/18
  - Round 3: academic years 2017/18 and 2018/19
- 2.4 These rounds overlap, so from September 2016, Round 1 Year 2 Lead Creative Schools ran in parallel with Round 2 Year 1 Lead Creative Schools. This will continue in such a way that from September 2017, Round 2 Year 2 Lead Creative Schools will be running in parallel with Round 3 Year 1 Lead Creative Schools.
- 2.5 In addition to the two years associated with each round, an extra year has been added to the first and second rounds for a limited number of schools. The additional year aims at supporting schools in delivering a programme of school-to-school support in their area. These have been termed 'development strands'.
- 2.6 Nineteen Lead Creative Schools from Round 1 are involved in the Year 3 'development strand', as well as 31 further schools that will be associated with those schools, benefitting from Creative Learning Through the Arts in some form.
- 2.7 At the time of this report, Round 2 schools were also being invited to submit an expression of interest in participating in the development strand, with a maximum of six places per region available. To be eligible to apply, schools must recruit and commit to working with a maximum of two schools that have not been involved in the scheme thus far.
- 2.8 No data existed on the activities of this strand at the time of writing. The collection of data on these strands for the purposes of evaluation would inform future reports.

*Number of schools engaged*

- 2.9 Numbers of schools engaged vary during the lifetime of the programme and at different periods of the year, as schools drop out, defer or enrol at various times. Round 1 and Round 2 (278) school numbers presented and used for

analysis in this report derive from the historic data from the last report, based on the assumption that they cannot change (as these rounds have been completed). The numbers are supported by more recent R1Y2 numbers (94), which were correct as of their last evaluation data submission (7th September 2017). Meanwhile, R2Y2 numbers (83) were correct as of 19th February 2018. R3Y1 numbers (239) were correct as of 20th March 2018. Arts Council data differs slightly with regard to numbers of schools involved; however, the figures presented here are drawn from the data that is used for the analysis in this chapter.<sup>8</sup>

- 2.10 At the inception of the programme in 2015, it was anticipated that the Lead Creative Schools Scheme would support a third of schools in Wales (provision for both Welsh and English media) during its five-year lifetime. In 2015 there were 1,582 eligible schools in Wales; thus, the aim was to engage 522 schools.
- 2.11 The 278 schools engaged in Rounds 1 and 2 therefore represent over 50 per cent of the target for the scheme. Two hundred and thirty-nine schools were engaged in Round 3. Though combined, this amounts to 517, the number of unique schools differs.
- 2.12 Overall, 495<sup>9</sup> unique schools have been identified as having taken part and completed the full two years of the Lead Creative Schools intervention, representing 95 per cent of the target. Arts Council data as of October 2018 suggests that a further 70 will have benefitted through association with the 'development strand'.<sup>10</sup>

---

<sup>8</sup> The Arts Council of Wales numbers are different, with records as of October 2018 indicating that 128 schools were involved in Round 1, 151 involved in Round 2 and 228 involved in Round 3. Differences are accounted for by the counting method, explained in detail below.

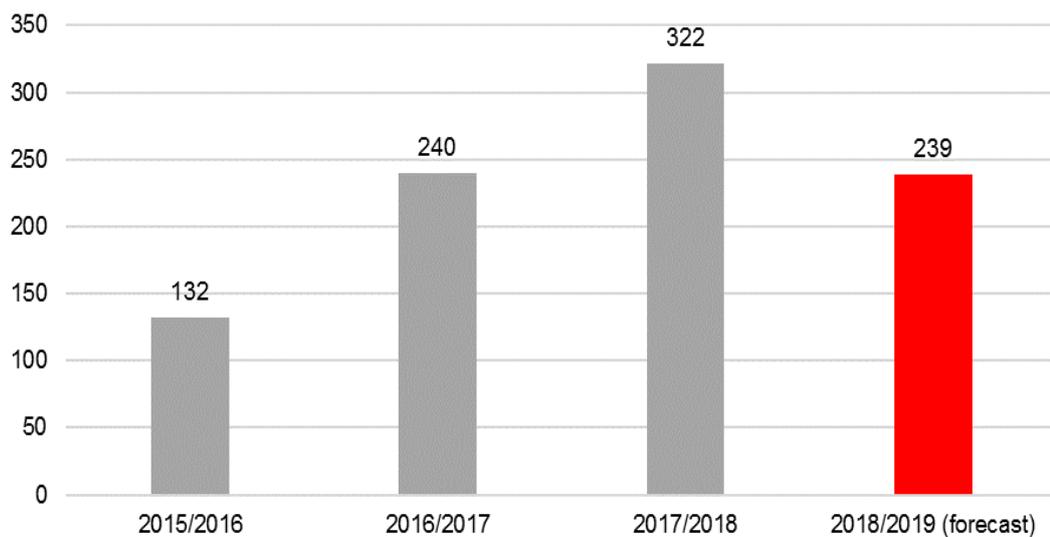
<sup>9</sup> This figure differs from the combined total of the 278 and 239 noted in 2.11. This 495 figure refers to unique schools that have completed the full two-year intervention. Some schools identified as having enrolled in Rounds 1, 2 and 3 have deferred to another round's timeline and counted as having engaged with the programme during both rounds. For example, some schools completed their Round 2 Year 1 activity in line with the programme timeline but deferred to the Round 3 Year 1 timeline in order to complete the second year's activity. They would, nonetheless, be counted as having engaged with the programme during Round 2 and Round 3. Furthermore, some schools counted as having engaged with Round 1, 2 or 3 dropped out before completing the intervention, or had not completed all evaluation documentation at the time of writing and are consequently not counted within this total of 495 schools having taken part and completed their intervention.

<sup>10</sup> The Arts Council data as of October 2018 counts 498 unique schools as having completed the intervention. Nine schools began but did not complete the intervention.

2.13 Figure 2.1 shows the number of Lead Creative School-status schools per year, using the number of applications received for Round 3 during the 2017/18 academic year to forecast the 2018/19 figures. The administrative burden (the number of schools to support, monitor, etc.) on the programme team is likely to have been highest during the 2017/18 academic year.

2.14 At the time of writing, the activities of Year 3 ‘development strand’ schools were not developed and there was no data available with regard to the new strand. The experiences of schools engaged with this strand will therefore differ from those who have benefitted from the Lead Creative Schools strand. The table therefore does not take account of the Year 3 schools from Round 1 (undertaking their activity during the 2017/18 academic year) or the forecasted involvement of the Year 3 schools from Round 2.

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

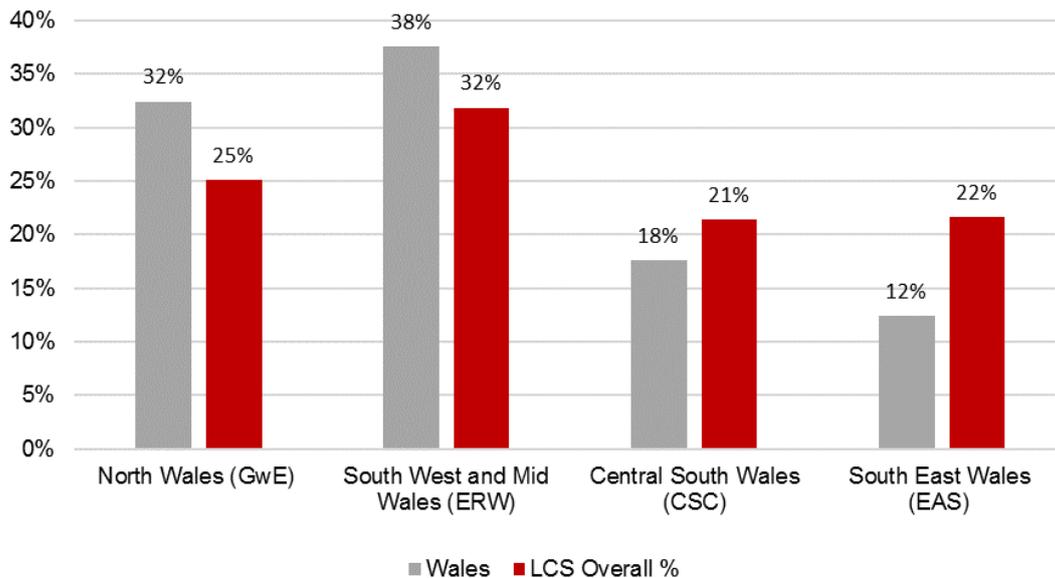


*Distribution of schools engaged*

2.15 Figure 2.2 illustrates the representativeness of Round 1, 2 and 3 schools (in total) by region (Regional Education Consortia). The grey-coloured bar shows the proportion of all schools in Wales in each region, while the red-coloured bar shows the same for Lead Creative Schools. Although the distribution is relatively similar to the population of schools in Wales, schools in North Wales (GwE) and Central South Wales (CSC) are underrepresented, while those in South East Wales (EAS) are

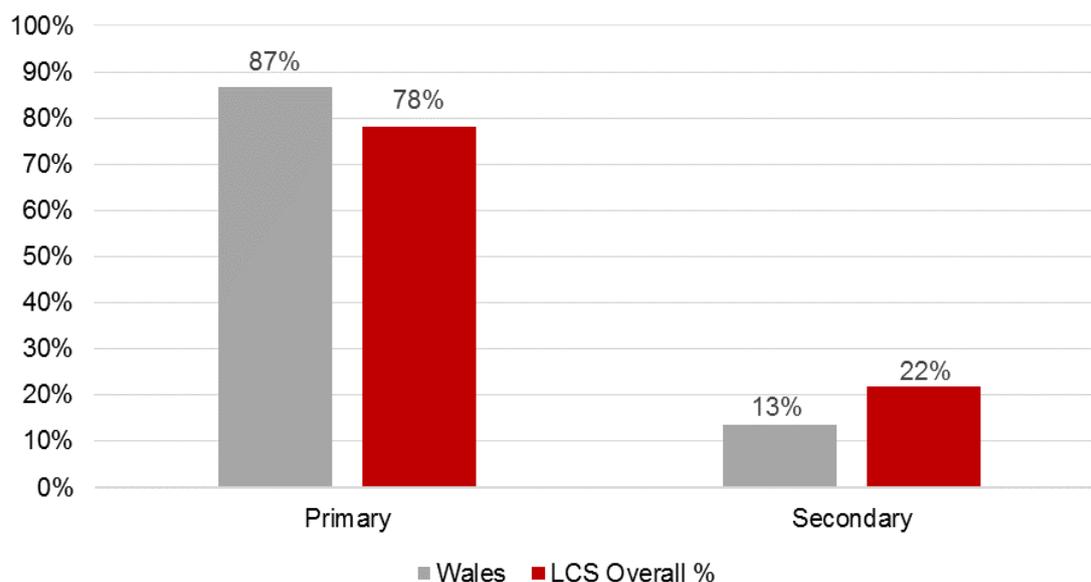
overrepresented. If the ambition is for participation in the scheme to match the actual distribution of schools in Wales, action may therefore be appropriate so as to boost the number of Lead Creative Schools in North and Central South Wales.

**Figure 2.2: Representativeness of Round 1, 2 and 3 Lead Creative Schools, by region**



2.16 Figure 2.3 below compares the proportion of Lead Creative Schools that are primary and secondary schools to the population of all schools in Wales. Primary schools are underrepresented within the Lead Creative Schools group, while secondary schools are overrepresented. The involvement of primary schools has increased since the last interim report, however, and secondary school proportions have fallen (from 69 per cent to 78 per cent and from 31 per cent to 22 per cent respectively). The data suggests that secondary schools are still overrepresented within the programme at the expense of primary schools, though less so since the last report. With all rounds accounted for, these figures are likely to be representative of the final figures, unless further new schools are added to the programme before its completion.

**Figure 2.3: Representativeness of Round 1, 2 and 3 Lead Creative Schools, by primary and secondary school**

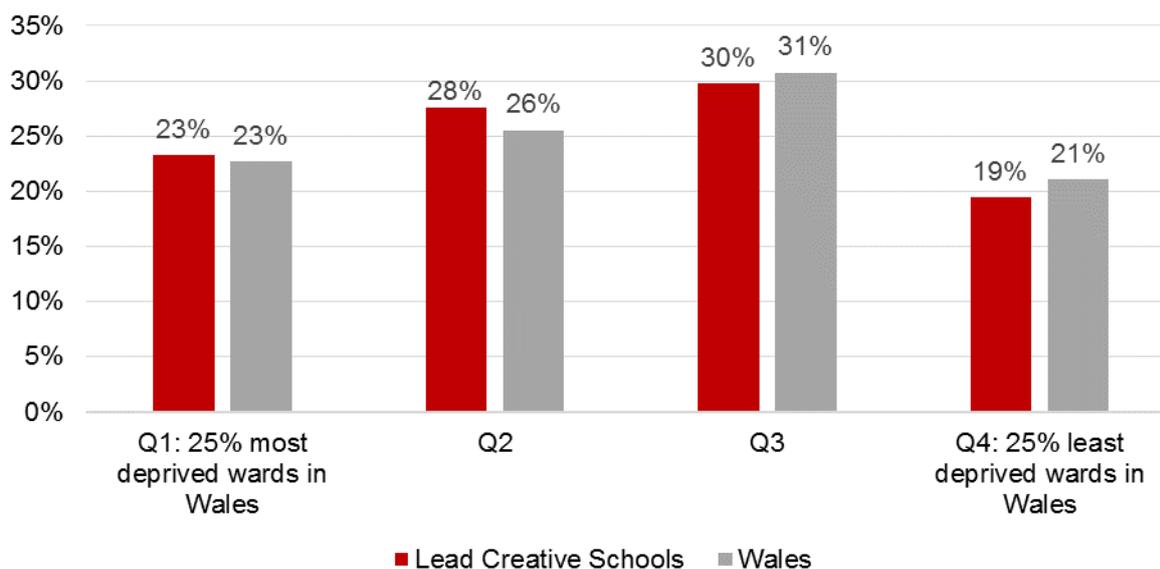


2.17 The Welsh Index of Multiple Deprivation (WIMD) is the Welsh Government’s official measure of relative deprivation for small areas in Wales. It is designed to identify those small areas in which there are the highest concentrations of several different types of deprivation. As such, the WIMD is a measure of multiple deprivation indicators that is both an area-based measure and a measure of relative deprivation. The latest version was published in 2014.<sup>11</sup>

2.18 Figure 2.4 shows the percentage of schools participating in the Lead Creative Schools Scheme and the population of schools in Wales as a whole per WIMD quartile. It shows a very close match between the distribution of Lead Creative Schools and the distribution of all schools in Wales, suggesting either that deprivation does not have a substantial impact on participation in the scheme or that the Arts Council of Wales has found a way in which to successfully overcome any barriers to participation that these groups face.

<sup>11</sup> Further information about the WIMD can be found here: [Welsh Government Welsh Index of Multiple Deprivation](#).

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



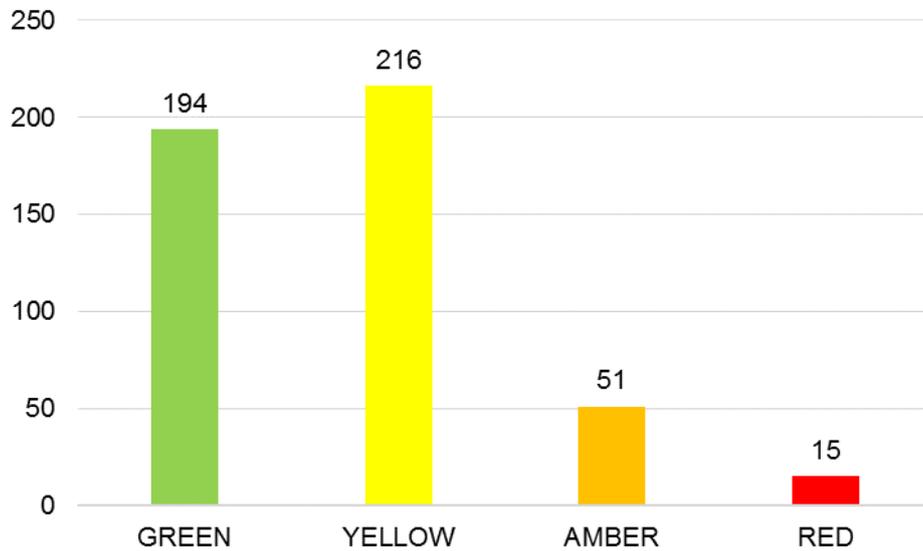
2.19 Figure 2.5 below notes the support category<sup>12</sup> of the school during the year in which they began their Lead Creative Schools activity. The data allows further insight into the schools that are taking part in the Lead Creative Schools Scheme. The data here demonstrates that the Lead Creative Schools Scheme is overwhelmingly (86 per cent) undertaken by schools in the Green and Yellow support categories, with very few schools in the Red or Amber categories engaging with the programme.

2.20 The aim outlined in the Theory of Change Report for the programme was for the scheme to ensure a good spread of schools with regard to categorisation. Moreover, strategic management personnel have tentatively suggested that the programme could be utilised as a means of improving schools. Arts Council programme management staff noted, however, that Regional Education Consortia proposed schools for selection and had decided not to propose many schools in the Amber or Red categories. Only

<sup>12</sup> The National School Categorisation System aims to provide a clear structure with which to review how well a school is performing. It takes into consideration how effectively the school is led and managed, the quality of learning and teaching, and the level of support and challenge that it needs in order to do better. Schools are categorised by colour: Green, Yellow, Amber and Red. Green represents the lowest level of support that a school receives, while the red category represents schools receiving the most support. More information is available here: [Welsh Government Guide to the School Categorisation System](#).

15 Red category (three per cent) schools and 51 Amber category (10 per cent) schools have taken part in the scheme.

**Figure 2.5: Count of Lead Creative Schools per school support category during year of Lead Creative Schools starting**



N=476<sup>13</sup>

<sup>13</sup> This number is lower than the total number of schools for two reasons. Firstly, the data was sourced retrospectively, after the circumstances of some schools had changed (e.g. merging or closing). Consequently, data or historic data for six schools was not available. Secondly, historic data for special schools could not be sourced at the time of writing. The 476 schools do, however, represent 96 per cent of all Lead Creative Schools identified in 2.12.

### **3. Lead Creative Schools Scheme fieldwork findings**

#### *Motivations for participating in the Lead Creative Schools Scheme*

- 3.1 Understanding teachers' and artists' motivation for taking part in the scheme can inform the development of approaches to engaging teachers in the scheme in the future. The Teacher and Artist survey provides useful data on the motivations of teachers and serves to support the qualitative findings from interviews and case studies.
- 3.2 Eighty-three responses were received from teachers to the survey in 2018, with 52 respondents (67 per cent) self-identifying as school coordinators. The findings discussed below should therefore be considered in this context: most school-based respondents are Lead Creative Schools coordinators or teachers working within a school engaging in the Lead Creative Schools Scheme and should therefore possess a greater awareness of Creative Learning Through the Arts and its aims and objectives.
- 3.3 The survey results show that the main motivations identified by teachers (n=83) were an 'interest' in the subject (71 per cent), followed by 'professional development' (67 per cent). The other responses were as follows: 'asked to participate' (46 per cent) and 'other teachers were doing it' (seven per cent). The data suggests that developing skills in teaching creatively is a major consideration for teachers.
- 3.4 This is supported by the qualitative findings from the case studies, suggesting that most teachers involved in the Lead Creative Schools Scheme are often interested in creative learning and professional development. The case studies suggested that the Successful Futures curriculum is a key context for the interest in professional learning and developing pedagogy.

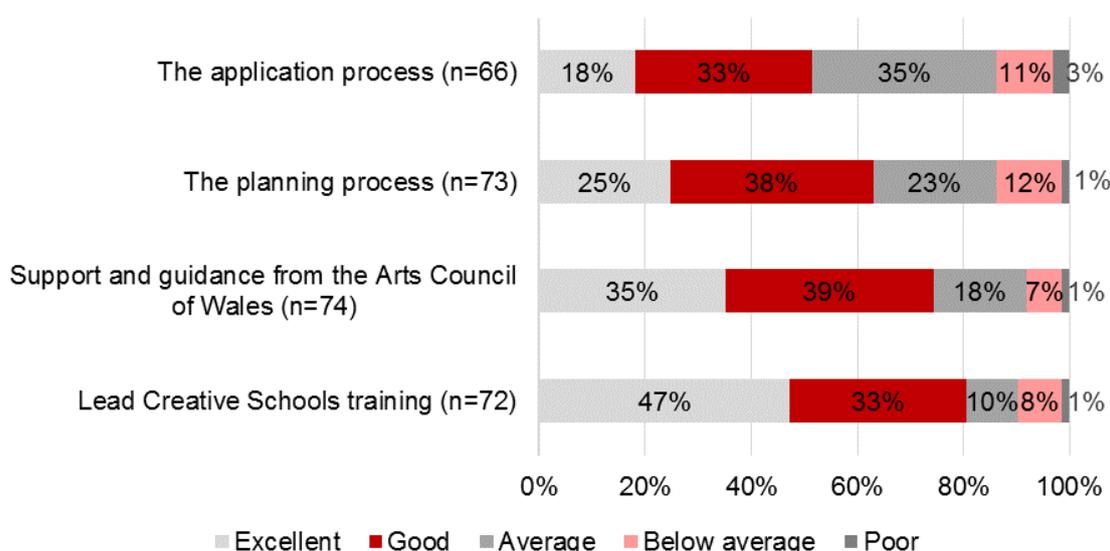
#### *Feedback on the management and delivery process*

- 3.5 Feedback from teachers on various aspects of the management and delivery of the Lead Creative Schools Scheme was generally positive (see Figure 3.1). Respondents were particularly positive regarding the training that they received, with 80 per cent of respondents providing a response of 'good' or

‘excellent’. Feedback on the support and guidance from the Arts Council of Wales was also very positive (74 per cent ‘excellent’ or ‘good’). Only 51 per cent thought that the application process was ‘good’ or ‘excellent’, suggesting less satisfaction in that regard; however, only 14 per cent thought that the process was ‘below average’ or ‘poor’. The less positive view of the application process was reflected in the case study interviews with teachers and coordinators in particular, suggesting that the process was too bureaucratic and burdensome.

3.6 This is confirmed in the analysis of the qualitative data from the case studies, though the support from Creative Agents was appreciated during the process.

**Figure 3.1: Feedback on management and delivery of Lead Creative Schools (teachers)**



Source: Teacher and Artist Survey 2018

3.7 The Arts Council of Wales programme management staff stated in interviews that they have committed to streamlining the application and planning processes. Respondents from this survey will not have experienced the reformed and streamlined process and are referring to a pre-reformed application process, but data in next year’s report will offer insight into the new application process.

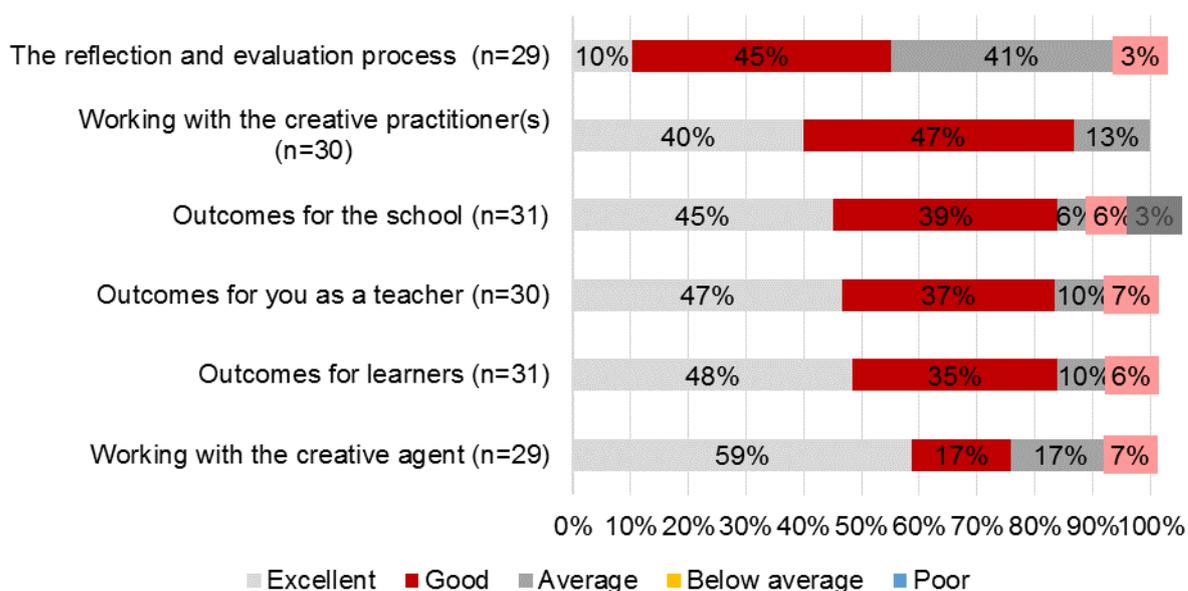
### *Sharing of learning, promising practices and positive experiences*

- 3.8 An additional question was added to the survey during this evaluation period in order to consider the degree to which learning and promising practices that teachers are developing through the Lead Creative Schools activities are being shared more widely with other staff members.
- 3.9 Overall, 97 per cent of teachers responding to the survey had shared their knowledge and practices in some form, while only three per cent had not shared at all.
- 3.10 Out of 78 responses, 41 per cent of teachers had shared their practices on an informal basis, such as through discussions with colleagues. A further 32 per cent had shared their learning through dedicated, structured sessions. Inset days were used by 18 per cent as a means of sharing their knowledge and a further six per cent had shared practices and knowledge through other means.
- 3.11 The data strongly suggests that teachers are disseminating and sharing learning, promising practices and positive experiences to the rest of the teaching staff following their engagement with the Lead Creative Schools Scheme. Qualitative data from the case study visits is explored in detail below, shedding more light on the nature of the sharing of practices and its impact on teaching in the classroom.

### *Overall*

- 3.12 Teachers were asked within the survey to reflect upon the broader aspects of the programme. Figure 3.2 below presents data from the responses of teachers regarding the Lead Creative Schools Scheme. The data suggests that many aspects of the programme were perceived by teachers to have had a positive overall impact on the school and staff. Working with Creative Practitioners was a particularly well-received aspect of the programme, as were the outcomes for the schools, teachers and learners. Teachers did not perceive the reflection and evaluation process as positively as other aspects, however, reflecting again the remarks made during the case study interviews.

**Figure 3.2: Teachers' opinion of Lead Creative Schools Scheme**



Source: Teacher and Artist Survey 2018

### Lead Creative Schools: Impact on learners

3.13 This section explores data concerning the impact of the Lead Creative Schools Scheme and its associated activities upon learners. The section draws on data generated by the 5 Creative Habits of Mind tool, the self-efficacy questionnaires, a range of sources concerning attainment, and the Teacher and Artist survey questions regarding the impact upon the educational attainment of learners.

#### *5 Creative Habits of Mind*

3.14 The 5 Creative Habits of Mind<sup>14</sup> tool was designed to evaluate the impact of the Lead Creative Schools activity upon the creative skills of the pupils involved. The tool was not compulsory, but all teachers involved in the Lead Creative Schools Scheme were invited to supply data through the tool. The purpose was to provide common evaluation data with which to evidence impacts of the programme, which is operating in schools across Wales. The tool was also designed to provide schools with immediate top-line analysis of their responses. Further details are available in Appendix 3.

<sup>14</sup> More information on the tool can be found here: [5 Creative Habits of Mind Tool](#).

3.15 The tool identified the following '5 Creative Habits of Mind' as indicators of creativity:

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'.

The improvement made by individual pupils in each category was scored by their teacher on a scale of 1–10 after the activity (1 being no improvement and 10 being the most significant improvement). This was therefore a judgment made by individual teachers, based on common guidelines. The results of all pupils by year and by region for the purposes of this analysis, as well as an aggregate, are presented in the figures below.

3.16 Figure 3.3 draws on all data received from Round 2 schools in Years 1 and 2. This represents the only 'full' round of data available at the time of writing. Responses for 288 pupils were received regarding Year 1 activities, while 93 responses were received for Year 2 activities. The pupils in Year 1 activities are not necessarily the same pupils as those in Year 2 activities. They can be two completely different cohorts of pupils, the same pupils or a combination of pupils who have previous experience and some who have no previous experience of the scheme.

3.17 The data suggests that teachers perceive the Lead Creative Schools activities to have had a positive impact on all 5 Creative Habits of Mind. The activities appear to have the most positive impact on pupils' ability and willingness to collaborate (cooperating appropriately, giving and receiving feedback, sharing the creative 'product').

3.18 The data will allow for comparison and tracking in future evaluations. The tool itself is also used by teachers to track and measure creativity within their own classrooms.

**Figure 3.3: 5 Creative Habits of Mind: All Round 2**

Overall	Inquisitive	Persistent	Imaginative	Collaborative	Disciplined
Round 2 Year 1 (288 responses)	6.3	6.3	6.5	6.7	6.4
Round 2 Year 2 (93 responses)	5.7	6.2	6.2	6.6	6.5

3.19 Figures 3.4 to 3.7 represent data from each individual consortium region. Smaller numbers of responses for Year 2 will account for more pronounced deviation from the overall average. Nonetheless, a particularly high impact was recorded in the CSC region during the second year, while the data for EAS during the same period suggests that the activities were less impactful. Meanwhile, ERW recorded consistently higher-than-average scores in both years.

**Figure 3.4: 5 Creative Habits of Mind: CSC Region**

CSC	Inquisitive	Persistent	Imaginative	Collaborative	Disciplined
Round 2 Year 1 (100 responses)	6.1	6.2	6.3	6.6	6.4
Round 2 Year 2 (20 responses)	6.9	8.0	7.5	7.7	8.5

**Figure 3.5: 5 Creative Habits of Mind: ERW Region**

ERW	Inquisitive	Persistent	Imaginative	Collaborative	Disciplined
Round 2 Year 1 (70 responses)	7.2	7.1	7.1	7.6	7.1
Round 2 Year 2 (20 responses)	6.0	6.7	7.3	7.1	7.0

**Figure 3.6: 5 Creative Habits of Mind: EAS Region**

EAS	Inquisitive	Persistent	Imaginative	Collaborative	Disciplined
Round 2 Year 1 (37 responses)	6.1	6.0	6.4	6.6	6.5
Round 2 Year 2 (24 responses)	3.9	4.0	4.4	5.1	4.8

**Figure 3.7: 5 Creative Habits of Mind: GWE Region**

GWE	Inquisitive	Persistent	Imaginative	Collaborative	Disciplined
Round 2 Year 1 (81 responses)	5.7	5.7	6.1	5.9	5.7
Round 2 Year 2 (31 responses)	6.1	6.4	6.1	6.6	6.2

3.20 The first ‘full’ round of data from teachers using the 5 Creative Habits of Mind tool suggests that teachers perceive activities to be having a positive impact on the key creative habits of pupils. This suggests that the Lead Creative Schools activities are contributing to achieving a core aim of improving the creative skills and habits of pupils. Following the hypothesis of the intervention outlined in Report 1, more creative pupils will exhibit improvements in academic performance, develop their interest in the arts and develop their career/life aspirations.

*Learner (self-)efficacy questionnaire*

- 3.21 As outlined within Evaluation Report 1: The Theory of Change<sup>15</sup>, a key outcome of the Lead Creative Schools intervention for learners is that their behaviour and attitudes towards school and learning change.
- 3.22 The (self-)efficacy questionnaire was therefore developed in order to collect quantitative data regarding the efficacy outcomes of the interventions for pupils. Pupils were asked to respond to a series of statements in a pre-intervention questionnaire, followed by the same statements in a post-intervention questionnaire. When combined, the results indicate whether the Lead Creative Schools activity has had a positive or negative impact upon the pupils with regard to the statements.
- 3.23 The questionnaire was not compulsory, and a number of pupils completed a pre- or post-intervention questionnaire only. These responses were effectively unusable. At the time of writing, only 51 pupils had completed both pre- and post-intervention questionnaires. This sample is not currently representative enough to draw general conclusions regarding the impact of

---

<sup>15</sup> [Evaluation of the Creative Learning Through the Arts Programme First Interim Report](#)

the Lead Creative Schools Scheme upon the attitudes of learners towards learning. The data will be added to in subsequent years, however, as more learners complete both questionnaires. The data available currently is explored in Appendix 2 but is not considered representative of the scheme.

- 3.24 While the sample will grow as more responses are given, the data from the questionnaires could be supported and offer more insight if, in the future, the same questionnaires were distributed with a comparison or control group. Currently the data only refers to learners who have benefitted from the intervention.

#### *Academic Attainment*

- 3.25 The Lead Creative Schools strand is designed to improve learners' academic performance. Specifically, it is designed to contribute to improving standards in literacy and numeracy, and to reducing the impact of disadvantage on attainment.
- 3.26 At the time of writing, key sources of data for the purposes of evaluating impact upon learner attainment were not available. A robust evaluation of the impact of the intervention upon learner attainment is therefore not possible at this stage. Some sources of data did offer some insight into specific instances but did not allow for generalisations or comparisons. Moreover, the Arts Council of Wales has committed to exploring both classroom-level and school-level sources of data in order to support the evaluation in the future.
- 3.27 The key sources of data that would potentially allow for the most robust evaluation of the impact upon attainment would be teacher-assessed pupil attainment data, supported by pupil attendance and behaviour data. Unique Pupil Numbers for pupils who have benefitted from the intervention would allow this data to be identified and extracted from the National Pupil Database held by the Welsh Government. Local authorities or Local Education Consortia will be able to assist with the collation of Unique Pupil Numbers. A comparison or control group of learners who have not benefitted from the intervention would strengthen the analysis further.
- 3.28 At the time of writing, methods of collecting Unique Pupil Numbers were being explored.

- 3.29 If the learners who have benefitted from the intervention cannot be identified using the data that the Arts Council of Wales has collected, the Arts Council of Wales programme management staff could approach the schools that have benefitted and explore the possibility of retrospectively identifying the learners who have benefitted. The relevant Unique Pupil Numbers could then be sourced based on that information.
- 3.30 In doing so, or alongside the efforts to collect data on learners who have benefitted from the exercise, the Arts Council of Wales may wish to explore the possibility of requesting the Unique Pupil Numbers of a control group for each school also, allowing for a propensity score matching exercise and a more robust examination of the impact of the intervention upon learners.
- 3.31 A further, albeit less robust, option would involve returning to and establishing a smaller but representative sample of schools who have benefitted from the intervention. These schools could be asked to provide attainment data, or an analysis of their own attainment data, as an indicator of the impact of the intervention upon attainment. These schools could also be asked to provide data from a comparison or control group.
- 3.32 A further possibility would be to specify attainment data that teachers should supply within their evaluation forms (detailed below), ensuring consistency and robustness with regard to the data provided.
- 3.33 Until such data is available for evaluation, it will not be possible to evaluate the degree to which the programme has met its key outcome of improving learner attainment, or to demonstrate the impact of creative learning upon the attainment of pupils. Given that the qualitative data, as well as the case-specific data that has been analysed, suggests that the intervention has had a positive impact upon learners, it would be greatly beneficial to the programme if the necessary data could be sourced and analysed as part of the evaluation.

#### *Summary of further sources*

- 3.34 Qualitative data from the case studies and the interviews with teachers are explored in detail below. However, evaluation forms of Lead Creative Schools submitted by all schools involved also asked teachers to outline the

impact upon attainment that they believe the intervention has had upon learners. Teachers are asked to provide information regarding the sources that they have used to make the judgment. The nature and quality of the data varied from submission to submission, however, compromising its utility for evaluation purposes.

- 3.35 Specifically, there is variation in the type of data provided by schools and some sources are more robust than others. Due to such variation, it is not possible to compare cases, nor is it possible to make any robust statements regarding the impact of the intervention upon attainment more generally. The data can, however, be used to indicate and detail specific examples of the impact noted by teachers.
- 3.36 Across the schools, the data provided by teachers indicates a general correlation between involvement in the intervention and improvement in performance and attainment. Pupil performance in English oracy and pupil performance in English literacy are common areas wherein teachers have reported improvement.
- 3.37 Some schools have provided through their evaluation forms quantitative data accompanied by baseline measurements, or have predicted grades as a baseline for comparison:

‘Across the class, there was one A\*, 6 A grades, 9 B grades, 4 C grades, 4 D grades and 1 E grade. In this class' previous assessment no pupils had achieved A or A\* grades and only 3 pupils achieved B grades. Also notable is the fact that there were no U grades in the health assessment, despite the fact that nineteen pupils in this class have previously gained U grades in one or more of their previous assessments’ (Lead Creative School Evaluation Form).

‘When assessed on 30<sup>th</sup> September 2016, 70 per cent of pupils in year 1/2 were working below the expected outcomes for oracy. When the same group of pupils were assessed again on 2<sup>nd</sup> May 2017 this figure had dropped to 50 per cent. Given that the work with year 1/2 focused almost exclusively on oracy and storytelling the conclusion is that the project had

a strong and positive impact on the results' (Lead Creative School Evaluation Form).

'As expected, the biggest increase in grade predictions is shown in English Literature partly due to the focus on the set text of "Of Mice and Men". At the start of the project, none of the target group were predicted a C grade or above but by the end 4 learners (44 per cent) were predicted a C. Two of the group had improved their prediction by 2 whole grades from January to May, which is quite impressive. The overall increase for the girls as a group in English Literature went up by 6 grades. Interestingly, a similar increase was shown in English Language where again no pupil was predicted a C at the start of the project. Three pupils (33 per cent) were predicted a C grade by their teachers at the end and the overall increase was 6 grades for the group as a whole' (Lead Creative School Evaluation Form).

- 3.38 Some responses were qualitative in nature but based on or referenced quantitative data that had informed the judgment:

'Every child in the class showed an improvement in their writing levels, with every child making between 1 and 4 sub-levels progress within the term' (Lead Creative School Evaluation Form).

'It appears that each child has made significant progress in their weekly Big Maths tests, taking on board specific numeracy strands that they have developed from the project (halving, doubling, rounding, multiplying and dividing by 10 and 100...). All pupils have made progress on 'Incerts'<sup>16</sup>. Progress made within the given level' (Lead Creative School Evaluation Form).

- 3.39 Some responses were qualitative or anecdotal in nature:

'Pupil levels of wellbeing and self-esteem have been raised as well as securing skills learned and enabling children to apply these skills across the curriculum, work collaboratively and improve concentration/persistence. The class have also developed a sense of trust when

---

<sup>16</sup> Incerts is a tool used by teachers to track the assessment scores of a pupil. More information can be found here: [Incerts Tool](#).

working together which has impacted hugely on attitudes and behaviours’ (Lead Creative School Evaluation Form).

3.40 There were also some negative comments regarding the ability to evidence the impact of the intervention:

‘In the absence of data, we are relying on the observations of the teachers. The teacher most involved in the project thinks that the progress has been limited. There have been sub-levels progress where 'creative writing' is concerned. However, this is not to say that the children would have progressed in this area as a result of class work. I am skeptical [sic.] that their progress is as a result of the LCS project because they themselves did not regard themselves as progressed from their Spider grams [sic.] and from evaluative comments conducted when the Creative Agents got them to vote’ (Lead Creative School Evaluation Form).

3.41 While some reference benchmarking and post-Lead Creative Schools activity testing, some teachers used predicted grades as baselines with which to compare, while other responses drew upon observations of pupils rather than any hard indicators. The data sources therefore vary in robustness also.

3.42 Teachers also suggested in interviews and focus groups that there were broader, softer outcomes, particularly with regard to engagement, that had ultimately contributed to a wider improvement in attainment. These observations are detailed in the relevant case study sections below.

3.43 The data available cannot robustly evidence the impact of the intervention upon learner attainment on a programme-wide basis. There is some evidence, however, suggesting that the impact is generally positive.

3.44 A positive impact upon attainment is hypothesised by the programme’s Theory of Change, and is a key outcome for learners. Given that it can also be understood as an ‘acid test’ of the intervention more generally, robustly evidencing the impact on attainment would greatly strengthen the ‘proof of concept’ and demonstrate the success of the Creative Learning Through the Arts programme.

3.45 A broader consideration regarding attainment, therefore, would be the need to collect more robust and consistent data on individual learners who have benefitted from the Lead Creative Schools activities before drawing definite conclusions. This is particularly pertinent with regard to a core outcome of the Lead Creative Schools strand for learners, namely for the activities to lead to an improvement in attainment.

*Broader impact*

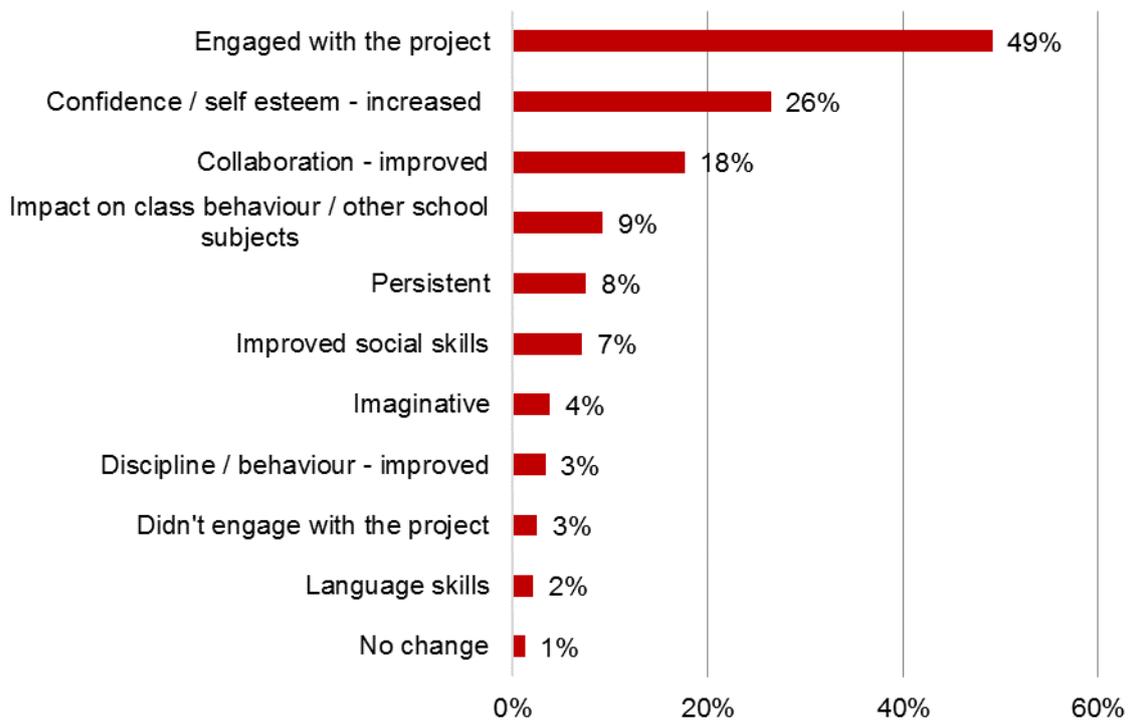
3.46 The evaluation forms asked teachers to outline what they perceived to be the broader impact of the Lead Creative Schools activities upon pupils who were involved. Figures 3.8 and 3.9 present this data, which has been coded into categories. This data strongly suggests that in the first year in particular, pupils were considered more engaged with the activities than usual. Almost half (49 per cent) of teachers involved, without prompting, stated as much.

3.47 This echoes findings from case studies detailed below, but contrasts with the emerging data from the (self-)efficacy tool explored in Appendix 2, which suggests little, if any, impact on engagement.

3.48 A further 26 per cent reported increases in confidence or self-esteem during the first year, while during the second year, 33 per cent of teachers also reported that collaboration improved and 29 per cent reported an increase in the confidence or self-esteem of the pupils involved.

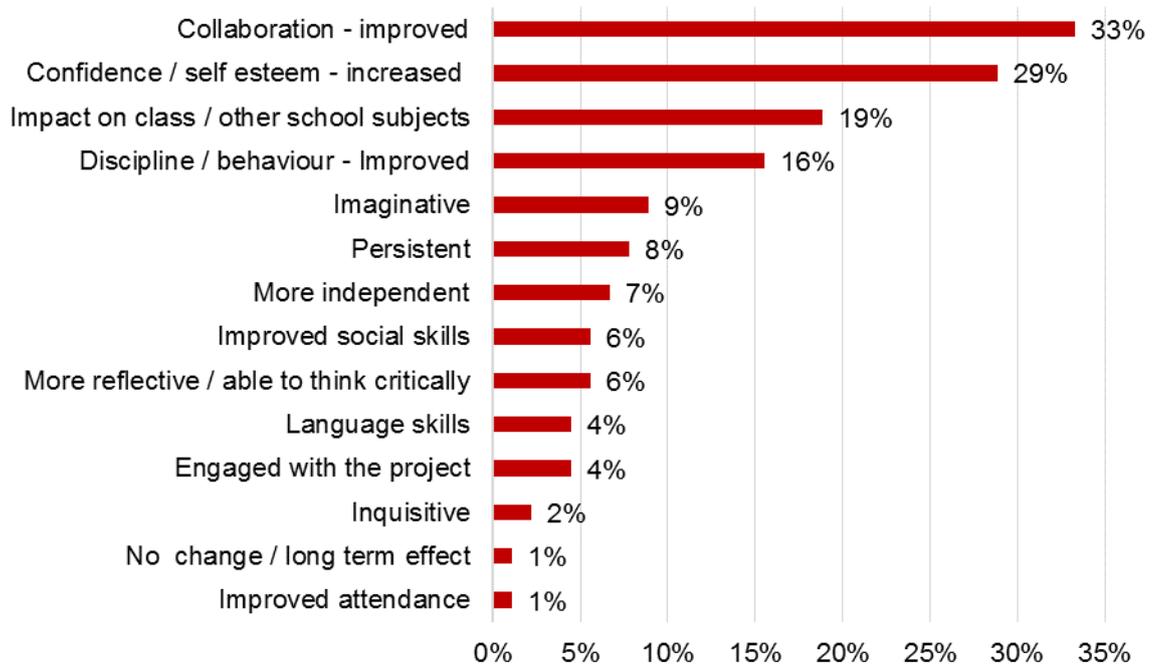
3.49 Given that more engagement is consistently raised as an impact upon learners, any further data that could be sourced to demonstrate this impact, such as attendance data, would further enhance the ability to evidence and demonstrate the positive impact of the intervention.

**Figure 3.8: Qualitative remarks regarding impact on pupils: Round 2 Year 1**



Source: Teacher and Artist Survey 2018

**Figure 3.9: Qualitative remarks regard**



**ing impact on pupils: Round 2  
Year 2**

Source: Teacher and Artist Survey 2018

## **Lead Creative Schools case studies**

- 3.50 This section presents case studies on four schools participating in the Lead Creative Schools Scheme. Eight shorter case studies were undertaken through phone or Skype interviews with coordinating teachers at a further eight Lead Creative Schools. Four of those case studies were developed into longer and deeper case studies, involving full-day visits.
- 3.51 The schools included here were selected by the evaluation team as examples of Round 1 or 2 schools that had effectively delivered the Lead Creative Schools concept. At this stage, the intention is not to review a representative sample of schools participating in the scheme. As such, the aim here is not to assess whether these case studies are typical of schools participating in the Lead Creative Schools Scheme as a whole. The case studies are designed to generate qualitative data and examples of the intervention in practice.
- 3.52 Case study fieldwork was undertaken in early 2018, several months following the completion of the activities. The full-day visit would consist of interviews with the school head and members of the Senior Leadership Team, a focus group with teachers who were and some who were not part of the Lead Creative Schools activity, and a focus group with pupils who had been a part of the Lead Creative Schools group. The researcher would also review the work involved in the Lead Creative Schools activity and would in some instances interview the Creative Agent and/or the Creative Practitioner.
- 3.53 The schools in question were:
- Longer Case Studies
- St Woolos Primary School
  - Ysgol Y Moelwyn (Secondary)
  - Pencoed Primary School
  - Ysgol Heol Goffa (Special School)

## **Case Study 1: St Woolos Primary School**

### *Background*

- 3.54 St Woolos is an English-medium primary school in Newport. It provides education to pupils between three and 11 years of age. The local authority is Newport City Council. At the time of the visit there were 342 pupils enrolled.
- 3.55 Approximately 33.4 per cent of pupils are entitled to free school meals, which is above the local authority (20.1 per cent) and national (18.9 per cent) averages. This figure has remained relatively constant over the past five years. Approximately 26.5 per cent of pupils are considered to have special educational needs. These figures are higher than the local authority (11.7 per cent) and national (15.0 per cent) averages.
- 3.56 Sixty-four point six per cent of pupils derive from ethnic minority backgrounds. This figure is more than double the local authority average (26.1 per cent) and almost six times the national average (11.7 per cent). Fifty-two point two per cent of the pupils are categorised as having English as an additional language, which is more than twice the local authority average (17.7 per cent) and nine times the national average (6.1 per cent). During its 2015 ESTYN inspection, there were 39 different languages spoken by pupils at the school.

### *Objective*

- 3.57 Planning forms indicate that during the first year, the school sought to use the Lead Creative Schools intervention to address and improve boys' writing in school years 1 and 2. This issue was identified within the School Development Plan (SDP). Meanwhile, the second-year Lead Creative Schools activity was also developed with an SDP issue in mind, namely the need to improve the numeracy skills of pupils in school years 1 and 2. The school also sought to use the Lead Creative Schools activities to develop social inclusion with the local community and to engage with parents.
- 3.58 While not an explicit objective, some members of the Senior Leadership Team also saw the activity as a means of trialling or experimenting with approaches to teaching that might reflect the requirements of the emerging 'Successful Futures'-inspired curriculum.

‘At the time of the application it didn’t register, but it soon became an objective. We didn’t know much about Successful Futures at the start, but as we learnt more it became more important’ (St Woolos Primary School Interview, 2018).

### *Delivery*

- 3.59 Pupil voice was a key component of the planning stage, particularly with regard to the first year of Lead Creative Schools activity. The pupils were encouraged to develop their own ideas for a project and identify themes that they would like to explore. With some guidance from the teachers drawing upon the SDP, superheroes and cooking were selected as themes for the first year of Lead Creative Schools activity. With input from pupils, a television production company — ‘It’s My Shout’ — based in Bridgend was selected as the Creative Practitioner to lead the activity. The second-year activity was undertaken with the support of Citrus Arts, a performing arts and choreography company.
- 3.60 While the original plan was to engage a specific group of pupils (school year 1 and 2 boys), ultimately, a broader group of 90 pupils (boys and girls) were involved in the first year of Lead Creative Schools activity, and 87 in the second-year activity.
- 3.61 The first year consisted of 31 sessions of between 30 minutes and one hour between the Creative Practitioners, teachers and pupils. The project culminated in the pupils running a restaurant, serving cooked food to around 150 parents, family members, and members of the community. The evening was filmed, and a DVD produced. The second year of Lead Creative Schools activity consisted of 16 dance rehearsal sessions involving the teachers, pupils and Creative Practitioners, and culminated in a public performance at Newport County’s football stadium, Rodney Parade.
- 3.62 Sessions were led by the Creative Practitioners, but teachers were integral to supporting the learning process as well as the broader planning of the activity. Teachers spoke of a partnership with the Creative Practitioners, who tended to lead only on the technical aspects of the activity.

### *Outcomes*

- 3.63 It was clear from discussions with the Lead Creative Schools coordinator, Creative Agent, teachers and the evaluation documentation that there were a range of positive outcomes for pupils, teachers and the wider school community.
- 3.64 Evaluation forms indicated that the projects had led to improvements in writing and maths, helping the attainment goals to be hit and satisfying the explicit objectives of the projects. It was felt that the maths targets were more difficult to hit due to the difficulties of incorporating maths into the creative activity.
- 3.65 However, the projects were also understood to have contributed to an improvement in the oracy skills and expressive language of the pupils, their communicative language, and teamwork improved. More broadly, the activities were linked by teachers to an improvement in attendance, a reduction in behavioural problems, increased engagement of parents, and the identification and presentation of male role models.
- 3.66 Pupils completed individual creativity wheels that demonstrated the changing attitudes and were also encouraged to evaluate and document their own changing attitudes towards learning. Meanwhile, parents were engaged at the start and during the activities, and were actively encouraged to sign up to participate in project jobs. Parents responded positively to the projects and engagement since the end of the activities has remained positive.
- 3.67 Following the end of the Lead Creative Schools period, the school has also developed a similar creative project based on 'The Gruffalo'. While expenditure was much less than in the Lead Creative Schools projects, the planning process and pedagogical concepts involved were similar. Furthermore, the new project was led by teachers who were not involved with the original Lead Creative Schools activities, though guided by the lessons learnt and established planning processes of the Lead Creative Schools activities.

3.68 Pupils themselves enjoyed the experience of the Lead Creative Schools activities and spoke of feeling excited about coming to school as a result. Pupils spoke of enjoying the opportunity to use their imagination and investigate the theme of the activity. The involvement of parents in the activity was also a key aspect. The pupils spoke of their pride in what they had accomplished, their enthusiasm for working in teams, and their enjoyment of the arts. Some pupils also spoke of their improving artistic skill and growing interest in the expressive arts.

3.69 Senior staff members were of the opinion that the intervention had inspired and motivated teachers to engage with the creative learning agenda. The intervention had also provided an example of what could be delivered within a school setting, and supported any further efforts to recreate such approaches.

‘Creativity is linked to mindset and confidence. The biggest advantage is the confidence and for staff to be able to see what a creative programme looks like, so it’s easier for them to recreate it. Not embedded completely, but we’re far further on that journey and become more skilled at implementing creativity as well’ (St Woolos Primary School Interview, 2018).

3.70 Finally, both senior management and teachers within the school saw the activity as an example of the type of approach envisioned by the new curriculum. While no staff member could be certain, there was a confidence that the more creative, thematic approach to teaching outlined would fit well within the requirements of the new curriculum. In hindsight, staff felt that the activities helped prepare them for the requirements of the new curriculum.

#### *Sharing of learning and developing teaching*

3.71 Evaluation forms for both years’ activity stated that one CPD session was held with other teachers in order to share the experience and what had been learned from the project. Discussions with teachers, however, revealed that much more had been done to disseminate learning to other members of staff and link the experience to the broader attempts within the school to adapt teaching methods and approaches to curricular changes.

- 3.72 The coordinating teacher ran a condensed version of the creative training: introducing theory and validated practices to other teachers. Regular meetings were held between groups of teachers and a teacher who was involved with the activity, for the latter to provide feedback. Views on the activity were also disseminated more informally during staff meetings while the projects were ongoing. Validated practices and resources such as mind maps, creative wheels and pupil voice strategies were introduced as part of a discussion surrounding the practical experiences of introducing creativity into the teaching and the planning of teaching.
- 3.73 The school cluster organised an inset day on which the coordinating teacher from St Woolos gave a further presentation based on the experiences of the school as a Lead Creative School and teaching creativity more generally. In this manner, theory, validated practices and promising practices, as well as the experiences of teachers involved in the Lead Creative Schools intervention were shared beyond the school.
- 3.74 A focus group held in the school with teachers who were not involved in either of the Lead Creative Schools activities confirmed that aspects of creative learning and teaching had been disseminated and were being implemented more broadly within the school. A few teachers had started to use the validated practices and the theoretical language of the 5 Creative Habits of Mind. The creative wheel had been used to track teachers' 5 Creative Habits of Mind. Pupil voice is a concept that had been adopted within the school, with many teachers using their door space creatively to collect and display pupils' opinions and decisions. Teachers claimed that this had been inspired by the Lead Creative Schools activity.
- 3.75 Teachers spoke of the mind maps in particular giving them more confidence to take risks when developing lesson plans. The Lead Creative Schools projects had also been used as templates for future projects. More generally, teachers felt that their curriculum had become more thematic and creative.

3.76 The incorporation of the validated practices was, however, dependent upon the individual teachers. There was, nonetheless, amongst senior staff members, confidence that the expertise was within the school to support staff who wished to explore the creative learning methods.

‘Depends on the individual personality. Some will see it; some won’t have the confidence. We now have the expertise within the school to support other staff’ (St Woolos Primary School Interview, 2018).

3.77 In general, however, teachers not involved with the Lead Creative Schools intervention were thought more likely to make use of promising practices and ‘hints and tips’ shared with them by teachers who were involved. These teachers selected specific techniques and promising practices that were seen to work particularly well, rather than adopting the Lead Creative Schools theory and validated practices or resources.

3.78 The school head and Lead Creative Schools coordinating teacher spoke of the curricular changes as a key reference point and consideration while developing and delivering the activities going forward. Some teachers who were not involved with the Lead Creative Schools process spoke of being threatened by the curricular changes and related pedagogical shifts relating to creative teaching and learning. However, the shared learning from the Lead Creative Schools activities gave the teachers more confidence that they and the school’s teaching staff were capable of satisfying any creativity agenda or expectations that would emerge as part of the Successful Futures-inspired curriculum.

### *Conclusion*

3.79 From the perspective of both the teachers and the pupils at St Woolos Primary School, the Lead Creative Schools experience is considered positive. Key outcomes that were planned for were achieved and there were also broader, unintended benefits and outcomes.

- 3.80 Pupils spoke of positive experiences, developing skills and enjoying the experience. Meanwhile, teachers referred to their growing confidence and ability to develop and plan teaching with an element of creativity. An improvement in the oracy, expressive and communicative language skills of the pupils was noted and creativity was adjudged to have improved. Teachers claimed that the attendance and behaviour of pupils had improved during and after the activity.
- 3.81 Similar thematic and creative projects have been undertaken since the Lead Creative Schools activity, both by the Lead Creative Schools teachers themselves and by those not involved. This suggests that the approaches to teaching developed through the Lead Creative Schools activities and from working alongside artists have made a positive impact on the workforce and their approach to teaching.
- 3.82 Staff who were involved with the Lead Creative Schools activity have shared their knowledge of theory and promising and validated practices within the school and with other schools in the cluster. Specific validated practices and techniques have been shared; however, most teachers seemed to make use of unvalidated but promising practices or 'hints and tips' for positive outcomes, rather than adopting the rigorous model presented to Lead Creative Schools teachers originally.
- 3.83 Pupil voice and a more involved planning of lessons emerged as a key technique that has been adopted across the school. There were also instances of teachers not involved with the Lead Creative Schools activity making use of the 'creative wheel' to identify and focus on the 5 Creative Habits of Mind.
- 3.84 Curricular change was a key reference point for the school leadership. Creative Learning Through the Arts was a means of taking steps along the path to curricular change, and leaders have looked to use the experiences and knowledge developed by the staff involved to support the change and development of the teaching methods of the wider workforce.

## **Case Study 2: Ysgol y Moelwyn**

### *Background*

- 3.85 Ysgol y Moelwyn is in Blaenau Ffestiniog, Gwynedd. It is a bilingual (Type A) secondary school, providing education to pupils between 11 and 16 years of age. The local authority is Gwynedd Council. At the time of the visit there were 310 pupils enrolled.
- 3.86 Approximately 13.4 per cent of pupils are entitled to free school meals, which is slightly above the local authority average (11.5 per cent) but below the national average (17.0 per cent). This figure has remained relatively constant over the past five years. Approximately 11.6 per cent of pupils are considered to have special educational needs. This figure is slightly higher than the local authority average (11.3 per cent) but below the national average (14.7 per cent).
- 3.87 Three point one per cent of pupils derive from ethnic minority backgrounds. This figure is below the local authority average (4.6 per cent) and the national average (9.3 per cent). One point six per cent of the pupils are categorised as having English as an additional language, which is slightly above the local authority average (0.9 per cent) but less than the national average (3.0 per cent).

### *Objective*

- 3.88 The Lead Creative Schools activities were developed based on the school's improvement plan and its priorities over the preceding three years. Specifically, the objectives in Year 1 of the Lead Creative Schools activity were to raise literacy skills among pupils, including oracy, reading and writing skills. These objectives were continued for the Year 2 activities. There was also a focus on developing confidence in using the Welsh language within and outside the school. More broadly, the activities also aimed to improve the creative skills of pupils and their motivation, their teamwork and individual working skills, and their problem-solving skills.
- 3.89 Staff members commented, however, that the Successful Futures-inspired curriculum was a further, though more coincidental context to the decision to engage with the Lead Creative Schools process. The Lead Creative Schools

activity in Year 2 was identified as a vehicle for trialling approaches to delivering the new curriculum and the staff tasked with planning and developing the application and activities were actively looking to exploit the pedagogical benefits of the programme for the school and its staff.

‘Donaldson and Successful Futures is important. We interpret the Donaldson curriculum in terms of core teaching skills. This programme [CLTA] was concerned with different ways of improving motivation and self-confidence and asking the question: “How can we improve our educating skills?” So, it fits the national priorities and, therefore, our own priorities’ (Ysgol y Moelwyn Interview, 2018).

‘Coincidentally, the curriculum and the project came together. We’re a pioneering school and the project helped us move forward’ (Ysgol y Moelwyn Interview, 2018).

- 3.90 During the first year of the Lead Creative Schools activity, underperforming pupils or those from vulnerable or deprived backgrounds were specifically chosen to take part. Meanwhile, during the second year of the Lead Creative Schools activity, pupils from school Years 8 and 9 who were lacking in confidence with regard to their Welsh literacy skills were specifically selected to take part. The pupils were selected in both cases following discussions with the Creative Agent and other teachers in the school.
- 3.91 The teachers involved with the activity were deliberately chosen as the teachers of the pupils involved in the activities. This, it was hoped, would see them benefit from any new and promising practices and new knowledge developed from working with the Creative Practitioners and be well placed to implement the practices and knowledge in the classroom. Furthermore, the school sought to select a mix of experienced and inexperienced teachers as well as support staff.
- 3.92 Staff members noted that the planning process for the Lead Creative Schools activity was particularly burdensome. Teachers suggested that they would not allocate as much time and effort into planning a similarly sized activity in the future, and if they were to repeat or emulate the activity, their own planning would be more streamlined or the activity would not be of

similar size and scope. Some aspects of the activity are being embedded, however, into the general workplans.

‘There’s a lot of planning for it. The preparation time for exams restricts that kind of laborious planning, but the variety has been a help. It’s not something we do all the time or can do all the time. But some aspects have made it into our workplans. For example, when members of the community came in [to see the activity], that’s in our work plan now’ (Ysgol y Moelwyn Interview, 2018).

- 3.93 The only significant challenge that was identified by teachers was the difficulty in identifying or accessing a database of Welsh-medium practitioners.

#### *Delivery*

- 3.94 Pupils were involved in the planning and development of the activities by interviewing potential practitioners. They were also regularly canvassed for input into the planning for specific sessions. The main focus and theme of the activities were also decided following consultation with and involvement of the pupils themselves.
- 3.95 A single teacher led on the majority of the organisational work during the first year, while a different teacher led during the following year. The Arts Council staff and Creative Agent in particular were praised by staff members for their support and expertise during the process.
- 3.96 The first-year Lead Creative Schools activity involved 13 pupils, while the second-year activity involved 19. Seven teachers and four Creative Practitioners were involved during the first year, with three teachers and two Creative Practitioners involved during the second-year Lead Creative Schools activity.
- 3.97 Pupils during both years of activity worked with practitioners in exploring local stories and myths, going out to talk to members of the local community. The activities culminated in a concert wherein pupils performed and reported back on their experiences and stories that they had developed.

3.98 A key difficulty that the team experienced concerned the scheduling and timetabling of the activities. During the first year of activity in particular, it was reported that too many Creative Practitioners and teachers were involved in the planning process, leading to difficulty in coordinating the scheduling of the sessions. The teachers were unable to experience all of the sessions for their entire duration due to timetabling clashes, and some spoke of a regret with respect to not having the opportunity to experience more of the Creative Practitioners' work with the pupils.

#### *Outcomes*

3.99 Both projects were adjudged to have impacted positively upon the literacy skills of the pupils involved. Views presented in the evaluation forms drew upon benchmarking data, internal literacy tests, reading tests, literacy coordinator reports, parent focus groups, and the opinions of teachers and Creative Practitioners. It should be noted, however, that detailed evidence of impact using quantitative data was not provided on the forms.

3.100 Further positive outcomes were also noted, and a particular improvement was reported with regard to pupils' engagement within the classroom. Interviews also revealed that teachers perceived the intervention to have had a noticeably positive impact on the confidence and maturity of the pupils. More broadly, staff members noted a growing maturity and a willingness to engage in classroom activities.

'They've matured. Most of them stayed late after school for a cup of tea and cake, and to work on their projects. It wasn't formal, but they were chatting amongst themselves. Confidence in themselves and their ability and cooperation have been crucial developments. Their attitude and enthusiasm has changed for the better, and persisted since the activities' (Ysgol y Moelwyn Interview, 2018).

3.101 During the second year, pupils held discussions with members of the community in order to hear local stories and tales. Teachers and practitioners suggested that the pupils had developed a more respectful attitude towards their peers and wider community as a consequence of doing so.

3.102 The pupils themselves spoke primarily of their enjoyment in respect of the activities. The Creative Practitioners immediately engaged them, and the 'different' and 'fun' approaches to the topics in question were also identified as being key to their enjoyment. The pupils spoke of enjoying the discussions with members of the local community that formed part of the activity. All pupils interviewed expressed regret at the fact that the activity had come to an end.

'It was so much fun — much better than being at home. I'd rather stay in school to do this.'

'I enjoyed school a lot more. School would be much better if we did more of that' (Pupil Focus Group, Ysgol y Moelwyn, 2018).

3.103 Teachers spoke of their enjoyment in respect of working alongside Creative Practitioners. For both activities, teachers spoke of having learnt more with regard to new teaching methodologies. Teachers regularly spoke of being given the confidence to experiment within the classroom as well as having adopted some of the promising practices witnessed during the activity.

3.104 Teachers reported that an activity inspired by the Creative Learning Through the Arts activities had been developed for the summer of 2018, involving a thematic project for Years 7 and 8. The project was to involve the local community and draw upon similar approaches introduced by the Creative Practitioners during the Lead Creative Schools activity. Teachers spoke of concern, however, with regard to the availability of resources with which to maintain such teaching methods in the long term, or being without additional support as was received as part of the Creative Learning Through the Arts involvement.

'Resource is the challenge all the time, and time itself. By following a programme like this, a lot of resource is swallowed up without much to show for it at the end. Looking at the book [the output of the activity], it looks small. But the experience was much more' (Ysgol y Moelwyn Interview, 2018).

### *Sharing of learning and developing teaching*

- 3.105 Four formal cascading sessions were held in order to share experiences and promising or validated practices from the Lead Creative Schools activities with other members of staff. Three were held by the staff involved with the activity and one by the Creative Agent to outline and introduce the key concepts and the theory of creative learning.

‘[The Creative Agent] came in and ran activities with the staff, who had to take part in some of the activities. The children enjoyed that, seeing the teachers taking part. After seeing them, the teachers had different ideas. After teaching for 20 years, you get into a rut. I’ve changed my teaching because of this and I’m enjoying it more’ (Ysgol y Moelwyn Teacher Focus Group, 2018).

- 3.106 The other sessions involved teachers who had been involved in the Lead Creative Schools activity giving presentations of the activity and an outline of the process, the impact upon pupils, the validated practices, and the successes and challenges involved. Following the presentations, discussions were held with other staff members in order to explore means of implementing and employing the promising or validated practices and techniques learnt during the Lead Creative Schools activity in the classroom.

- 3.107 The aim, from the outset, was for the sessions to contribute to the development of teaching methodologies and techniques.

‘Internal cascading sessions had a positive response. There’s been a consideration of that kind of thing, and a positive response to the three or four presentation sessions and also to the training sessions run by the staff’ (Ysgol y Moelwyn Interview, 2018).

- 3.108 More specifically, teachers not involved with the intervention spoke in focus groups of employing promising practices or specific techniques and small changes in their approaches to teaching that were seen to have a positive effect on pupils.

‘Nothing big and I don’t change everything — just one thing to help creativity. It doesn’t work every time, but often the little things make the children enjoy’ (Ysgol y Moelwyn Teacher Focus Group, 2018).

- 3.109 Teachers also spoke of a growing confidence in their own abilities as educators, as well as a growing confidence with regard to their readiness for future curricular changes.
- 3.110 There was some awareness of validated practices and resources such as the 5 Creative Habits of Mind, but little knowledge of how the concepts could support teaching within the classroom. There was no evidence either that the 5 Creative Habits of Mind and the techniques with which to track and measure creativity were being adopted by teachers not involved in the Lead Creative Schools activity.
- 3.111 In terms of the resources available to support teachers through the process, while teachers were familiar with Hwb and, to a lesser extent, the Creative Learning Zone, the platform was not seen as a useful or well-used source for resources that could support creative teaching.
- ‘I use Facebook instead. Some people put things up on that.’
- ‘I can’t log in; it’s frustrating.’
- ‘I’d use Google Classroom. A lot use that’ (Ysgol y Moelwyn Teacher Focus Group, 2018).
- 3.112 Finally, there was some awareness of the activities and support available through the Regional Arts and Education Networks or the Experiencing the Arts Fund, but at the time a lack of clarity regarding their eligibility.
- ‘I’ve been on a few courses.’
- ‘I teach Chemistry and Maths, so I don’t really look for that kind of thing.’
- ‘I wasn’t sure if I was allowed to be a part of the network or use the grants’ (Ysgol y Moelwyn Teacher Focus Group, 2018).
- 3.113 In practice and as designed, albeit less explicitly, the activity has contributed to the school’s broader alignment efforts and attempts to develop pedagogy in line with the Successful Futures-inspired curriculum. Staff suggested that they felt more prepared for curricular change as a result of the Lead Creative Schools activity.

‘We’re a lot more prepared as a result of understanding things like this. Looking at the new curriculum, I’d say we were ready. It’s down to departmental heads, but as we plan work, I can tick Donaldson. By bringing things in from this programme, the aspects of Donaldson become really obvious within our work plan’ (Ysgol y Moelwyn Interview, 2018).

‘I’m a lot more confident [looking at the Successful Futures-inspired curriculum] having done some of the creative work here. It’s easier if you receive more support and find out where to find things, although I’d need to find out about resources’ (Ysgol y Moelwyn Teacher Focus Group, 2018).

### **Conclusion**

- 3.114 In the view of teachers and pupils, the Lead Creative Schools activities held in Ysgol y Moelwyn have had a positive impact. The attainment of pupils has improved, alongside broader improvements and positive developments in their engagement with academic and school life in general.
- 3.115 Meanwhile, teachers involved in the activity reported that they had developed their skills and methods in the classroom as a result of their involvement with the Lead Creative Schools activities. However, the interviews suggested that teachers not involved with the intervention were benefitting more from promising practices or small-scale techniques deriving from the specific activity than from making use of the validated practices and resources or engaging with the theory of creative learning propagated by the programme’s training courses.
- 3.116 The teachers claim to have also grown in confidence with regard to experimenting with techniques and approaches to teaching. It can be seen as a testament to the apparent success of the activity that a thematic project similar to the Lead Creative Schools activity (but expanded so as to include entire year groups) is being prepared for the summer term.

- 3.117 Efforts have been made to share both the theory and the principles of creative learning, as well as specific techniques and practices, with the wider teaching staff. While the theoretical aspects of creative teaching have proven difficult to share and for others to adopt, successful techniques have been shared and adopted by teachers throughout the school.
- 3.118 Creative Practitioners were crucial to the introduction of innovative teaching techniques, and in inspiring confidence in teachers to employ the techniques themselves. However, it was suggested that they lacked an awareness of the expectations and demands placed upon teachers, as well as of the principles of the new curriculum outlined in Successful Futures.

### **Case Study 3: Ysgol Heol Goffa**

#### *Background*

- 3.119 Ysgol Heol Goffa is a special school with post-16 provision in Llanelli, providing for all academic years from school year 1 to 14. The local authority is Carmarthenshire County Council. At the time of the visit there were 76 pupils enrolled. The second-year Lead Creative Schools activities are explored in this case study.
- 3.120 Pupils who attend Ysgol Heol Goffa have a wide range of needs, which include autism, severe learning difficulties and profound and multiple learning difficulties.
- 3.121 It is not appropriate to compare the pupil demographic or the standards that pupils achieve at the school with national averages or to analyse trends in overall performance over time because of the wide range of pupils' special educational needs.

#### *Objective*

- 3.122 Analysis of planning documentation and the views of the teaching staff revealed that communication was particularly important for the pupils, as was supporting their capacity to express themselves and make sense of the world around them. Communication was also a key feature of the School Development Plan.
- 3.123 The documentation also notes that the focus in Year 2 of Lead Creative Schools activity, 'The Big Adventure', was on fostering independence and inclusion through participation in the activity, which were also aspects of the School Development Plan.
- 3.124 The second-year Lead Creative Schools activity, outlined below, had objectives which built upon the experiences of the first-year activity, where teachers had arrived at the view that learners were much more capable than they initially expected. As a result, the focus shifted to developing ways of learning specific to individual needs by adopting a person-centred approach.

3.125 The second-year Lead Creative Schools activity focused on 15 learners from academic years 11–14 devising learning and creating activities to share with 14 learners from school years 1–3. Three teachers and 11 teaching support staff members also took part, working with the pupils and Creative Practitioner during the activities.

#### *Delivery*

3.126 The learners were involved in the planning and development of the activities, recording progress, evaluation, and development of the creative learning environment, specifically for themselves and other learners facing learning challenges. Indeed, pupils were involved in every aspect of the project (from recruitment and selection of the Creative Practitioner to choosing locations and themes to explore).

3.127 One Creative Practitioner was hired with the aim of developing communication and encouraging the learners to experiment with ideas without considering boundaries to their proposals. The project activities were designed to encourage learners to focus on creating opportunities for experiential, artistic endeavours and creative learning in an outdoor setting.

3.128 The Year 11–14 pupils collaborated with the Creative Practitioner for 10 weeks during the spring and summer of 2017, with a ‘Celebration Day’ organised for the whole school at the end of the project.

3.129 The activity consisted of visits to Kidwelly Castle, Pembrey Beach and Park Howard. In these locations the learners discovered and learned about using natural materials in mark making and to create large sculptured animals. Learners also worked with clay to create miniature sculptures, and devised a treasure trail, a map and a game in order to express their ideas and emotions and encourage shared learning of new skills with each other and young Foundation Phase learners.

3.130 Pupils created simple shapes and solved a range of problems associated with the project such as measuring the ‘story stump’. Pupils also had to estimate how many balloons were needed so as to launch the GoPro camera into the sky, and made a pirate map where they looked at space,

shape and distance and were able to use the map to orientate themselves around the park.

3.131 Learners encountered a range of different people and social communication opportunities that required their attention, conversation and thought in order to achieve their project mission. They were also motivated to explore the possibility of, and to challenge themselves to take part in, peer teaching and support, especially towards the conclusion of the project as their confidence increased.

3.132 The Creative Practitioner was seen by the teachers to be very skilled at putting the learners at ease and fostering an effective relationship with the group.

‘There was a very good partnership between the artist and the pupils. It’s very important that you have empathy toward the pupils and understand them and are patient with them. We were lucky that the artist was patient and worked with them. They looked forward to him coming in’ (Ysgol Heol Goffa Interview, 2018).

### *Outcomes*

3.133 A pre-intervention benchmarking exercise was undertaken at the beginning of the project to assess communication skills and establish a baseline against which to compare after the completion of the programme. The exercise was undertaken again at the end of the project in order to compare the results. Teachers also drew upon their own insight and experience with the learners in assessing the impact of the activities.

3.134 Pupils were able to develop their own ideas and explore their environment with confidence. These creative approaches were seen by teachers to help pupils to explore and become comfortable outside of the classroom boundaries. Teachers noted also, though no details were available through the evaluation forms, that there were clear improvements in attainment due to the activities.

‘Quite a few pupils went up in their assessments, particularly in their use of language and their confidence; for example, we gave one pupil more time to approach problems. We noticed that she had the answers; she just needed time to get them out. It’s tough to do that in the classroom, but with the project, it gave her the opportunity to reach her full potential’ (Ysgol Heol Goffa Interview, 2018).

3.135 The evaluation documentation notes that it was viewed that the project enabled the pupils to develop their numeracy skills. Many of the activities were practically based and gave the pupils the chance to use their maths skills in real-life situations, wherein they could see how numeracy has a direct effect on their life.

3.136 The evaluation documentation also reveals that pupils demonstrated an enthusiasm for expressing themselves through storytelling and had developed confidence, communication and self-esteem in all areas that are based on life skills.

*Sharing of learning and developing teaching*

3.137 Individual teachers suggested in interviews that they had benefitted from working with the artist, particularly during the outdoor activities in Year 2.

‘It took me out of my comfort zone a bit, working with practitioners. I focused on how pupils learn and the effects of the environment on how they learn. In terms of my own development, it’s made me more patient and think about trying things out and experimenting. That was through working with the artist that we chose, and I would run with those ideas and the pupils’ ideas.

Coming out of our comfort zone and persuading other people to do so. Lesson planning without an outcome was difficult, particularly when Estyn are asking you about your outcomes before the lesson. They made note of it in the inspection report. With Creative Learning Through the Arts we saw it could be done. They [Estyn] were pretty impressed when they saw it’ (Ysgol Heol Goffa Interview, 2018).

- 3.138 Some teachers also spoke of gaining the confidence to follow the pupils during lessons, confident that the learning outcomes would still be attained.
- ‘During the Estyn inspection we used the outdoors to develop a story, walked around and found objects. [The pupils] came back in and my original lesson plan went out of the window. They’d gathered all the information from the outdoors, but it was their idea to make a game instead. From that I was still able to hit many more of their literacy and numeracy targets. Before Creative Learning Through the Arts you’d try to stick to a lesson plan’ (Ysgol Heol Goffa Interview, 2018).
- 3.139 The experiences of staff involved with the activity were shared with other staff members in the school. The evaluation documentation notes that a key promising practice that emerged from the intervention that was shared with other teachers concerned the practicalities and means of teaching outdoors.
- 3.140 The impact of the experiences and the exposure to the practices fed immediately into teachers’ practices. Planning for Year 3 lessons, for example, was later developed with input from the teachers involved with the intervention, incorporating lessons learned so as to get the most out of the activity.
- 3.141 A ‘Celebration Day’ was organised in order to share the learning and experience of the senior pupils with the other pupils and staff members in the school. Encouraging interplay between the older pupils and Foundation Phase learners was also a component of the ‘Celebration Day’.
- Questionnaires were distributed amongst staff members, inviting comments and ideas. The responses fed into the production of a blueprint for outdoor learning that would be available to all staff.
- 3.142 An inset day was also held on campus with a focus on outdoor learning and the improvements that could be made to the outdoor environment to ensure as much interactivity for the pupils. Staff commented that teachers were still looking to further develop the opportunities for outdoor learning.

‘Looking at opportunities in the outdoors and using creative methods to teach, we can take it to another level — beyond forests but outdoors in general. Now we’re also looking at where the pupils want to lead the sessions — being more creative and making space for it within the lesson plans’ (Ysgol Heol Goffa Interview, 2018).

- 3.143 The school’s Estyn inspection report made explicit references to the pedagogical practices that staff attribute in part to the Creative Learning Through the Arts activities. This suggests that the pedagogical innovations are recognised by key educational organisations.

‘Teachers plan collaboratively to make highly effective use of the school’s resources and ensure stimulating and engaging learning experiences across the school.

The school makes creative use of the local environment to extend pupils’ learning and to enable pupils to apply their knowledge in the wider community.

All teachers ensure lessons are based on enjoyable, creative experiences and use a wide range of imaginative resources to support learning. The engaging and varied activities meet the individual needs of pupils successfully, particularly when teachers choose tasks to suit individual pupil learning styles. Staff use questioning exceptionally well to develop pupils’ understanding and to help them reflect on what they have learnt. As a result, over time, many pupils improve their communication skills and understand how to improve their work’ (Ysgol Heol Goffa Estyn Inspection Report, 2018).<sup>17</sup>

### *Conclusion*

- 3.144 The experience of being a Lead Creative School and the associated activities was welcomed by both the staff and the learners at Heol Goffa. The interview data suggests that the experience has had a particularly lasting impact on teaching methods.

---

<sup>17</sup> <http://www.ysgolheolgoffa.org.uk/home/links/estyn-report/>

- 3.145 Activities were designed for what would commonly be understood as softer outcomes. However, given the complex learning needs of the pupils, these softer outcomes are central to the education provision. The experience suggests that exploratory and creative learning, particularly outdoors, has had a positive impact on the confidence, communication and independence of pupils.
- 3.146 Working with a practitioner and the outdoor nature of the activities were identified as key aspects of the programme's success in Ysgol Heol Goffa. Taking learners out of the classroom had a particularly invigorating impact on teachers, who noted that it had taken them 'out of their comfort zone'.
- 3.147 The specific promising practices relating to teaching outdoors have been embraced by staff involved with the intervention much more so than the validated practices and resources. The promising practices have been implemented and are thought to have improved and developed teaching and the experience of pupils within the school. These practices have also been incorporated into planning for future teaching and shared formally with teachers who were not involved with the intervention.
- 3.148 Estyn's recognition of the positive impact of creative learning suggests a growing appreciation within the key quality and standards organisation in Wales.

## **Case Study 4: Pencoed Primary School**

### *Background*

- 3.149 Pencoed Primary School is in Bridgend. It is an English-medium primary school, providing education to children in nursery, infants and juniors. The local authority is Bridgend. At the time of the visit there were 563 pupils enrolled.
- 3.150 Approximately 15.7 per cent of pupils are entitled to free school meals, which is slightly below the local authority average (19.7 per cent) and below the national average (18.9 per cent). This figure has been falling over the past five years. Approximately 10.1 per cent of pupils are considered to have special educational needs. This figure is lower than the local authority average (16.2 per cent) and the national average (15.0 per cent).
- 3.151 Five point two per cent of pupils derive from ethnic minority backgrounds. This figure is slightly below the local authority average (5.9 per cent) and around half the national average (11.7 per cent). One point two per cent of the pupils are categorised as having English as an additional language, which is slightly below the local authority average (2.4 per cent) and also lower than the national average (3.0 per cent).

### *Objective*

- 3.152 The priorities for Lead Creative Schools activities set out by planning documents for both years were to develop literacy and numeracy. Pupils were identified to take part in the activities based on having made less progress than expected in the national tests. The activities were consequently designed and developed around the core objective of improving literacy and numeracy. Furthermore, the second-year activities sought to contribute explicitly to the personal and social development of the pupils.
- 3.153 Teaching staff involved in the design and development of the activities noted, however, that there were aims beyond the attainment objectives. Specifically, teachers indicated that upskilling staff was a further aim and the activities were used as a catalyst for pedagogical development that complemented the Successful Futures-inspired curricular changes.

‘The wider scope of the school was a consideration as well. We’re a school that promotes a broad curriculum. We’re always looking to further develop our creative provision as a whole. Working with Creative Agents with specialism was appealing because it allowed us to upskill the staff and become a catalyst for change in terms of inspiring and motivating the staff here. It fits with the new curriculum’ (Pencoed Primary School Interview, 2018).

- 3.154 The administrative aspect of the programme was viewed as burdensome by the teachers involved in preparing the planning and evaluation documentation:

‘There’s a lot of paperwork that goes with it and a lot of training involving many staff members. Commitment of time’ (Pencoed Primary School Interview, 2018).

- 3.155 Both the Creative Practitioners and the Arts Council through the Creative Agent were highlighted by the coordinator as important sources of support during the planning process.

‘It helps to have a practitioner who understands. The Arts Council was very supportive as well throughout the planning process. The planning was clear and everyone knew what we were doing each time because of that support’ (Pencoed Primary School Interview, 2018).

### *Delivery*

- 3.156 Sessions during both years were conducted within the school and consisted of a mix of half-days and full days on a weekly basis. In total, 12 full days were delivered during the project’s first year. During the second year, the activities ran once per week for an afternoon from January to April 2017.
- 3.157 During the first year, pupils learned the skills of printing and sewing, but were then able to make creative decisions within the process and to decide what they wanted to produce by the time the work was exhibited at the gallery. Pupils designed and then created their own versions of the Union Flag, for example.

- 3.158 The second year's activities consisted of storytelling sessions with a Creative Practitioner. Practitioners focused on emotional maturity and sessions discussed how feelings could play a big part in storytelling. Pupils explored what inspired them to write through music and videos before moving to writing poetry.
- 3.159 Teachers noted in evaluation documentation that the Creative Practitioner's sessions, 'The Ministry of Marvellous Storytellers', made the pupils part of the 'Ministry', wherein their role was to be inquisitive. At the beginning of each session there was a mystery that the pupils had to unravel which would serve as a springboard for the pupils to explore and develop their written work. This device put the pupils in the position of needing to be inquisitive and ask questions and uncover the story, as well as exploring how characters feel in certain stories.
- 3.160 The original plan during the second year was to confine the activities to a focused group of pupils who achieved relatively low scores in their national tests. However, the Creative Practitioner and Lead Creative Schools coordinator worked closely together to ensure that the whole cohort (58 pupils) were involved.
- 3.161 Following the activities, an assembly for pupils and staff was held in which the pupils had the opportunity to share their experiences with the whole Key Stage cohort.
- 3.162 Pupils also had the opportunity to exhibit their work at an art exhibition at Llandough Hospital. Parents were invited to the exhibition as well as Sophie Howe, the Future Generations Commissioner for Wales.
- 3.163 Parents and members of the community were also invited to attend the school to work alongside all 60 pupils so as to further enhance the numeracy skills of the pupils, as well as giving them the opportunity to learn new creative skills.

3.164 Finally, a 'Stuarts'-themed afternoon tea party was held at the end of the project, wherein pupils showcased their work by hosting their very own afternoon tea party. All 60 parents were invited into the school and they were able to learn more about the aims and outcomes of the Lead Creative Schools project.

#### *Outcomes*

3.165 The impact on attainment for learners was evidenced by the pupils' Big Maths test scores, 'Incerts' data, and video evidence. Personal social development was assessed in Lead Creative School Year 2 through weekly observations, feedback from the class teacher, and one-to-one discussions.

3.166 Specifically, boys in Year 3 were aiming to achieve Level 3 in language, particularly writing. This was also assessed through weekly observations and discussions with their language teacher in respect of how to embed the learning from Lead Creative Schools activities within the language lessons. Standardised test results were not available for evaluation at the time of the visit.

3.167 Of the eight boys who participated, six had successfully achieved Level 3 in language by the end of the activity period. Teachers noted that the other two would continue to use the methods used during Lead Creative Schools activities to continue working towards achieving Level 3 in language.

3.168 The most common observation made by all teachers involved with the project and confirmed in the evaluation documentation was that the children's confidence and well-being had improved. Teachers also noted that the pupils' numeracy skills had improved, as had their positive attitude towards creativity and 'art' as a subject.

3.169 The impact of the second-year activities had not been evaluated at the time of the visit. However, the evaluation documentation suggests that the weekly Big Maths tests indicate improvements in numeracy. All pupils had also made progress in 'Incerts'.

### *Sharing of learning and developing teaching*

3.170 Teachers involved with the project spoke of having gained a much clearer understanding of what it means to be creative. The project had also impacted upon teachers' practice, with the validated practices being implemented in the classroom and theory shared with other teachers.

3.171 The evaluation documentation noted that the Lead Creative Schools coordinator had carried out peer observations of other members of staff delivering the sessions. The aim was to foster more creativity in cross-curricular planning. The Lead Creative Schools coordinator noted within the evaluation documentation that this learning and experience had been incorporated and shared throughout the school.

'What I have learned within this year's project will be integrated and developed throughout the school - where I will be able to show other members of staff how to use the products made from this project, in order to inspire pupils and to enable teaching and learning to develop creative thinking and learning, effectively' (Pencoed Primary School Evaluation Form, 2018).

3.172 Teachers also noted when interviewed that both the validated resources and theory relating to the activities have been shared amongst other teachers.

'We've talked about it in Year 4. All the planning and resources have been passed on to other teachers, and we've talked about the planning process. Practice and theory has also been shared and delivered to other staff and the reaction has been positive. Some teachers were envious that we'd had the chance, that this was something that was going on in another class. But seeing literacy and numeracy being taught like this, the other staff were quite happy to jump on board' (Pencoed Primary School Interview, 2018).

3.173 The Lead Creative Schools process and related activities were also used by the senior leadership as a means of developing staff members. 'Creative Learning Through the Arts was an opportunity for a relatively new teacher to take a lead on. It's developed her skills and, as a leadership role, her professional development' (Pencoed Primary School Interview, 2018).

3.174 The process and activities also contributed to the school's broader efforts to align the emerging Successful Futures-inspired curriculum and will likely continue to do so in the future.

'Helped with preparing for the new curriculum — feeding into planning for the school and creative learning and thinking. Developing that within topics... Time must pass before implementing. We're redesigning our approach and topics for KS2 — it will feed into that redesign process' (Pencoed Primary School Interview, 2018).

3.175 There was an appreciation of the support of the Arts Council both during and after the activity. Most notably, the Regional Arts and Education Networks had provided further support for teachers looking to develop their creative teaching and expressive arts content. 'The Arts Council have given me a lot of support. The networking events I've been on have been great. I was there with other schools and discussed what they did with their schools. It all helps in evaluating my own practice' (Pencoed Primary School Interview, 2018).

3.176 Teachers also witnessed the activities and pedagogical developments in the context of the Successful Futures-inspired curriculum, as well as their own professional development as teachers.

'Yes, I'm teaching a different year group now but I've taken that with me. I'm not afraid to 'give it a go'. With the new Donaldson curriculum, that's what it's all going to be about' (Pencoed Primary School Teacher Focus Group, 2018).

### *Conclusion*

3.177 The activity was originally conceived as a means of targeting specific pupils. However, teachers arrived at the view that creative learning was of benefit to all pupils, and duly expanded the group of pupils benefitting from the activity.

3.178 The evaluation data used by teachers suggests that the activities have had a positive impact upon pupil attainment. Moreover, and contrary to the findings of the (self-)efficacy evaluation undertaken by pupils, the teachers are of the opinion that the activity had a positive impact upon the well-being and confidence of pupils.

- 3.179 The activity was used as a means of developing pedagogy within the school. Teachers were selected for involvement with an eye towards professional development; since the end of the activities, the validated practices, resources and theory learnt by those teachers, as well as their experiences, have been shared more broadly, to a positive response.
- 3.180 Both leadership and teaching staff have approached the experiences and learning from the activities with the Successful Futures-inspired curriculum in mind.
- 3.181 Teachers have also appreciated the broader structure of support available with regard to creative learning and expressive arts teaching. The Regional Arts and Education Networks have offered a means of exploring and developing pedagogy further.

## 4. Regional Arts and Education Networks

### *Introduction and background*

- 4.1 Regional Arts and Education Networks were established with the following remit:
- a) collating and disseminating best practice
  - b) establishing and coordinating arts and creative learning networking opportunities (face-to-face and digital) for teachers, artists, and arts and cultural organisations
  - c) providing a 'brokerage' service between schools 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 coordinating a 'Local Arts Champions' programme.
- 4.2 Regional Arts and Education Networks were established as the model for managing and ensuring the delivery of the objectives. Four networks have been established, with their geographical focus mirroring the Regional Education Consortia. Each network, and its activities, is managed by a 'Regional Network Coordinator' and additional staff members. The networks vary in their composition and nature. The networks are as follows:
- NAWR, the Arts and Education Network for Mid and West Wales, led by University of Wales Trinity St David
  - Edau, the Arts and Education Network for North Wales, led by Flintshire County Council
  - A2:Connect, the Regional Arts and Education Network for Central South Wales, led by the Arts Active Trust on behalf of Arts Connect
  - The Arts & Education Network: South East Wales, the Regional Arts and Education Network for the South East region, managed by Caerphilly Borough Council.

- 4.3 The objectives outlined for the networks are activities rather than outcomes. As such, this is a much broader and less targeted intervention than the Lead Creative Schools Scheme, which is designed to work intensively with individual schools. The focus is on creating ‘opportunities’, whereas the Lead Creative Schools Scheme is tasked with a very specific final outcome — improving attainment through creativity.
- 4.4 This chapter presents and analyses data regarding the networks for the first time. Visits were undertaken to each network in order to interview coordinators, staff, Arts Champions, and steering group members, hold focus groups with teachers engaging in network activities, and observe a network activity. This section of the report therefore outlines the progress made by the networks and looks back from their inception, through their 12–18-month establishment or development period, to the delivery at the time of the visit in early 2018. It is important to recognise, therefore, that the reporting examines issues that were present at the time the fieldwork was undertaken.
- 4.5 It should be noted that some of the issues detailed here may have since been recognised and actions taken to address concerns — this will be examined in future fieldwork. The section offers, for the first time, detailed examination of the design, delivery, participation, management, successes, limitations and legacy of the networks. The section also highlights key data that would support a more robust evaluation and evidencing of progress towards the networks’ targets and hypothesised impact.

### *Background*

- 4.6 The previous evaluation report noted that strategic management staff, namely Arts Council of Wales and Welsh Government staff members with strategic oversight or responsibility with respect to the delivery of the programme but who are not intimately involved with the day-to-day management, understood the regional networks to have an important role in the delivery of the Creative Learning Through the Arts programme. However, they were not entirely convinced of their impact and contribution to the programme at the time of the fieldwork. There was an acceptance,

nonetheless, that the networks were established later, and with less of a steer or strategic lead compared to Strand 1 activities, and that the networks were, at the time of fieldwork, 'still finding their feet'.

- 4.7 Concerns and reservations were again expressed by strategic management personnel during interviews for this report in early 2018 regarding the contribution and performance of the networks. However, this report analyses the data collected on networks for the first time, providing more details than previous reports on the design, delivery and outputs of the networks, as well as their contribution or potential future contributions to the programme. The section acts as both a progress report and an attempt to reflect on the progress being made towards the outcomes outlined in the Theory of Change report.
- 4.8 Each network is managed by a coordinator, who is effectively the senior manager of each network. However, in practice the precise role of each coordinator varies between networks. Some networks, such as A2:Connect, are run by established organisations, which are able to draw upon existing resources and expertise from within the organisation. The coordinator is largely a strategic management role in this case, delegating administrative or financial tasks. Other networks, such as the Arts and Education Network: South East Wales, however, have been established specifically to deliver the programme. In this case, the coordinator is more engaged in the administrative and 'day-to-day' tasks of managing, organising and reporting on activities as well as the strategic planning and management.

### *Design*

- 4.9 During an initial 12–18-month period, the networks were given a broad remit to develop the manner in which they would deliver their support while also taking local circumstances into account. The key objective was to deliver five outputs, namely:
- 1) Organise a programme of high-quality professional development for teachers, artists, and arts and cultural organisations

- 2) Establish and coordinate networking opportunities for teachers, artists and organisations from the arts, creative, cultural and heritage sectors — both digital and face-to-face
- 3) Connect schools with artists and arts organisations — act as a ‘broker’
- 4) Collect information on the regional ‘offer’ and publicise examples of best practice
- 5) Deliver the Local Arts Champions programme.

4.10 Although it was not a stated aim of the programme, the emerging evidence shows that for some stakeholders involved in the programme, curricular reform was regarded as an important policy context for the programme. Management and network staff as well as beneficiaries expressed the view that the networks were providing an added value beyond the core aims and objectives by supporting teachers through curricular change. A range of respondents were of the view that contributing to the development and process of adapting to the Successful Futures-inspired curriculum and its associated pedagogical innovations was consequently a further underlying objective and intended outcome:

‘The whole programme is about encouraging more creative thinking in the classroom, to enable the new curriculum to be positioned more comfortably in schools’ (Network Coordinator Interview, 2018).

‘The primary objective seems to be preparing for the new curriculum and developing approaches to that’ (Network Coordinator Interview, 2018).

4.11 Beyond the five explicit core objectives, the Arts Council of Wales sought initially to develop the networks in a manner that gave freedom to coordinators to design and develop their provision in order to meet local demand and need. Such an approach is since thought by the management staff to have had advantages but also disadvantages for the delivery of the programme.

4.12 The freedom to develop provision so as to meet local demand and need resulted in a 12–18-month establishment or development period. During this period, plans for work and activity were developed, coordinators were recruited, the Arts Champions scheme was developed, and communication structures such as the All-Wales meetings were established. It is unclear at this stage as to whether this period represents good value for the money spent, or if a more detailed and structured operational plan would have allowed networks to begin the delivery of key outputs at an earlier stage. This issue will be explored further in later reports. As discussed below, however, one important consequence of the design process and development period is that networks are ‘fully operational’ only for a portion of their lifespan.

4.13 The freedom given to networks to develop in a manner that was regarded as appropriate to the local area was seen by both Arts Council of Wales programme management staff and network staff as a strength. This freedom has allowed networks to canvas the views of teachers, often through the Arts Champions, and tailor their offer to teachers’ requirements:

‘Our strength is that the Arts Council and Welsh Government didn’t know what the networks were; they just sent us out with money and outcomes. That was great because we could be more organic about it. We could respond to teachers and find out what would encourage the changes they need... all we had at the start were five outcomes and a pot of money — all the rest was up to me. My Arts Champions are my middle bit — they feed what teachers need and inform what I do and why I do it’ (Network Coordinator Interview, 2018).

4.14 The freedom of each of the networks to develop individually (as was intended) has also led the four networks to look to each other in order to share good practice, learn from each other and support each other’s work.

‘The four networks come together every eight weeks. At the moment we meet of our own accord every week by Skype to maintain consistency’ (Network Coordinator Interview, 2018).

4.15 In all four networks, though in some more than others, the Arts Champions have emerged as key sources of information and understanding, feeding back to the coordinators with regard to the demands and expectations of teachers and artists 'on the ground'. Coordinators have subsequently drawn upon this expertise as they continue to design and develop provision that is relevant to their area of operations.

'Our strengths are the Arts Champions, the people where much of the content comes from. They are the 'live' or on-the-ground practitioners. The reason we don't get any complaints is because of the relevance of the courses and that's down to them' (Network Coordinator Interview, 2018).

4.16 Network coordinators are of the opinion, therefore, that the freedom to develop individually has, as intended by the design, allowed them to tailor the provision to local need as well as strengthen their provision through cooperation with other networks.

4.17 Without specific directives from the Arts Council of Wales beyond the agreed core outputs, however, the freedom to operate and focus upon meeting local needs meant that there was perceived to be a degree of uncertainty regarding the ultimate outcomes of the networks with regard to their contribution to the Creative Learning Through the Arts programme as a whole. Network staff felt that the Arts Council lacked a clear understanding of what the networks were intended to achieve beyond the five core outputs (i.e. activities) and, ultimately, what they could contribute (or have contributed) to the Creative Learning Through the Arts programme as a whole (i.e. outcomes).

'I thought it would've been more thought through. The intended impact would've been thought through. We didn't know what we're aiming for at the start' (Network Coordinator Interview, 2018).

4.18 The approach taken to the development of the networks by allowing them to develop so as to suit local need may have contributed to not only the strengths but also the observed lack of focus on a broader outcome. Network staff felt, for example, that the Arts Council of Wales had not

communicated their vision of what the network would offer to the beneficiaries of the provision:

‘[t]he logic models and customer journeys weren’t done initially or shared with us. We’ve had to do this ourselves’ (Network Coordinator Interview, 2018).

- 4.19 Strategic management staff and Arts Council of Wales programme management staff echoed the suggestion that a specific view of the intended broader outcome (beyond the core outputs) was not in place from the beginning. Moreover, their development by the networks themselves has involved a process of experimentation that focuses on delivering locally appropriate provision rather than contributing to or developing a common, broader outcome in line with the Creative Learning Through the Arts programme outcomes. However, they also stated that a potential and valuable broader impact was now becoming clearer, namely that they could contribute to the curricular change process. ‘We need to tie them in with curriculum design and build pedagogy into them as well. It’s trial and error to an extent with them’ (Arts Council of Wales Management Interview, 2018).
- 4.20 It is important to note also that the networks themselves had submitted their own plans for meeting the requirements set out by the Arts Council of Wales in the original guidelines.<sup>18</sup> The networks were also given some freedom to design the delivery mechanisms and approaches to meeting the aims and objectives themselves as per the submissions sent to the Arts Council of Wales in 2015. However, the guidelines are focused on the core outputs, rather than any overarching aims or any reference to the broader outcomes identified by the programme’s Theory of Change. The views here may reflect a breakdown in communication within the system which will need to be investigated further in future fieldwork in order to see whether these issues have been addressed.
- 4.21 To summarise, the design is perceived to have allowed networks to develop relevant local provision, and has led to cooperation between the networks. The focus upon delivering the five core outputs appears to be clear for

---

<sup>18</sup> [Creative Learning Through the Arts: An Action Plan for Wales](#)

Network Coordinators, particularly following the development of specific targets (see below). However, a lack of clear communication between the Arts Council of Wales and networks may have led to the uncertainty regarding the ultimate contribution of the networks to the outcomes of the Creative Learning Through the Arts programme.

### *Monitoring*

- 4.22 During the second year of the networks (2017–18), the monitoring and evaluation process was redesigned. Arts Council of Wales staff were of the view that the reporting of activity and progress by the networks during the first year failed to adequately demonstrate the full impact of the networks.

‘There wasn’t structured reporting in place; that had to change because we weren’t sure if they were delivering what they said would happen... Reports at the start were very marketing-heavy. They weren’t necessarily reporting on the deliverables’ (Arts Council of Wales Management Interview, 2018).

- 4.23 Therefore, during the second year, the Arts Council of Wales worked with the networks to develop and strengthen the monitoring and evaluation of outputs by setting regional targets, specific to each network, against the five areas of the remit.

- 4.24 Both the networks and the Arts Council of Wales concede, however, that although important, this resulted in an increased administrative burden for the networks and some of the Network Coordinators were of the opinion that regardless of the changes made, there were still issues to be overcome with regard to their obligations in respect of gathering ongoing monitoring information.

‘We’re now constantly having to ask them for information that wasn’t there at the beginning... From the networks’ perspective, we changed the goalposts a bit. But from an evaluation perspective, we needed to make sure they were measuring up to their deliverables’ (Arts Council of Wales Management Interview, 2018).

‘The Arts Council continue to change the goalposts. [We’ve] had to input two years’ worth of data into a convoluted Excel sheet. That’s two to three weeks with two people working on the data input. It’s wasted our time. The Arts Council should’ve done it themselves rather than burden us and our resources to do it’ (Network Coordinator Interview, 2018).

- 4.25 The Arts Council of Wales’ development of output targets, related to the remit, and attempts to identify and collect relevant information have also been seen by some networks as a top-down attempt to redefine the goals at a midterm stage. Moreover, network staff questioned the relevance of the monitoring targets to the ultimate goals of the strand.

‘All they [Arts Council] do is look at our targets, with no idea of how it’s operating on the ground. They don’t ask ‘why’ with the numbers. The targets mean nothing alone. Nobody from the Arts Council comes to observe the sessions or ensure that the targets are relevant to what teachers want or need. It’s very top-down and that’s not helpful, considering what the teams have achieved in terms of experience. It’s much more than what the Arts Council have’ (Network Coordinator Interview, 2018).

‘The Arts Council have no respect and no real interest in what I do. All they want to do is make sure I’m hitting my targets so they can tell the Welsh Government they hit their targets. They’re not engaging with this in the right way’ (Network Coordinator Interview, 2018).

- 4.26 This final point could be seen to reaffirm earlier suggestions regarding a breakdown in communication at the time with respect to expectations and understanding. Although more detailed monitoring information and reporting have subsequently been requested (as might be expected for a publicly funded programme), networks were asked to set their own targets in discussion with the Arts Council of Wales programme managers.
- 4.27 A further instance illustrating perhaps some confusion with regard to responsibility for delivery at the network level emerges with the views given to us by coordinators on the issue of Welsh-medium provision.

4.28 The original remit for the networks stated the requirement that programmes of activity would be ‘... of a high quality and meet the needs of primary, secondary and special schools in your region, including provision through the medium of Welsh’ (Arts Council of Wales Remit for Networks). Some networks raised concerns, however, regarding the design and monitoring of the programme with regard to ensuring Welsh-medium provision. As outlined above, responsibility for the delivery of network activity derives from the networks themselves who submitted their own plans, yet coordinators commented on the lack of consideration within the original design with regard to linguistic provision. Network staff believed that the lack of consideration was reflected in the absence of language provision as a category within the monitoring process.

‘There was hardly any consideration of Welsh-medium schools. It hasn’t been designed to ensure Welsh language provision... language is not part of our monitoring. There’s no certainty of Welsh- and English-medium delivery’ (Network Coordinator Interview, 2018).

Coordinators commented that they were consequently unsure of whether their own Welsh-medium provision was adequate.

4.29 Several Network Coordinators believed that the networks had the potential to complement the Lead Creative Schools programme. However, coordinators were of the opinion that the separation of the strands at the design stage had restricted the degree to which this complementarity could be achieved.

‘We haven’t been allowed to do anything with the Lead Creative Schools, which is a huge weakness. My contacts just haven’t shared anything, which is a shame because I needed those artist contacts and I still haven’t had a list of Lead Creative Schools. It would be useful to know to [be able to] avoid those schools’ (Network Coordinator Interview, 2018).

4.30 Arts Council of Wales management staff also suggested that, although initially designed to address different needs, they were now seeing an opportunity for the strands to complement each other more explicitly. Consequently, they are looking to strengthen the links between the Lead Creative Schools and the networks.

'I know they're not linking in with Lead Creative Schools, but the intention was that they wouldn't be doing that. Now we're saying it needs to be shifting. We need to strengthen the links between what the networks are doing and the learning coming out of Lead Creative Schools. Lead Creative Schools teachers could be providing training and Creative Agents could be providing training' (Arts Council of Wales Management Interview, 2018).

- 4.31 Some coordinators, however, had nonetheless developed relationships with Lead Creative Schools on their own initiative and have come to understand the work of the networks in complementing that of the Lead Creative Schools.

'We've always had a good relationship with Lead Creative Schools and the team. We realise that we're coming at it from different sides. A lot of the network training is about creative and expressive arts practice for the purpose of painting or contemporary art, etc. Lead Creative Schools is ultimately about a creative approach to education; clearly, they are two sides of the same coin. We've been able to express that quite well' (Network Coordinator Interview, 2018).

- 4.32 Moreover, those coordinators are seeing a continued and even more complementary relationship between the Lead Creative Schools and networks into the future:

'If we were to go back in time, the networks would've been set up first, then the Lead Creative Schools... We begin to see, heading into Year 3, that things are going to start to join up and make more sense. We've put a lot of time into developing [online services], which will help that' (Network Coordinator Interview, 2018).

### *Participation*

- 4.33 Several factors were identified with regard to the motivations that teachers and schools have for engaging with the networks. A significant and common factor in the view of coordinators was the paucity of professional learning opportunities in the expressive arts that teachers had received over the past

decade. Network coordinators spoke of a grateful and, at times, emotional response from teachers who took part in CPD sessions.

‘The teachers are starved of CPD. Our big advantage is not just the quality, but that we pay cover. A lot wouldn’t come without cover. Some haven’t had CPD for years’ (Network Coordinator Interview, 2018).

‘Some [teachers] have received no training like this before and the budgets for training are so scarce. The supply fee is important’ (Network Coordinator Interview, 2018).

4.34 Focus groups with teachers revealed a range of motivations for engaging with the networks. Professional development was a major motivation in all focus groups.

‘It’s an opportunity for professional development. It’s good to meet with artists and develop projects so that we can go back to share with other staff in the school’ (EAS Teacher Focus Group, 2018).

4.35 The level of encouragement and involvement of headteachers also emerged as a common motivating factor, with the impending introduction of the Successful Futures-inspired curriculum as an accompanying factor.

‘With the new curriculum, our Head feels it’s beneficial for the kids and for our CPD. We need to develop different ways and starting points for teaching topics’ (NAWR Teacher Focus Group, 2018).

4.36 Some teachers also recognised a connection between the need to develop teaching practices and the likely requirements of the Successful Futures-inspired curriculum.

‘It’s beneficial to everyone. It’s different ways of looking at teaching the new curriculum. They offer techniques and confidence for the creative part of that curriculum and we’re usually so bogged down with L and N [literacy and numeracy]’ (NAWR Teacher Focus Group, 2018).

4.37 Many teachers spoke of the need to develop ideas to teach expressive arts in the classroom, again linked in many cases to the expectations of the requirements of the Successful Futures-inspired curriculum.

‘I’m here to collect ideas and stimulate the mind; this is how I was teaching when I started. With the new curriculum, we need to prepare and move away from the years of brainwashing. It’s becoming more practical, so we need to think about ideas’ (EDAU Teacher Focus Group, 2018).

- 4.38 The financial support with which to cover teachers who attend was a significant motivating and enabling factor. There is a definite demand, as reflected in the survey findings outlined below, for what the networks are providing.

‘When it comes to the CPD, everyone is appreciative, but if the funding is taken away it won’t happen’ (Network Coordinator Interview, 2018).

- 4.39 Coordinators were of the opinion that secondary school staff were more difficult to engage with and attract to the professional learning sessions. Marketing and promoting the benefits of teaching expressive arts was perceived to be much easier amongst primary school heads and teachers than amongst secondary teachers.

‘There’s so many things that in some cases it’s been hard to reach. Secondary [school] is hardest because you have more systems there. We haven’t found a golden way of doing it. We reach out through mail-out, Twitter, Facebook, consortium, but no one tool nails it. I’m most effective when I can get in front of headteachers. We decided this year we’d put our whole programme in a brochure; that’s quite effective but in a lot of schools it hasn’t got past the secretary’ (Network Coordinator Interview, 2018).

- 4.40 Some Network Coordinators experienced difficulties in engaging Welsh-medium schools. Network staff were of the opinion that Welsh-medium schools felt that their artistic provision was adequate but were in reality engaging in cultural learning rather than the teaching of expressive arts or using expressive arts creatively within the classroom.

‘There’s a big concentration of Welsh [medium] schools that have a completely different dynamic in terms of engaging with the Arts Council and arts. They are far more reluctant to engage because they consider themselves to have their own cultural infrastructure that’s rich and varied.

They have a different set of things that are going on — it’s like a parallel universe. A lot of the Welsh schools do a lot of art anyway and don’t think they need to engage. It’s more ingrained in Welsh language education, but it’s quite a traditional engagement — less of the creative learning, off-the-wall, open-your-mind stuff. It’s cultural learning but not necessarily creative learning’ (Network Coordinator Interview, 2018).

*Delivery of outputs and progress towards outcomes*

4.41 This report draws upon data from 2016/17, which is the second year of operation for the Arts and Education Networks. Monitoring data was collected by network staff on behalf of the Arts Council of Wales. The data covers a period of development and implementation, as well as the early delivery of outputs and activities. The qualitative interviews, however, were conducted during the current, third year of the networks’ operation, which is widely regarded by both network and management staff as the first full year of delivery. Therefore, the data should not be taken to indicate optimum delivery, but rather a period wherein activities were being developed and implemented. Next year’s data will illustrate the delivery of the networks while ‘fully operational’.

4.42 In reviewing the monitoring and evaluation data on the activities that have been delivered by the networks, the Arts Council of Wales was satisfied that each network had delivered and met its targets for the 2016/17 academic year and seemed set to meet its targets for the 2017/18 academic year. Data provided by the networks to the Arts Council of Wales indicates that during the 2016/17 academic year, the networks held over 70 events in total, engaging with 1,446 teachers and 359 artists in total.

**Figure 4.1: Network activities and teachers/artists engaged: 2016/17**

TOTALS	Events	Teachers	Artists
Networking	35	1,192	201
CPD	36	228	135
Arts Champion Activity	7	26	23

Source: Arts Council of Wales data, as supplied by networks

- 4.43 The data on participants that was available for further analysis was varied with regard to the level of detail. Arts Council of Wales programme management staff noted that this was firstly due to network staff not making use of the templates or instructions for collecting and reporting data. Secondly, the monitoring data requirements were evolving, with more detailed data being collected as changes were implemented over time. The developing monitoring processes are, however, already offering more sophisticated data for the purposes of evaluation.
- 4.44 Data regarding the job title of participants was available for 1,188 of the 1,805, constituting 65 per cent of participants. The data on these participants is presented in Figure 4.2 below, suggesting that primary school teachers were more than twice as likely to engage with the networks as secondary teachers. This could be understood to support the qualitative data from Network Coordinator interviews that suggested difficulties in engaging secondary schools and their staff. A further possibility, however, is that secondary school staff have further or unknown reasons for not engaging with the networks.

**Figure 4.2: Participants linked to activities**

Participants linked to activities				
Creative Professional	Secondary/FE Teachers	Primary Teacher	Teacher - Other	Other
349	180	434	206	19

Source: Arts Council of Wales data, as supplied by networks

- 4.45 There was also a broad consensus that the third year of the networks (the year of writing) would be critical in terms of building momentum and expanding the reach of the networks. It was felt that, as a new organisation in need of development, promotion and marketing, the first 12–18 months had been dedicated to establishing and defining its role within the educational and artistic communities. An associated concern, however, was that in taking time to establish and define themselves, the time in which the

networks would be ‘fully operational’ and could deliver to their core objectives effectively would be limited to 2–3 years. Further data is required in order to explore whether the lengthy establishment period and, consequently, the limited ‘fully operational’ lifespan of the networks represent value for money.

‘There’s a little bit of needing the Welsh Government to hold faith. It’s taking time and it will take time, but it will deliver. They expected it to instantly change Wales; we’re gathering momentum but it takes time. A sense that ‘it’s not working’ is quite demotivating’ (Network Coordinator Interview, 2018).

- 4.46 The monitoring data collected, alongside the targets, allows for the evidencing of progress. As more and more detailed data from a ‘fully operational’ year of activity is made available for the next report, a more comprehensive review of progress towards targets will be possible.
- 4.47 Key issues remain with regard to the data collected that limit the capacity to evidence progress towards the networks’ hypothesised impact and outcomes outlined in the Theory of Change report. In order to demonstrate and evidence that what is being delivered contributes to the programme outcomes, more data is required regarding what benefits beneficiaries are deriving from their engagement.<sup>19</sup>
- 4.48 Firstly, the evaluation and attempts to evidence progress towards the outcomes would benefit from more detailed definitions and data regarding the impact of key activities. Specifically:
- 1) More detailed definitions and data regarding the impact of ‘best practices’ shared by the networks and Arts Champions would enable a deeper

---

<sup>19</sup> The Theory of Change identified, beyond the programme-wide outcomes, three specific interim outcomes for Strand 2 that focus on teachers in particular. These are as follows: 1) Teacher awareness of the value of creative skills for teaching and for learners increases; 2) Teachers change the way in which they teach — increasing their use of creative approaches; and 3) Teachers engage in arts and creative activities outside of school. These interim outcomes should lead to the final outcomes. Meanwhile, the interim outcomes for artists are as follows: 1) Artist awareness of the value of creative skills for teaching and learners increases; and 2) There is an increase in the supply of services to schools from within the arts sectors. These will lead to the final outcomes in respect of 1) Artists and arts organisations becoming more financially sustainable; and 2) Changes within the artist and arts organisation models (self-efficacy).

understanding and evidencing of the impact of Strand 2 upon teaching and pedagogy. Guidelines require Local Arts Champions to:

‘...share their skills, expertise and enthusiasm with other teachers and schools, and take on the role of public advocates of arts in education...

Links should also be made with existing school improvement groups and the Regional Education Consortia to ensure the successful delivery of this part of the brief’ (Regional Arts and Education Network Guidelines, 2015).

While the definition allows for the monitoring and recording of activity, more detailed data, particularly with regard to the impact of the activities and the relevance of the ‘best practices’ to teachers, should be sourced that can relate to the key outcomes identified by the Theory of Change.

- 2) More detailed definitions and data regarding the impact of ‘networking opportunities’ would also enable a deeper understanding and evidencing of the impact of activities upon the teaching profession and arts sector. Guidelines stipulate:

‘We [the Arts Council] will expect each Network to deliver a series of networking events designed to encourage information exchange and the sharing of best practice. It will be especially important to take into account the specific needs and interests of both schools and arts practitioners’ (Regional Arts and Education Network Guidelines, 2015).

More detailed data regarding the contribution, relevance and impact of the networking events upon teachers would enable a more robust evaluation of the networks.

- 3) Similarly, with regard to the ‘brokerage service’, the guidelines require the following:

‘The Network should act as a broker between schools and arts organisations, putting schools in touch with artists and arts organisations who are able to offer a suitable quality – and breadth of expertise. We will expect each Network to have a clear understanding of the needs of schools and to work to match those needs with suitable arts/creative/cultural activities and projects’ (Regional Arts and Education Network Guidelines, 2015).

As with the previous activities outlined above, while instances of the activity can be recorded, more detailed definitions and data regarding the impact of the brokerage service on teachers and their awareness of the value of creative skills and their teaching methods will also enable a more robust evaluation of the networks' activities.

- 4.49 Secondly, only the qualitative interviews conducted with coordinators and Arts Champions, as well as focus groups with teachers as part of the network visits, currently provide data regarding the relevance of the CPD to teachers. Further sources that qualify the relevance of the training for teachers will further enable evidencing of the impact upon pedagogy and teachers.

*Delivery (general)*

- 4.50 The inherent differences deriving from the design of the four networks have led to clear benefits at the delivery stage. A common benefit was the opportunity for the sharing of experiences and good practice between the network staff. Management staff were aware of emerging examples of the sharing of expertise, while coordinators spoke of existing instances of sharing provision but also of the possibility of doing more.

‘Each has their own area of expertise — heritage coming out of South East Wales and music out of North Wales. They are starting to share their expertise with each other’ (Arts Council of Wales Management Interview, 2018).

‘If I had a teacher from Newport apply and there’s a space, then I’m fine with that. Quid pro quo with [other networks], particularly with people on the edges of the regions. Realistically, we have a lot of artists because it’s Cardiff and the Vale, so clearly they’re going to work elsewhere as well’ (Network Coordinator Interview, 2018).

‘We share our programme with other networks, though we should coordinate more. There might be some shared resources as well’ (Network Coordinator Interview, 2018).

4.51 The geography of Wales has proven a particular challenge to some networks. Both Edau and NAWR (North Wales and Mid and West Wales) are tasked with providing activities to a large geographical area with a dispersed population. Holding conveniently central or accessible events has been a challenge, and the duplication of events in different locations is necessary in order to ensure that all teachers and artists are presented with similar opportunities.

‘Cardiff can put everything on in Cardiff and nobody has a problem. I can’t do that because my region is huge and there’s a pretty-even division of schools [throughout the region] other than in Swansea’ (Network Coordinator Interview, 2018).

4.52 The links between networks and Regional Education Consortia varied in intensity and effectiveness. Some networks and consortia have developed very good working relationships, whereby sharing information, leading to better planning and to the development of targeted provision being developed by the networks to support the priorities of consortia.

‘I’ve got the best relationship with the education consortium here. We work closely and are always looking at how we can work together. If they work with heads of arts or music, for example, I can come in to scope out what they need and to talk to them about what the network does and can offer them’ (Network Coordinator Interview, 2018).

‘[The consortia] told us that literacy at the Foundation Phase was a problem in the region. So, we’ve developed a package [of support and training] based on that. I’d like it if the Welsh Government saw and heard what the teachers are saying — that they’d see that we’re reaching the teachers in the right way. I’d like it if they came to see it’ (Network Coordinator Interview, 2018).

### *Management*

- 4.53 The Regional Arts and Education Networks have undergone changes that have had an impact on the workload and nature of the work undertaken by the network staff. The decision to establish clear targets and to collect monitoring, which has been discussed in detail above, has increased the time that network staff must dedicate to administrative tasks.
- 4.54 As a consequence, the Arts Council of Wales programme management staff indicated that they have a better grasp of the activities on the ground and are in a better position to make strategic decisions regarding the networks. The monitoring data being gathered also demonstrates that the networks are delivering the outputs intended. However, concerns remain, and have been outlined above, regarding the data available for the evaluation of progress towards the intended outcomes.
- 4.55 The changes are also believed by Arts Council of Wales staff to have increased the accountability of the networks and provided a greater degree of transparency to the strand and the programme.
- 4.56 Arts Council of Wales programme management staff acknowledged that they were unable to attend as much activity as they would have preferred, due to the nature of the programme as a whole and the capacity to deliver. There was also a belief among network staff that the dialogue between the Arts Council of Wales and networks could be improved. Indeed, network staff felt, as 'on-the-ground' organisations, that their experiences and understanding of the needs of teachers would be a valuable input to the Arts Council of Wales itself, supporting the development of a better understanding of the needs of schools and teachers with regard to arts and creative teaching skills.
- 4.57 At the time of the fieldwork, some Arts Council of Wales programme management staff also acknowledged the scope for better communication with the networks and their staff regarding the Arts Council's understanding of the programme, as well as the networks' place within it.

‘Communication between the Arts Council and the networks could be better. They’re [networks] not as forthcoming when they’re not sure about things, so we could be better in explaining what we want. But when we ask if there are issues with communications, they say they’re fine. But I feel they could do with more clarity with regard to the rest of the programme and their role within it’ (Arts Council of Wales Management Interview, 2018).

4.58 Recent developments designed to address issues identified in this report with regard to the communication within the different strands of the programme and between the different stakeholder organisations will be examined in future evaluation fieldwork.

4.59 There are, however, instances in which examples of good communication practices exist, and good working relationships between coordinators and Arts Council of Wales staff have enabled network staff to address emerging issues.

‘We take a lead from the Arts Council. We have a really good relationship with the Arts Council and we try to understand where they’re coming from... I think I’m quite lucky. I can have a cup of coffee with [Arts Council programme management staff]. There have been a few things that we don’t quite understand, but the relationship means that we can just pick up the phone’ (Network Coordinator Interview, 2018).

#### *Successes and limitations*

4.60 Monitoring data is only available for the first year (2016–17), which only includes partial delivery. The first year of full delivery was ongoing at the time of writing. However, Arts Council of Wales programme management staff are, nonetheless, satisfied with the performance of the networks, and indicated that much progress has been made over time; furthermore, they were satisfied that they were closer to achieving their individual targets for the current year.

‘Their real strength is the combination of what they do rather than one specific area. They are a one-stop shop for creative arts teachers. Their real success is that they are the go-to place’ (Arts Council of Wales Management Interview, 2018).

‘Everything is working well despite the difficulties of working — us with them and them with us. The journey that we’ve come on over the last year, the reporting structure, and so forth, we have been able to refine the way the programme is working to a 360 offer. Lead Creative Schools has always been at the forefront, but the All Arts Education Offer is no less valid. It’s time we looked at what we can do next to improve it even further’ (Arts Council of Wales Management Interview, 2018).

4.61 Monitoring data submitted by the networks to the Arts Council of Wales also demonstrates the reach and impact of the networks. As noted previously, the monitoring data for the 2016/17 academic year demonstrates that the networks held over 70 events in total, engaging 1,446 teachers and 359 artists in total. Both network staff and Arts Council of Wales programme management staff expect more events to be held and more individuals engaged during the third (current) year of operation.

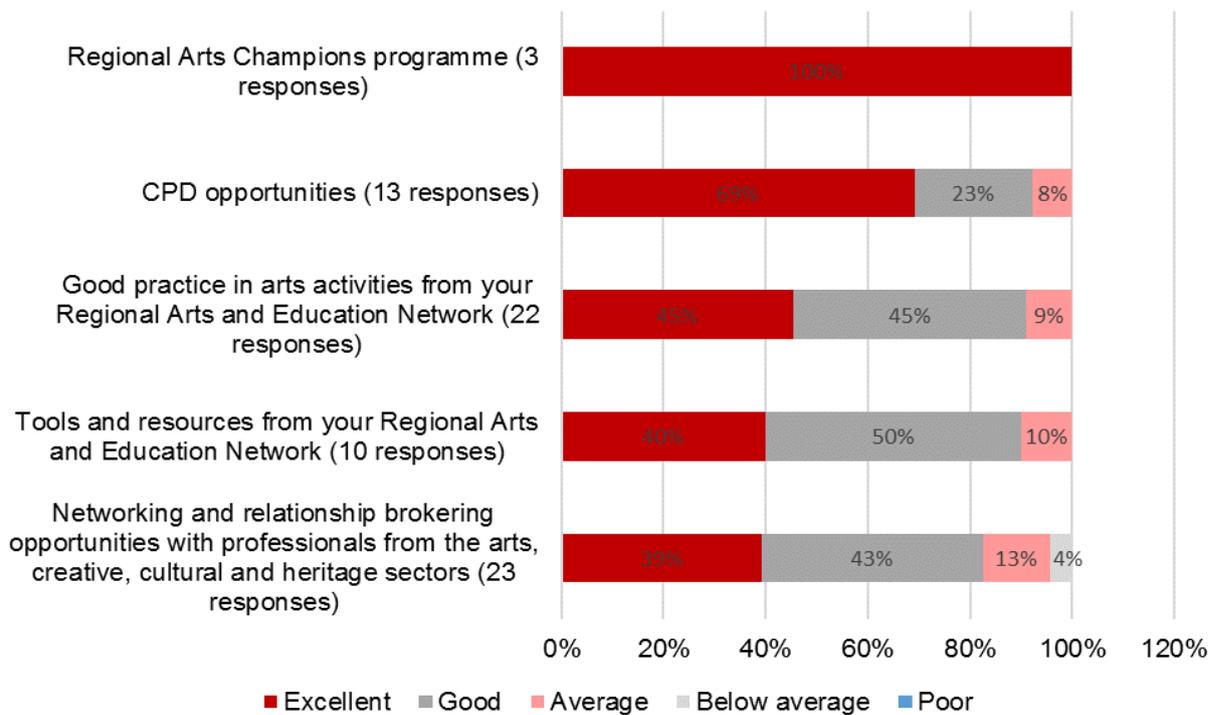
4.62 Network staff reported positive feedback from teachers, particularly regarding the professional learning sessions. As noted, teachers and network staff commented frequently on the diminishing or lack of external professional learning opportunities as a key motivation, and the measure of appreciation for the networks’ provision. This was particularly relevant to training and professional learning opportunities with regard to the humanities or expressive arts.

‘It’s good to be on a course that isn’t numeracy or literacy. I’m interested in it, but the humanities haven’t been important for years’ (Edau Teacher Focus Group, 2018).

4.63 Data from the survey of teachers and artists presented in Figure 4.3 below suggests that amongst those teachers and artists who have made use of the networks and their services or support, the satisfaction levels are particularly high. Every respondent who had made use of the Arts Champions rated the

support as excellent, while all other services and support provided by the networks were overwhelmingly rated as excellent or good (83–92% rated excellent or good for all other services and support).

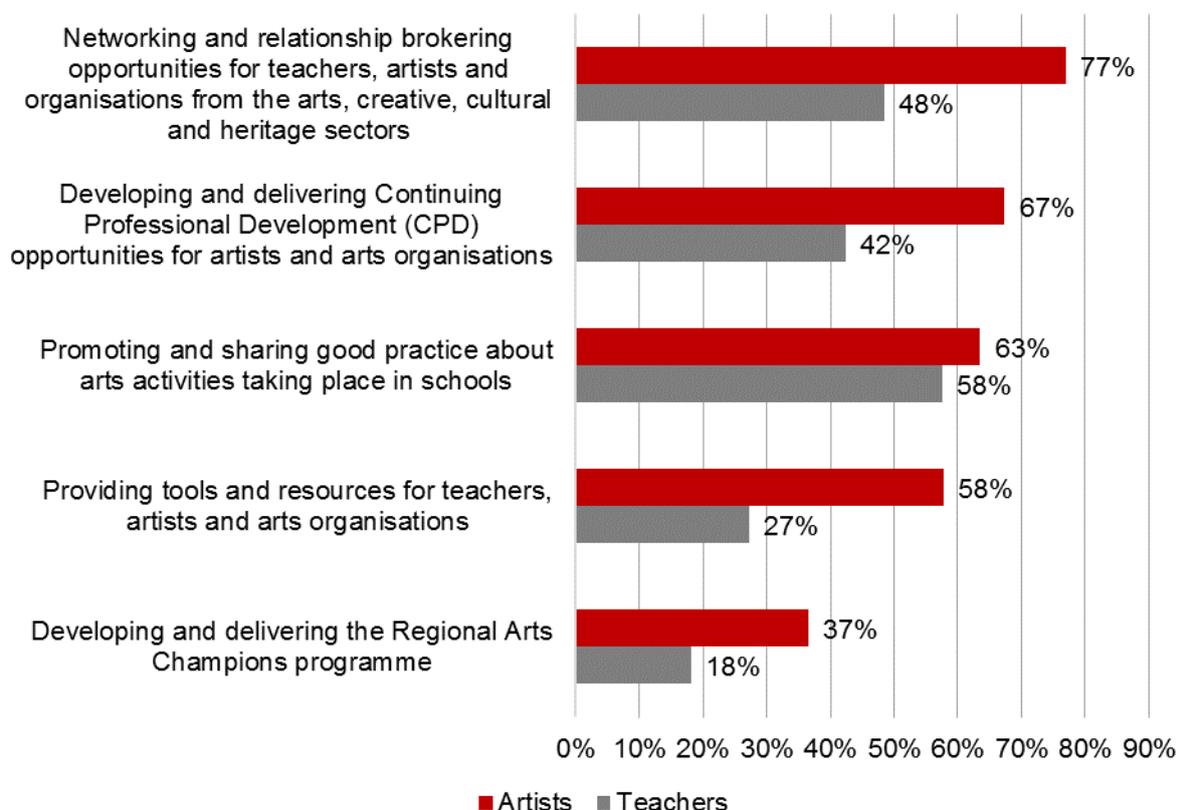
**Figure 4.3: How would you rate the... from 1 to 5 (where 1 is poor and 5 is excellent)?**



Source: Teacher and Artist Survey 2018

- 4.64 Although based on a small sample, data from the survey of teachers and artists suggests that even amongst teachers already familiar with the Creative Learning Through the Arts programme, less than half were aware of the networks. Only 40 per cent of teachers and 66 per cent of artists were aware of the Regional Arts and Education Networks.
- 4.65 Furthermore, as data from the Teacher and Artist survey presented in Figure 4.4 suggests, the awareness of specific services and support on offer could also be higher. Of those respondents who indicated that they were aware of the networks, the networking and CPD opportunities were most well known, being familiar to 48 per cent and 42 per cent of Lead Creative Schools teachers respectively. Meanwhile, the resources and Arts Champions were familiar only to 27 per cent and 18 per cent of teachers respectively.

**Figure 4.4: Which of the following activities are you aware that your Regional Arts and Education Network undertakes?**

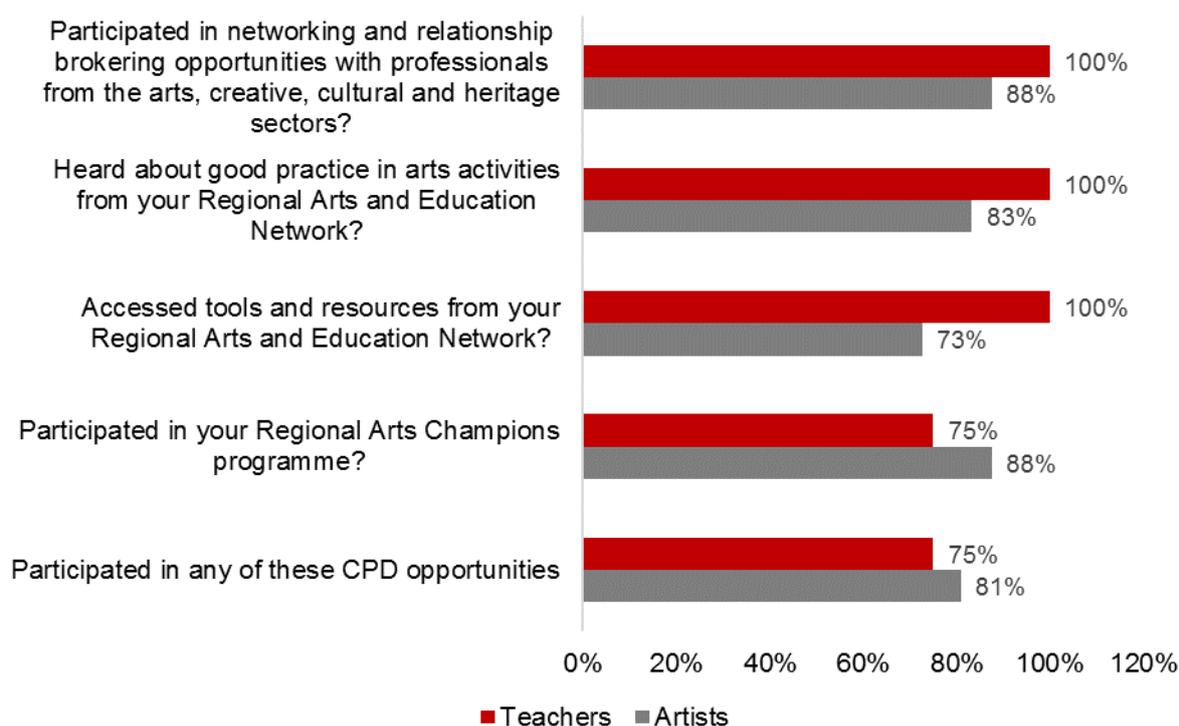


Source: Teacher and Artist Survey 2018

N=74

4.66 Meanwhile, Figure 4.5 presents data concerning respondents who had not heard of the networks but were asked if they would be interested in the services and support that they offer. The data (although based on a small sample) suggests that there is a strong demand for what the networks are providing.

**Figure 4.5: (If no) Would you be interested in...**



Source: Teacher and Artist Survey 2018

N=58

4.67 The qualitative and quantitative data suggests high levels of satisfaction with the performance of the networks. Network and management staff are satisfied that the networks are delivering, while teachers engaged with the networks are satisfied with the provision being delivered. The data does suggest, however, that there is scope for further promotion of the networks amongst teachers in order to meet the demand that is also evidenced by the survey of teachers and artists.

### *Legacy and added value*

4.68 Strategic management staff were of the view that it was difficult at the current stage of delivery to assess the longer-term impact and, therefore, the legacy of the networks.

4.69 Network staff, however, were more confident in the legacy that they will leave as a result of the activities to date. They suggested that the relationships that have been built through the networking events will persist into the future regardless of the future of the networks as delivery bodies.

‘Relationships will continue. Tight groups have been formed and they always will know each other’ (Network Coordinator Interview, 2018).

4.70 Network and Arts Council of Wales programme management staff believed that the notion of artists working with and within schools has been embedded in the mentality of many teachers, artists and schools. It was also considered by management and network staff that such activities would continue without the level of support that the networks have received.

‘What we are putting in place should mean that there will be a lot more teachers, much better prepared to engage with the agenda. The database should be fairly self-sustaining. With only a few tweaks it should continue’ (Network Coordinator Interview, 2018).

4.71 Some Network Coordinators were also of the opinion, however, that some key activities could continue without resourcing.

‘Relationship building doesn’t cost money, and they are networking. We don’t have to put events on for networking’ (Network Coordinator Interview, 2018).

4.72 All networks had also developed online platforms that offer support and services to artists and teachers. Such platforms may continue into the future, beyond the lifespan of the networks. The platforms are discussed in detail in a later section in relation to the Creative Learning Zone.

4.73 As noted earlier in this section, however, there was a lack of clarity amongst network staff in particular with regard to the ultimate contribution or final goal of the networks. While there was clear confidence amongst both network and Arts Council of Wales programme management staff that the networks would fulfil their targets and deliver their five core objectives, there was a desire also to develop the contribution that the networks could make to the broader aims of the Creative Learning Through the Arts programme.

4.74 Arts Council of Wales programme management staff have, however, developed an appreciation for the potential broader impact of the networks. More specifically, management, strategic management and network staff were of the opinion that in developing added value and securing a stronger legacy for the networks, there was a broad consensus that the networks could be suitable platforms through which to inform teachers (and artists) and provide professional learning and networking support with regard to the development of the Successful Futures-inspired curriculum.

‘The networks took a good year to get off the ground. Inevitably, schools are going to have exactly the same experience when they face the new curriculum and they’re going to be looking at things like the network for support. They’re going to need people to broker relationships, to offer training, to create opportunities to network’ (Arts Council of Wales Management Interview, 2018).

4.75 The view that the networks could be redesigned or developed further in order to support curricular change was shared by network staff.

‘It could be ideal for sharing good practice in order to respond to the changing curriculum. We’re starting to see exciting things and it’s good-quality training. There’s definitely a longer-term role in sharing good practice’ (Network Coordinator Interview, 2018).

‘The new curriculum is slowly changing things, but some teachers haven’t even realised there’s a new curriculum. Initially, Estyn said the inspectors were being trained to take account of it, but in reality it wasn’t always the case. Now they are starting to visibly look for creativity and arts. When Estyn do that, that’s the nudge that Heads need’ (Network Coordinator Interview, 2018).

- 4.76 The notion of the networks being developed to support the preparation and implementation of the Successful Futures-inspired curriculum was also echoed by Arts Council of Wales management staff. Staff were, at the time of fieldwork, considering the practicalities of contributing to and supporting the wider curricular reform process.

#### *Arts Champions*

- 4.77 The development of Arts Champions was a requirement for all networks. However, the data suggests that, as intended in the initial plan, the Arts Champions operate slightly differently across the networks and the view from all networks was that the role was still developing. This section offers the first update on the progress of Arts Champions and will focus on outlining the manner in which they are operating in practice.
- 4.78 As a further component of Strand 2 as designed in the original plan, schools may nominate a member of staff to take the role of School Creativity and Arts Champion. This person was to be the link between their school and the opportunities available through the regional network. Originally, Champions were expected to be experienced teachers of the arts. Their schools would be funded to release them so as to spend short periods of time promoting best practices, supporting others in adopting similar approaches and/or bringing others into their school to observe and learn. Artists and arts/cultural organisations will also have the opportunity to undertake this role.
- 4.79 In practice, teachers or artists are initially approached informally before the process of nomination is undertaken. Arts Champions themselves were either teachers, artists, or individuals working within the arts industry. Some networks exclusively appointed teachers to Arts Champions roles, while others opted for a mix of personnel.

4.80 Arts Champions fulfil a number of roles in practice; these roles varied between networks and developed over time. In some networks, Arts Champions are seen to operate as ‘brokers’ of good practice. They would visit schools and share good practice between teachers and schools, or link teachers to others in the area.

‘In primary schools, we run a course called ‘Music ‘No Frills’, teaching and refreshing skills regarding teaching singing to children. When we go to the clusters [schools], we discuss and plan questionnaires and we gear the courses to the teacher needs and how to link in the arts and drama and share some tips’ (Arts Champion Interview, 2018).

4.81 In some cases, the Arts Champions resembled teaching advisors or mentors for individual teachers or departments. They would visit schools within the region and work with individual teachers to develop the provision of the expressive arts within those schools.

‘As a musician I can offer advice to music teachers in secondary schools where teachers are reluctant. I’m there to help schools develop, particularly teachers. I share resources or help a school who want to teach A-level with a teacher who hasn’t taught it before’ (Arts Champion Interview, 2018).

4.82 In other cases, they understood their role to complement the delivery of the curriculum, as well as the development of pedagogical aspects of the Successful Futures-inspired curriculum.

‘Music or expressive arts is not normally covered as part of curriculum time. My role is to re-educate or reintroduce that music and expressive arts is part of the curriculum. I also have to link in with Donaldson and stress that creativity can be taught through music’ (Arts Champion Interview, 2018).

4.83 Arts Champions who were teachers were also regarded as very valuable contributors of information to their relevant coordinators. The networks have used their feedback and understanding in order to inform their own planning and development.

‘Themes for CPD have come from Arts Champions. They are the ‘live’ or on-the-ground practitioners. The reason we don’t get any complaints is because of the relevance of the courses and that’s down to them’ (Network Coordinator Interview, 2018).

‘My Arts Champions are my inspirations. All we had at the start were five outcomes and a pot of money — all the rest was up to me. My Arts Champions are my middle bit; they feed what teachers need and inform what I do and why I do it’ (Network Coordinator Interview, 2018).

4.84 Arts Council programme management staff suggested, however, that they would prefer to have more influence over Arts Champions with regard to their role and activities. Staff suggested that the Arts Champions had taken longer to establish themselves. Moreover, given the variation between networks, Arts Champions were not in all cases understood to be emulating the peer-to-peer approach initially envisaged and suggested by the guidelines. Finally, staff believed that it was consequently more difficult to define the role of an Arts Champion when compared to the Creative Agents within the Lead Creative Schools Scheme.

4.85 Concerns were raised also regarding the reach of Arts Champions. Following a period of defining and establishing the responsibilities of the role within each, and amongst the networks, the focus has shifted to the promotion of the role and encouraging engagement.

‘We need to get to those schools who aren’t as positive as us. How do we preach to those who aren’t the converted or don’t realise they need the support? We’ve been making profiles of those who need the support. How do we get to the teachers who aren’t getting the emails?’ (Arts Champion Interview, 2018)

## **5. Experiencing the Arts Fund**

5.1 The Experiencing the Arts Fund is designed to encourage schools to provide children and young people with opportunities to 'go one step further' in their exploration of creative, cultural and arts experiences. It includes two elements: 'Go and See' and 'Creative Collaborations'. Both elements were launched in March 2016.

### *Go and See and Creative Collaborations design and management*

5.2 Go and See provides schools with the opportunity to apply for small, one-off grants of up to £1,000 to fund single visits to high-quality arts and cultural events in venues across Wales. Experiences could include visits to performances and exhibitions or visits in order to experience arts professionals developing and creating their work.

5.3 The application process for the fund is designed to be 'light-touch' compared to the detailed application process for Creative Collaborations. Arts Council of Wales programme management staff were of the opinion that this approach was still suitable for the size of the grants available.

5.4 Creative Collaborations is a programme intended to bring schools and arts and cultural organisations together to work on innovative projects. Grants of between £5,000 and £25,000 have been available to fund up to 90 per cent of the cost of a project.

5.5 Applications are led both by arts organisations and by schools. Some applications during the first two years were rejected due to being unsuitable, such as projects that were similar or identical to previous or existing projects and that did not demonstrate a fit with the criteria for the fund.

- 5.6 In response to what was considered by the Arts Council of Wales to be a disappointing number of high-quality applications for this fund, a change was introduced in April 2017. This involved the introduction of a ‘taster’ option (a grant of between £5,000 and £7,500) for smaller-scale projects with a strong element of experimentation and/or creative risk taking. These projects are described within the guidance issued by the Arts Council of Wales as being about ‘dipping a toe in the water’ and ‘trying something completely new’.<sup>20</sup>
- 5.7 Arts Council of Wales programme management staff were also in the process of reviewing the upper limit of the Creative Collaborations grant, bringing the maximum amount available for projects down from £25,000 to £15,000. It was hoped that this decision would enable the Arts Council of Wales to better respond to the increasing number of applications being received.
- 5.8 Arts Council of Wales programme management staff were unclear, however, as to whether schools were applying for the ‘taster’ option as a means of ‘dipping a toe in the water’ or if they were seeing the option as a smaller version of the full grant. Further inquiry and data are therefore required in order to evaluate the success of the ‘taster’ option.
- 5.9 Over the 2016/17 and 2017/18 academic years, the application process has consisted of three rounds within which schools and arts organisations can apply for funding. The Arts Council of Wales programme management staff noted while evaluating the scheme that three rounds had become difficult to manage, particularly as Go and See and Creative Collaborations were managed using a combined budget. Applications were on a “first come, first served” basis, resulting in a smaller budget being left for the final round. It was decided, therefore, that the application process for the next year will consist of two rounds.

---

<sup>20</sup> [Creative Learning Through the Arts: An Action Plan for Wales](#)

5.10 Arts Council of Wales programme management staff noted that some schools were underspending the Go and See grant. The Arts Council of Wales threshold for requesting the repayment of an underspend is £250. While thought to be a reasonable threshold more generally for the Arts Council of Wales, in the context of such small grants as Go and See, an underspend of up to £250 can represent a significant proportion of the grant approved.

‘With the Go and See fund, often they’ve underspent. Our standard underspend before asking to repay is £250. So, if they’ve underspent by £240 we wouldn’t ask them for it. But sometimes the underspend could be enough to fund something else — £100–200 would be enough for another activity. But that’s the Arts Council practice and our threshold’ (Arts Council of Wales Management Interview, 2018).

5.11 While recovering any possible underspend would enable the Arts Council of Wales to support more schools, Arts Council of Wales programme management staff questioned the expense in staff time, administration and finance in respect of reclaiming such small underspends. The underspend risk therefore emerges as an unavoidable consequence of delivering the scheme through the Arts Council of Wales and its grant regulations.

#### *Progress and delivery*

5.12 Data provided by the Arts Council of Wales for the 2016/17 academic year shows that 299 Go and See grants and 39 Creative Collaborations grants were approved. Figure 5.1 below lists the numbers of grants approved per Regional Education Consortium.

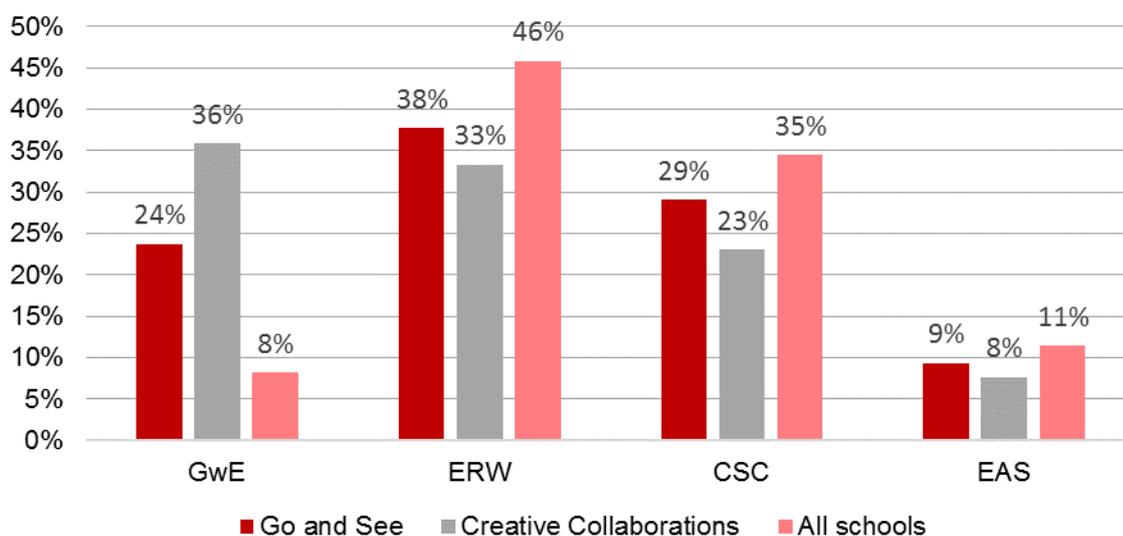
**Figure 5.1: Go and See and Creative Collaborations grants awarded per consortium region**

Region	Go and See	Creative Collaborations
<b>GwE</b>	71	14
<b>ERW</b>	113	13
<b>CSC</b>	87	9
<b>EAS</b>	28	3
<b>Total</b>	299	39

Source: Arts Council of Wales data

- 5.13 Figure 5.2 below shows the proportional distribution of the grants approved per Regional Education Consortium. For comparison, the distribution of all schools in Wales is also shown. The figure shows that for Go and See and Creative Collaborations grants, schools in North Wales (GwE) are overrepresented. The second interim report found the region to be underrepresented, indicating that the biggest change has been in the proportion of GwE schools in receipt of Go and See grants (up from 17 per cent to 28 per cent).
- 5.14 Meanwhile, South West Wales (ERW) and Central South Wales (CSC) are underrepresented in both grants, while the proportion of grants awarded within South East Wales (EAS) is very close to being representative of the number of schools within the region.

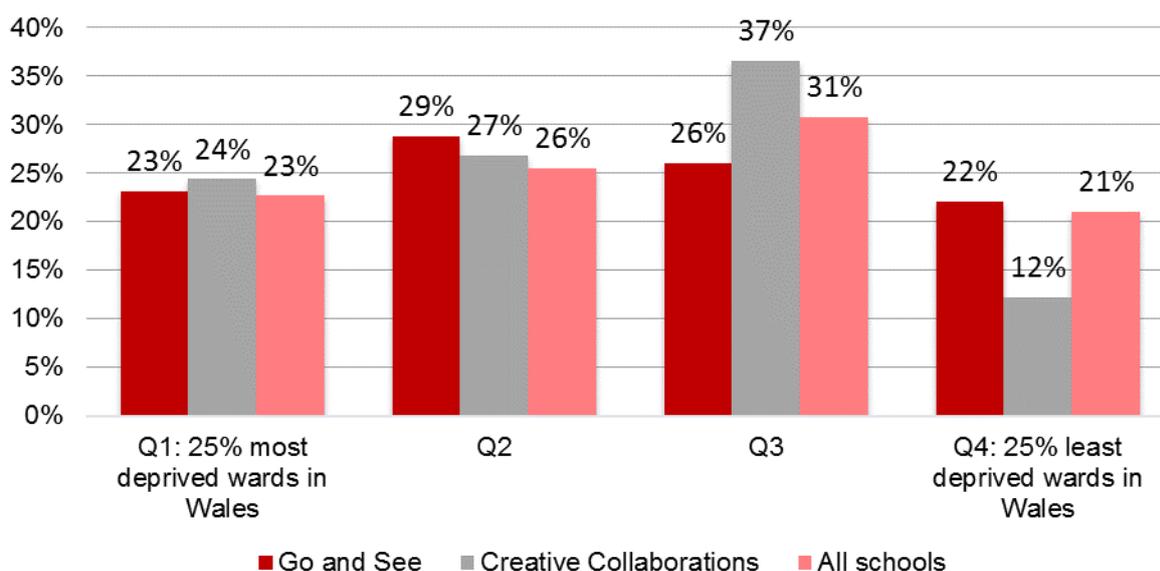
**Figure 5.2: Representativeness of Experiencing the Arts Fund grant distribution, by region**



Source: Arts Council of Wales data

5.15 Figure 5.3 shows the distribution of grants approved and schools in Wales per WIMD quartile. The distribution of Go and See grants is very close to the distribution of schools in Wales. There is an underrepresentation of Creative Collaborations grants in schools in the 25 per cent least deprived wards in Wales, and an overrepresentation in the third quartile. These statistics reflect the same trend as that of the previous year.

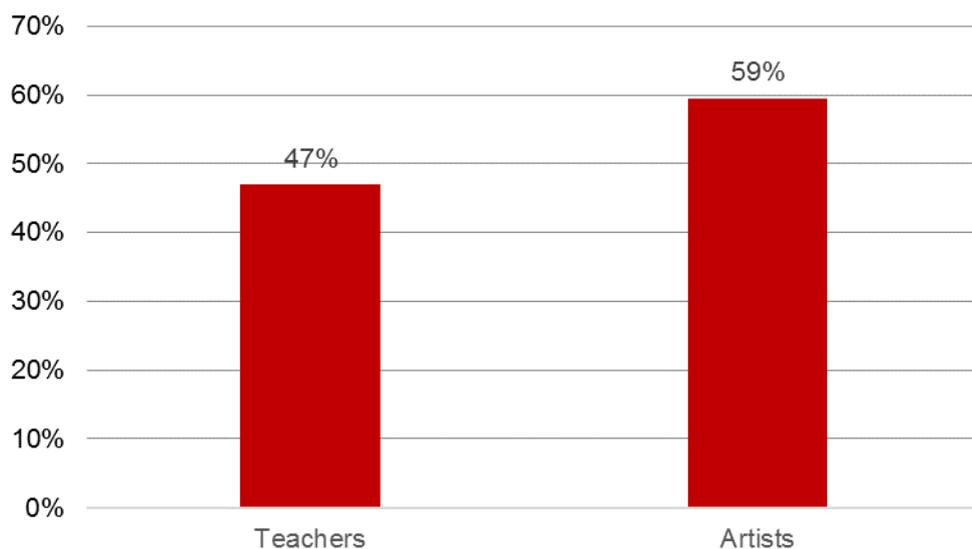
**Figure 5.3: Percentage of schools per WIMD (2014) quartile – Experiencing the Arts Fund grants and all schools in Wales**



Source: Arts Council of Wales data

5.16 The Teacher and Artist survey produced data on their awareness of and involvement with the Experiencing the Arts Fund. The survey was distributed amongst teachers either directly involved or who were working at a school involved with Creative Learning Through the Arts via the Lead Creative Schools activity. The sample of 83 teachers therefore represents respondents who were aware of some aspects of the Creative Learning Through the Arts programme. Figure 5.4 below suggests, however, that less than half of these teachers were aware of the fund, while six in 10 artists surveyed were aware of the fund (59 per cent). The data suggests that there is scope for further promotion of the funds, even amongst teachers who have some awareness of Creative Learning Through the Arts more generally.

**Figure 5.4: Are you aware of the Experiencing the Arts Fund? (Go and See or Creative Collaborations)**



Source: Teacher and Artist Survey 2018  
N=162

## 6. Creative Learning Zone

### *Background*

- 6.1 The Creative Learning Zone (CLZ) was launched in March 2016 and is managed by the Welsh Government's Department for Education. The CLZ is an online information-sharing platform designed to be a source of information and a collaboration hub for teachers, learners, and arts/cultural organisations and practitioners. Material is added to the portal as it becomes available.
- 6.2 The CLZ aims to fulfil a recommendation included in Professor Dai Smith's 2013 report on the arts in education, entitled 'Independent Report for the Welsh Government into Arts in Education in the Schools of Wales'.

'The Welsh Government and Arts Council of Wales should ensure that a Creative Education Portal is developed, as an additional, integrated element of 'Hwb', the All-Wales Digital Learning platform.'<sup>21</sup>

### *Stakeholder and user feedback*

- 6.3 The previous report of this evaluation noted several concerns that had been raised by stakeholders and users of the CLZ. Most notably, there was a perception that the platform was not fit for purpose, largely due to accessibility issues, an absence of social networking opportunities and a lack of interaction and sharing of ideas amongst users.
- 6.4 Welsh Government management staff state with regard to a lack of social networking opportunities, however, that the CLZ was not designed to deliver such a service. Expectations of such a service represent a miscommunication or false impression of what the CLZ was designed to deliver.

'If they are saying it's not providing the networking opportunities, then we have to promote what the CLZ actually is. It's meant to be a site where they can upload resources, but not strictly a network. I don't think artists have cracked the thing of networking with schools. We're working on it

---

<sup>21</sup> [An Independent Report for the Welsh Government into Arts in Education in the Schools of Wales](#)

with the networks. But it's not supposed to be a networking site, though' (Welsh Government Management Interview, 2018).

6.5 The login and accessibility issues were still raised by users during teacher focus groups held as part of the Lead Creative Schools case study visits and teacher focus groups held as part of the network visits. Login and accessibility, alongside broader technical difficulties, were reasons cited to explain a lack of engagement by teachers.

'Hwb is bad. I've had problems signing in. It crashes and we lose the children's work, then we have to wait weeks for support from Hwb. It's a battle to get the [login] details. I use Google Drive instead' (Edau Teacher Focus Group, 2018).

6.6 Networks explicitly tasked with encouraging contributions to the CLZ have also reported difficulties in accessing.

'Neither of us has been able to access the CLZ since July, and have requested support but as of yet have not been able to log in to upload information' (Regional Arts and Education Quarterly Report, 2017).

6.7 However, Welsh Government management staff state that they have since addressed the login and accessibility issues. The CLZ may therefore be suffering from reputational damage and a misperception based on early experiences rather than current reality. This would mirror the findings in an evaluation of the implementation of the Learning in Digital Wales Programme (LiDWP), which explored issues surrounding the use of Hwb and Hwb+.<sup>22</sup> The report concluded that early users' negative experiences of Hwb+ continued to circulate amongst teachers. Alternatively, technical difficulties of which management staff are unaware may remain. Future reports could explore this issue further.

---

<sup>22</sup> [Welsh Government Evaluation of the Implementation of the Learning in Digital Wales Programme](#)

6.8 Focus groups revealed, however, that some teachers considered the content found in the CLZ to hold official approval and that the quality would not be in question. This perceived quality assurance emerged as a strength of the CLZ when compared with other platforms offering similar networking opportunities or resources.

6.9 It was notable also during teacher focus groups and interviews with Arts Champions that a range of alternative virtual learning environment platforms offer what are considered similar or better services and/or resources. Facebook, Google Classroom and websites such as Charanga offer, in the opinion of many users, better networking opportunities or resources for teaching than those of the CLZ, with fewer barriers.

‘We use the Creative Learning Zone, but I’m not sure teachers really use it; I do. The consortia website is more popular. Emails and CPD notifications can be sent through that’ (Arts Champion Interview, 2018).

‘Hwb is not the most user-friendly place. Our school doesn’t really use it. Facebook groups are much better for the arts’ (Arts Champion Interview, 2018).

‘I find [Hwb] hard to access because it’s intermittent. If I get on it, it takes a while to navigate. For primary resources I use BBC Bitesize and the new BBC Creativity. I use ‘sing-up’ and ‘CânSing’ and ‘Charanga’. They’re good resources’ (Arts Champion Interview, 2018).

6.10 Moreover, the Regional Arts and Education Networks have themselves developed websites. These websites have been developed to offer similar or additional services to the CLZ, and one Regional Arts and Education Network has developed an app to support access to services and networking opportunities. These platforms are, in effect, competition for the CLZ as an online resource. Welsh Government management staff are aware of the platforms and have expressed concern over the proliferation of platforms.

‘The networks should’ve been using Hwb as their main platform, but all four went out and commissioned for a website — doesn’t provide the reach that Hwb does. We have to constantly remind them to upload things to Hwb. The networks aren’t having the full benefit of Hwb’ (Welsh Government Management Interview, 2018).

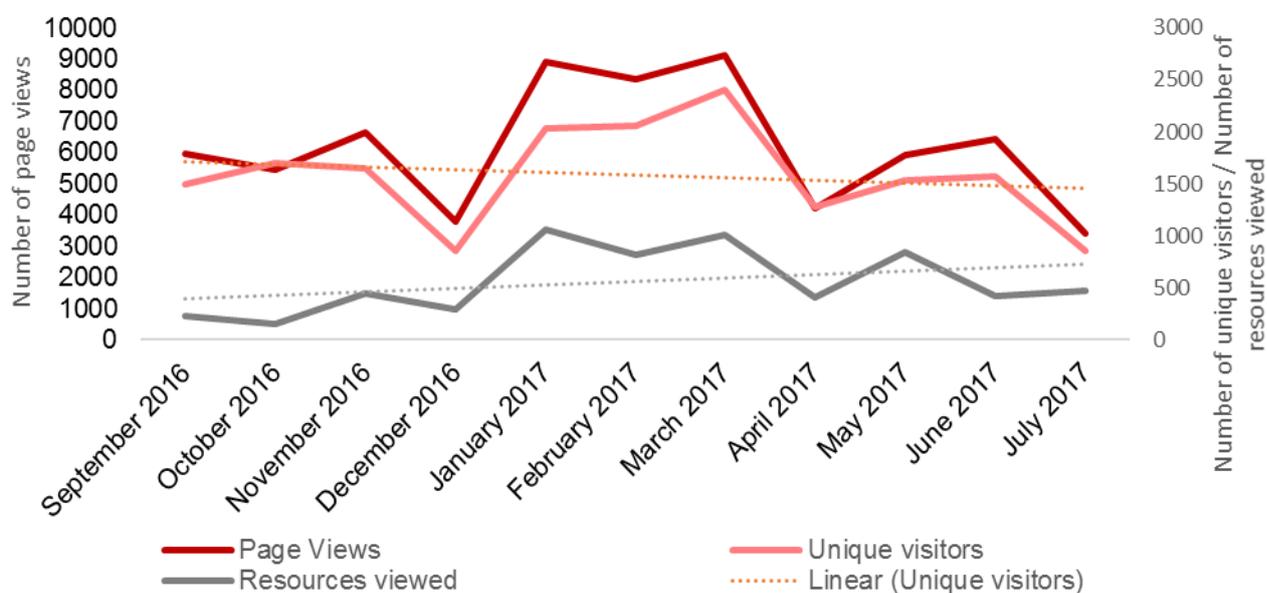
#### *CLZ usage data*

- 6.11 Figure 6.1 shows Google Analytics data for the CLZ: page views, unique visitors to the site, and the number of resources viewed. Overall, the data shows an increase in unique visitors, resources viewed and page views during the academic year.
- 6.12 The drops in the number of page views can be explained by the school holiday periods (Christmas and Easter). The number of resources viewed has a similar pattern, peaking in January 2017 and March 2017.
- 6.13 The number of views and the use of the site peak and drop accordingly, along with the teaching term. The growth in numbers in November and June and the dip in July echo recognised trends with Hwb usage.<sup>23</sup> The peaks in January and March differ from those trends, although the reasons for those differing trends are unclear at this stage. At this stage no data exists to which these figures can be compared so as to make broader judgments regarding the levels of use either. Future reports will continue to monitor and make comparisons between sets of data, analysing any emerging trends.

---

<sup>23</sup> [Welsh Government Evaluation of the Implementation of the Learning in Digital Wales Programme](#)

**Figure 6.1: CLZ number of page views / number of unique visitors / resources viewed**



Source: Welsh Government data using Google Analytics

6.14 More detailed analysis of analytics data for the CLZ presented in Figure 6.2 reveals that case studies and Key Stage 2 (KS2) were the most popular search items, offering some insight into the type of content that users seek to access. This data might support future development and content management.

**Figure 6.2: Most popular search terms in CLZ**

Most popular search terms	Number
Case Study	114
Key Stage 2	57
ffotogallery	35
intofilm	32
Art	24
literatureWales	24
KS2	22
creativity	17
Mathematics	17
nlw	16

Source: Welsh Government data

- 6.15 Data from the Teacher and Artist survey further enriches the understanding of the CLZ's use. Only 36 per cent of teachers and 55 per cent of artists already engaged with CLTA, or in a school engaged with CLTA in some form are aware of the CLZ. Most notable, however, is that of those teachers who were not aware of the CLZ, 96 per cent would be interested in accessing the platform. This suggests that further promotion of the CLZ would likely encourage more use.
- 6.16 Furthermore, only 24 per cent of artists have contributed to the CLZ, suggesting also that further promotion and encouragement of artists is possible in order to increase content contributions to the platform.

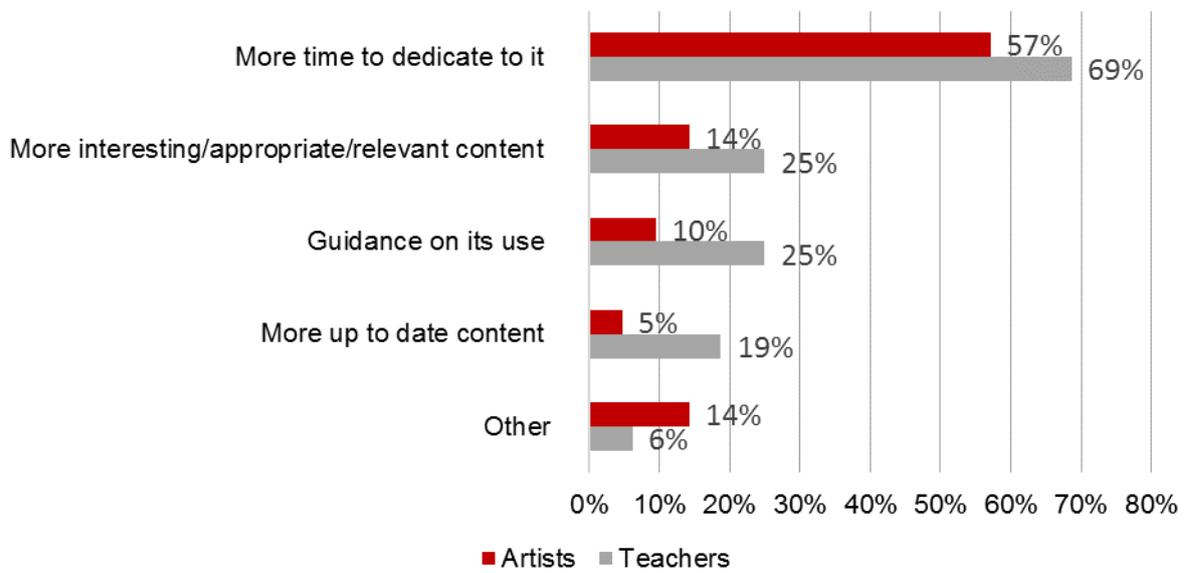
**Figure 6.3: Have you accessed the Creative Learning Zone online on Hwb?**

Have you accessed the Creative Learning Zone online on Hwb?		If No, would you be interested in accessing the Creative Learning Zone on Hwb?	Have you contributed to the Creative Learning Zone on Hwb?
Teachers (Yes)	36%	96%	0%
Artists (Yes)	55%	62%	24%

Source: Teacher and Artist Survey 2018

- 6.17 The Teacher and Artist survey also asked all respondents for qualitative feedback on the use of the CLZ, which was coded for the purposes of analysis. Over half of artists and teachers noted that more time was needed in order to make best use of the platform, while a quarter of teachers also thought that more interesting/appropriate/relevant content or further guidance on its use would be useful. Such findings may inform further efforts to refine and promote the platform.

**Figure 6.4: What would help you make best use of the Creative Learning Zone on Hwb?**



Source: Teacher and Artist Survey 2018  
(N=162 | N Teachers = 83 | N Artists = 79)

## **7. Conclusions and recommendations**

- 7.1 This is an interim report that seeks to note progress being made and to highlight key issues; it does not seek to evaluate the performance of the strands against their ultimate aims and the Theory of Change outlined in the first evaluation report.
- 7.2 The findings at this stage of the evaluation are, nonetheless, generally positive. Teachers, pupils and staff involved with the Lead Creative Schools Scheme report progress being made with regard to the delivery of the programme and some evidence of positive outcomes being achieved. Findings from the fieldwork and data received regarding the All-Wales Arts and Education Offer suggest that progress is also being made with regard to key aspects of delivery. However, the report has also identified key areas for further development, refinement or improvement in order to fully realise the aims and potential of the Creative Learning Through the Arts programme. The report has also highlighted further data that would support and enable a more thorough evaluation and robust evidencing of progress towards the stated aims.
- 7.3 The scale of the Creative Learning Through the Arts programme is considerable, and during the current (2017/18) and next (2018/19) year of the programme, hundreds more teachers, Creative Agents and Creative Practitioners will benefit from the provision throughout Wales. The programme is therefore providing capacity within both the education and the arts sectors that had not existed previously.
- 7.4 Alongside the successful delivery of the programme, the challenge will be to sustain that capacity (and the outcomes achieved by the programme) and secure a legacy once the support of the programme has been withdrawn. This is an area that still requires attention during the lifetime of the programme.
- 7.5 However, the emergence of the Successful Futures-inspired curriculum as a key issue within education in Wales gives context to the Creative Learning Through the Arts legacy that has not gone unnoticed by strategic, management and delivery staff, as well as by beneficiaries of the

programme. Arts Council programme management staff, some strategic management personnel and most network staff are, independently of each other, arriving at the view that supporting curricular change is emerging as a key contribution and legacy for the networks. Senior school staff and teaching staff also regard the Lead Creative Schools activities in particular, as well as wider programme provision and associated activities, as a means of supporting their own curricular change processes (though this is not recorded explicitly in planning and evaluation documentation).

- 7.6 Several important issues have, however, been identified which should be reviewed by the programme management and administration teams, as discussed below.

### **Strand 1: Lead Creative Schools Scheme**

- 7.7 The Lead Creative Schools Scheme is the most advanced element of the programme to date. Planning and preparation for the scheme were initially more of a focus for the management staff with respect to the development of the Strand 2 activities. The interest in the scheme from schools was strong, with a broad range of schools participating to date and no concerns regarding the target of ultimately benefitting a third of schools in Wales.

- 7.8 The scheme has also been expanded through the addition of a third year for Round 1 and 2 schools. This has been termed a 'development strand' and will focus on the transfer of good practice and experiences from the Round 1 and 2 schools to other schools that have not benefitted from the Lead Creative Schools Scheme. No data was available for the evaluation of this strand.

- 7.9 **Recommendation 1: The Year 3 / 'Development Strand' should be a focus of evaluation during forthcoming evaluation reports. Clear objectives should be established and indicators of progress identified.**

### *School participation*

- 7.10 The data regarding participation suggests, as was stated within the previous interim evaluation report, that the level of interest in the Lead Creative Schools Scheme from schools was high.
- 7.11 The data suggests that the uptake of the Lead Creative Schools strand of Creative Learning Through the Arts is largely representative of Wales in terms of the geographical distribution of schools and the primary–secondary split. Data suggested, however, that schools in Yellow or Green support categories — the schools demonstrating good outcomes and improvement capacity — are much more likely to engage with the Lead Creative Schools Scheme. Eighty-six per cent of the schools involved were categorised as Green or Yellow when they began their engagement, and only 14 per cent of Lead Creative Schools were categorised as Amber or Red, i.e. schools in receipt of most support.
- 7.12 The previous report suggested that schools in the Amber or Red categories were choosing not to participate due to ‘more pressing’ priorities such as preparing for Estyn inspections or responding to previous Estyn inspection reports. Strategic management staff noted during this evaluation, however, that consortia did not recommend many Amber or Red category schools taking part.
- 7.13 Consequently, an issue highlighted during the previous interim report persists, namely that schools engaging with the programme are ‘the usual suspects’ of forward-thinking and innovative schools. As noted in previous reports, this was not unexpected, and innovative schools would be expected to express an interest in and take part in an innovative programme such as Creative Learning Through the Arts. However, the participation of largely ‘the usual suspects’ calls into question the degree to which the changes and innovations evidenced within schools benefitting from the Lead Creative Schools Scheme can or will be replicated amongst other schools throughout Wales. Future evaluation of the Year 3 / ‘development strand’ consequently emerges as an emerging and key aspect of the evaluation of Creative

Learning Through the Arts, as well as the degree to which the programme supports all schools in Wales, not simply 'the usual suspects'.

7.14 Indeed, within several aspects of both strands, there is a belief or possibility that the programme is appealing only to 'the usual suspects' of innovative or creatively minded schools and individuals. There is consequently a danger that a proportion of schools in Wales are unaware of or untouched by the programme.

**7.15 Recommendation 2: The management staff of both strands should seek to map all schools engaging with the programme. A mapping exercise will provide data with which to support the promotion and marketing of several aspects of the programme, explore the suggestion that the programme is appealing only to 'the usual suspects', as well as inform the internal evaluation cycle of the management team.**

#### *Motivation*

7.16 Professional development has emerged as a key motivation for engaging in the Lead Creative Schools process and developing pedagogy is a key programme outcome for teachers. While 67 per cent of teachers responding to the survey stated that professional development was a key motivation, the case studies and related interviews and focus groups with teachers suggested that the Successful Futures-inspired curriculum is also a key issue motivating and generating interest in professional development and pedagogical development. While rarely explicitly documented in planning forms, curricular change and the related changes expected of pedagogy are a consideration both for coordinating staff at the planning stages of Lead Creative Schools activities and for teachers looking to apply or share their learning.

### *Management*

- 7.17 While feedback was generally positive, teachers did report during case studies that they regarded the application and planning stages of the Lead Creative Schools activities as burdensome. This reflected the survey responses that also noted that around a half (49 per cent) of teachers were not positive with regard to their experiences. These findings also reflect responses and qualitative data outlined in the previous interim report.
- 7.18 The Arts Council of Wales programme management staff note, however, that changes have been made to the application-stage and planning-stage paperwork. No data was available to assess the adequacy of these new processes or to address whether the original processes were, though burdensome, justified nonetheless. The impact of these changes should be reflected in the next evaluation report.
- 7.19 Responses to the survey and the qualitative data suggest, however, that the support offered by the Arts Council of Wales at these stages, as well as throughout the Lead Creative Schools involvement, is effective and appreciated. Creative Agents in particular are valued for their support during the process, and at times for the added value that they offer in some cases, such as their readiness to present and discuss the experiences and theory behind creative learning to staff members within schools.

### *Impact on learners*

- 7.20 The data explored in this report indicates that teachers perceive that the Lead Creative Schools activities have had a positive impact on the creative skills of learners. Improvements were evidenced and reported with regard to all 5 Creative Habits of Mind of learners benefitting from the Lead Creative Schools activities.
- 7.21 The (self-)efficacy tool seeks to gauge the impact of activities upon the efficacy of pupils and their attitudes towards school and learning. The sample of responses limits any significant conclusions being drawn at this stage, though the sample will grow over time as more responses are recorded. The qualitative data from interviews with teachers and the range of data sources used to evidence impact within evaluation forms, however, all

point to a noticeable impact upon confidence and engagement within the classroom in particular. Pupils taking part in focus groups also consistently reported having enjoyed the activities and that the activities had impacted positively upon their attitude towards learning and school more generally. This, in turn, suggests progress towards a key programme outcome for learners, namely that their attitude towards school and learning changes. Further data, however, would support a more robust evidencing of this outcome.

**7.22 Recommendation 3: Data on the attendance and behaviour of pupils benefitting from the Lead Creative Schools activities should be explored as a means of further evidencing the impact upon engagement in particular and well-being more generally.**

7.23 Due to a lack of access to key data, it is not possible to robustly evidence or rigorously evaluate the impact of Lead Creative Schools activities upon the attainment of pupils. This is a key programme outcome for learners. Unless addressed, this is likely to present a challenge both to the final evaluation of the programme and to evidencing 'proof of concept'.

7.24 Qualitative data from interviews with teachers suggests a positive impact upon attainment in many cases, while data provided through evaluation forms suggests a general correlation between participation in the programme and improving attainment. However, the variety and robustness of the sources limit the utility, comparability and generalisability of these findings.

7.25 Teachers also indicated in interviews that the activities had impacted upon the pupils positively with regard to their attainment. The data sources used to evidence these impacts were again varied.

**7.26 Recommendation 4: Attempts to source suitable data so as to attempt to evidence the impact of Lead Creative Schools activities upon the attainment of pupils should continue. Such data may be difficult to source and control groups difficult to establish in order to compare results, in which case, evaluation forms should be more explicit and detailed in their requests for consistent and robust evaluation data.**

### *Sharing of learning, validated or promising practices, and experiences*

- 7.27 The sharing of theory, validated practices, promising practices and positive experiences of Lead Creative Schools activities within teaching was a specific focus of this report. Research tools were refined in order to capture data on these important aspects of the Lead Creative Schools process.
- 7.28 Almost all teachers surveyed (97 per cent) indicated that their experiences, learning and practices acquired or learnt as a result of the Lead Creative Schools activities were shared with other members of staff. Around a third of these (32 per cent) indicated that practices and experiences were shared through structured sessions, with the rest only sharing informally.
- 7.29 Qualitative data from the case studies suggests that those structured sessions are likely to be presentations by staff involved with Lead Creative Schools activities, or in some cases by the Creative Agent. Inset days were common spaces and periods for sharing experiences and good practice. Much sharing was also done informally through discussions amongst teachers.
- 7.30 The qualitative data from the case studies suggests, however, that there may be some variety with regard to the nature of what was being shared and transferred in these sessions. The theories underpinning creative learning were shared in some cases, often in structured sessions.
- 7.31 Validated practices and resources were also commonly shared, such as planning and assessment techniques, or resources such as 'creative wheels'. The data suggested that teachers who had benefitted from the intervention had made use of these practices and resources.
- 7.32 Only a minority of teachers who had not benefitted from the intervention were making use of the validated practices and resources. Teachers who were not involved with the Lead Creative Schools Scheme were more likely to make use of and employ the promising practices. These tended to be 'hints and tips' or small adjustments and simple techniques that were perceived by teachers to have a positive impact on pupils during the intervention in the school.

- 7.33 There were also examples evidenced within the case studies of schools developing activities alongside other groups of pupils that were similar to those undertaken as part of their Lead Creative Schools involvement. A lack of resources, however, restricted the scale of these activities to being smaller than those undertaken as part of their Lead Creative Schools involvement.
- 7.34 The data suggests, therefore, that the sharing of theory, validated practices, promising practices and positive experiences is taking place within schools that have benefitted from the intervention. However, more data is required in order to explore and evaluate the extent of this sharing, and whether validated theory and practices are being shared, or rather the promising practices and some 'hints and tips'.
- 7.35 The qualitative interview data suggested, however, that the sharing of theory, validated practices, promising practices and positive experiences was often linked in the minds of both planning and teaching staff to broader attempts to reform pedagogy in line with the Successful Futures-inspired curriculum.

### **Regional Arts and Education Networks**

- 7.36 This interim report examined the progress being made by the networks, in turn presenting data on the Regional Arts and Education Networks for the first time. The analysis, particularly within the section exploring the Regional Arts and Education Networks, has focused on process as well as delivery in order to identify key lessons and inform the management of the programme.
- 7.37 The objectives stipulated for networks are in reality the delivery of five outputs, i.e. focused on activities rather than outcomes. While these are explicitly stated, coordinators also perceive that networks offer added value and a role in supporting schools in developing and adapting to the Successful Futures-inspired curriculum and its associated pedagogical innovations.
- 7.38 The freedom for coordinators and their staff to design and develop the networks' provision has led to a variety in approach, and to networks providing content and training that they believe to be relevant to teachers.

Cooperation of the Regional Education Consortia and information collected and disseminated by the Arts Champions are key sources that support the relevant provision of the networks.

- 7.39 Networks have also sought to support each other in developing and delivering their provision. Network Coordinators meet regularly, share experiences and approaches and address emerging management issues.
- 7.40 The lack of clarity regarding the ultimate contribution of the networks or the outcomes for beneficiaries, beyond the five core outputs, has led to confusion. Supporting curricular change is, however, emerging as a further common and ultimate goal for Network Coordinators, Arts Council of Wales programme management staff and strategic management staff.
- 7.41 Arts Council of Wales management staff also see the relationship and degree to which networks support schools involved with the Lead Creative Schools changing in the future. While originally the strands were kept separate, both Network Coordinators and strategic management staff now perceive a closer working relationship to be of more benefit.
- 7.42 Recommendation 5: The Arts Council of Wales should clearly communicate to Network Coordinators their vision for the ultimate contribution of the Regional Arts and Education Networks, beyond the delivery of the five core outputs. Even if such a statement only clarifies the outcomes and impact set out in the Theory of Change report, it may address the lack of clarity at the Network level. This statement could, however, clarify the Networks' role in supporting curricular change, their relationship with and support for the Lead Creative Schools strand, and the legacy vision.**
- 7.43 A redesign of the monitoring and evaluation requirements and procedures was undertaken during the second year of the networks. This has led, on the one hand, to more effective monitoring and some data for evaluation. However, it has also increased the administrative burden on network staff, as well as feeding a perception amongst those staff members that the Arts Council of Wales is only concerned about hitting targets of little relevance to any broader achievements.

- 7.44 Key issues remain with regard to the data collected, however, that limit the capacity to evidence progress towards the networks' outcomes and hypothesised impact. More data is required regarding how beneficiaries are engaging and what benefits they are deriving from their engagement. More detailed definitions are also required so as to support the evaluation and evidencing of the networks' impact.
- 7.45 **Recommendation 6: Further sources of data should be established that quantify as well as qualify the relevance of the Networks' training courses for schools and teachers, and with regard to the implementation of knowledge, skills and good practice that have been shared by and with teachers engaging with the Networks. More detailed definitions of 'best practices', 'networking opportunities' and 'brokerage services' should also be established in order to support evidencing of the impact of Networks' activity.**
- 7.46 A perceived lack of clarity for Network Coordinators concerning language provision requirements has led to uncertainty regarding the adequacy of their provision. More clarity on the issue, incorporated into the monitoring criteria, would clarify this issue for network staff.
- 7.47 In the view of both Arts Council of Wales programme management staff and network staff, the communication and dialogue between them could be improved. Network staff suggested that deeper engagement with their activities would be appreciated, while Arts Council of Wales programme management staff stated that they would benefit from network staff more openly communicating the difficulties that they encounter.
- 7.48 Drawing upon their own experiences of the valuable input from Arts Champions as 'on-the-ground' experts, Network Coordinators suggested that they had a valuable contribution to discussions surrounding legacy planning as well as the continued management of the strand.

**7.49 Recommendation 7: The Arts Council of Wales programme management staff and Network Coordinators should seek to develop more effective communication with each other. Both partners should seek and offer clarity regarding monitoring criteria and data, the communication of difficulties being experienced, and the sharing of ‘on-the-ground’ experiences and learning.**

7.50 The networks’ provision is perceived by coordinators as being very popular amongst teachers. Teacher responses in interviews and focus groups, as well as responses to the survey, also support the view that CPD and professional learning opportunities in particular are in demand, while the activities of the Arts Champions elicit particularly positive responses in the survey. As noted, however, further and more robust data is required in order to evidence the impact upon teachers, teaching and schools.

7.51 The Arts Council of Wales programme management staff were also satisfied that the targets set for the networks were being met. Moreover, the responses to the survey indicated high levels of satisfaction with the provision, as well as a demand for the services from those teachers who had not encountered the provision.

7.52 While strategic management staff were less confident, Network Coordinators and Arts Council programme management staff were confident that the legacy of activity would be secured following funding.

- Network staff claim that the relationships between teachers and between teachers and arts practitioners have been established and will persist
- The notion of schools working with arts practitioners to deliver teaching to pupils is being established and embedded in the view of Arts Council programme management staff
- Online platforms that networks have established will also persist if maintained and updated.

7.53 However, the broader legacy emerged as an issue that still requires addressing and clarification. Concerns regarding the ultimate contribution and the legacy of the networks persist and are addressed in this report.

7.54 Arts Council programme management staff, some strategic management staff and network staff all, independently of each other, are arriving at the view, however, that supporting curricular change is emerging as a key contribution and legacy for the networks. Addressing Recommendation 5 may clarify this issue and state a clear legacy ambition for the Regional Arts and Education Networks.

#### *Arts Champions*

7.55 At the time of fieldwork, Arts Council of Wales programme management staff expressed apprehension regarding the Arts Champions. Uncertainty and variation regarding their role deriving from an open remit have led to a lack of clarity regarding their precise role and responsibilities. Further discussions have taken place since the fieldwork was conducted, and will be explored in future reports.

7.56 There is variation between networks with regard to previous experience and the roles of the Arts Champions. They are often teachers with particular expertise or experience in an expressive arts subject. In other cases they are artists or Creative Practitioners. This report has also presented an overview of the dual role that Arts Champions play in practice.

7.57 Firstly, Arts Champions act as important sources of information 'on the ground' for Network Coordinators. Arts Champions feed into the development and delivery of adequate provision by the networks within their region. As noted elsewhere, Network Coordinators have identified a potential further role in feeding information back to the management of Creative Learning Through the Arts.

7.58 Secondly, Arts Champions support teachers and schools in three ways:

- as brokers of good practice and expertise within the region and amongst teachers and schools
- as advisors or mentors to schools, departments or individual teachers; they support and develop creative arts provision
- offering support with regard to the pedagogical implications of the Successful Futures-inspired curriculum.

7.59 Arts Champions, while receiving very positive feedback through the Teacher and Artist survey, have, nonetheless, expressed concerns with regard to their reach. A difficulty in reaching teachers and schools that ‘don’t realise they need the support’ ties in with a common concern across the strands which Recommendation 2 seeks to address, namely that the schools and teachers that engage with CLTA are already innovative and creative in their outlook and a proportion of schools and teachers are not reached by any aspect of the CLTA provision.

**7.60 Recommendation 8: Concerns were raised regarding the reach of Arts Champions and that their services were not benefitting some schools and teachers. It is recommended that opportunities for extending the reach of Arts Champions should be explored. These opportunities may be identified following the mapping exercise outlined by Recommendation 2.**

#### *Experiencing the Arts Fund*

7.61 The Experiencing the Arts Fund continues to attract enough applications to spend its budget. Arts Council of Wales programme management staff also spoke of receiving more applications than they could fund, suggesting that the funds are popular and in demand.

7.62 Changes have been implemented to the Creative Collaborations fund this year; however, no data is available to date that will allow an evaluation of the change. The key question will be with regard to the reasons for applying for the new ‘taster’ grant.

7.63 Responses to the survey from teachers who (by virtue of receiving and responding to the survey) already had some knowledge of the Creative Learning Through the Arts programme suggested that less than half (n=83) were aware of the Experiencing the Arts Fund. This suggests firstly that the fund could be promoted more widely. Secondly, it suggests that there is a possibility again that the schools and teachers benefitting and applying for an aspect of the Creative Learning Through the Arts provision are ‘the usual suspects’ of engaged, innovative or creatively minded schools and

individuals. Recommendation 2 seeks to provide clarity on this issue by suggesting that a mapping exercise be undertaken.

### **Creative Learning Zone**

- 7.64 Welsh Government management staff stated that technical issues with the platform had been addressed. However, teachers in interviews and focus groups continued to complain about login and accessibility issues. This suggests that teachers possess a false understanding of the platform or that technical issues persist without the knowledge of Welsh Government management staff.
- 7.65 The expectations of teachers in respect of the platform also conflict with the core remit of the CLZ, namely that it is a platform for content, not a social networking space.
- 7.66 These issues are compounded by the growth in private sector platforms that facilitate social networking as well as the provision of resources. Platforms such as Facebook and Google Scholar continue to adapt and change at a rapid pace so as to meet the requirements of teachers. Furthermore, Regional Arts and Education Networks have commissioned their own platforms and in one case an app to provide a similar and enhanced provision to teachers.
- 7.67 Ultimately, a platform that has suffered reputational damage is facing competition both from private and established platforms and from platforms developed by components of the Creative Learning Through the Arts programme. While there is no data available for comparison or to track trends in views over time, it is likely that the CLZ faces a challenge from rival platforms for users.
- 7.68 A key strength of the CLZ, however, is its perception by teachers as a source of verified and assured quality.

**7.69 Recommendation 9: Given the continued issues that may be technical or related to reputation and perception, it is recommended that further options for enhancing teachers' understanding of the role and function of the CLZ should be explored.**

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

### **Application process**

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

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

- School support categorisation<sup>24</sup>
- Percentage of pupils eligible for free school meals (eFSM)
- Number of pupils
- Welsh language and/or rural school.

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

---

<sup>24</sup> National School Categorisation System – three levels: Standard Group 1–4 (1 = very good overall performance and 4 = the greatest need for improved performance), Improvement Capacity A–D (A = most capacity to improve themselves and 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.

successful applications can also be recommended. The National Panel includes Welsh Government and external advisors, as well as Arts Council of Wales officers.

The criteria sought in Lead Creative Schools applications are as follows:

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

The moderation meeting of the National Panel also seeks to:

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

### **Implementation**

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

Creative Agents are recruited by and contracted to the Arts Council of Wales, while Creative Practitioners are identified by Creative Agents and schools and are contracted directly by the school through their Lead Creative Schools grant

award. The Arts Council of Wales has provided a collated list of potential Creative Practitioners from individuals or organisations who have submitted Expressions of Interest. The 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 with which to help them.

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

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

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

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

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

## Appendix 2:

As noted in Chapter 3, the (self-)efficacy questionnaire was developed in order to collect quantitative data regarding efficacy outcomes of the interventions for pupils. Pupils were asked to respond to a series of statements in a pre-intervention questionnaire, and then to the same statements in a post-intervention questionnaire. When combined, the results indicate whether the Lead Creative Schools activity has had a positive or negative impact upon the pupils with regard to the statements.

The sample of 51 available for this report was not considered representative of the programme, limiting the conclusions and generalisations that could be drawn from the data. The data is discussed and analysed here, however, as a means of outlining the emerging findings of the tool. The findings and conclusions should not be generalised or taken as representative of the scheme at this stage, however.

The tables below indicate the percentage of pupils that reported a negative, positive or no change in response to the statements. The tables also indicate whether, in total, learners thought that the Lead Creative Schools activity had a net positive or negative impact upon the pupils' efficacy. This final column along with the statements themselves in the first column are coloured green or red. Green indicates a positive statement and a 'good' net score (agreeing with positive statements or disagreeing with negative statements). Red indicates a negative statement and a 'bad' net score (disagreeing with a positive statement or agreeing with a negative statement).

Figure 8.1 below outlines the perceptions of pupils themselves regarding the impact of the Lead Creative Schools activities upon the work carried out in the classroom. Overall, the data suggests a slightly positive impact in some cases and a slightly negative impact in other instances. However, the majority of pupils perceived no change with regard to each statement.

There was a notable drop in pupils perceiving classwork as being too difficult, as well as an increase in pupils putting effort into the work and feeling a degree of control over their learning. The latter is particularly relevant to the pupil-

centred teaching model proposed in the Successful Futures document. There was, however, an increase in pupils feeling worried while working.

While there was a tendency for learners to note net positive changes overall, as noted in all but two cases, the majority of pupils did not perceive a change. The data emerging from the tool suggests that Creative Learning Through the Arts activities had no impact on the well-being of the majority of pupils. Given the small size of the sample, the findings should not be generalised or taken to be representative of the scheme at this stage.

**Figure 8.1: What I think about the work we do – School Years 3 and 4**

	Negative change	No change	Positive change	Net positive score:
I can choose how to do activities	20%	47%	33%	14%
I get worried when I'm working	16%	57%	27%	12%
I put a lot of effort into my work	8%	73%	20%	12%
The work we do is fun	18%	59%	24%	6%
I am happy to talk about my work with the teachers	27%	41%	31%	4%
I get to learn interesting things	20%	61%	20%	0%
Other children listen to my ideas	24%	55%	22%	-2%
The work is too hard for me	35%	51%	14%	-22%

N=51

- 7.70 The data emerging from the tool, and presented in Figure 8.2, also suggests that despite some instances of a slightly positive or negative impact, the Lead Creative Schools activity had no impact on how the majority of pupils felt about themselves in school.

**Figure 8.2: How I feel about myself in school – Years 3 and 4**

	Negative change	No change	Positive change	Net positive score:
I feel noticed	20%	39%	41%	22%
I feel cared for	16%	55%	29%	14%
I feel miserable	12%	67%	22%	10%
I feel confident	10%	71%	20%	10%
I feel a lot of things are a real effort	22%	47%	31%	10%
I feel I am doing well	18%	57%	25%	8%
I feel healthy	18%	59%	24%	6%
I feel good about myself	10%	75%	16%	6%
I feel happy	12%	71%	18%	6%
I feel I'm treated fairly	16%	63%	22%	6%
I feel I can deal with problems	16%	65%	20%	4%
I feel bored	22%	53%	25%	4%
I feel worried	25%	47%	27%	2%
I feel lonely	20%	59%	22%	2%
I feel I have lots of energy	20%	61%	20%	0%
I feel valuable	25%	51%	24%	-2%
I feel excited by lots of things	29%	43%	27%	-2%
I feel there is lots to look forward to	12%	80%	8%	-4%
I feel I enjoy things	14%	76%	10%	-4%
I feel safe	16%	76%	8%	-8%
I feel people are friendly	27%	53%	20%	-8%

N=51

- 7.71 Overall, the data emerging would suggest that it would be difficult to link the Lead Creative Schools activities to any significant impact upon the efficacy of the majority of learners. The small sample size limits the generalisability of the data, however, and at this stage the data should not be understood as being representative of the scheme as a whole. The limits on the generalisability of the data are supported by the contrasting nature of the qualitative data from the case studies. Explored elsewhere in Chapter 3, the qualitative data suggests that the intervention has had a positive impact upon the efficacy of learners.
- 7.72 While the qualitative data from focus groups with pupils will offer some insight into the impact of Lead Creative Schools activities upon pupil efficacy and their attitudes towards school and learning, the (self-)efficacy questionnaire will also generate data with which to support the evaluation of the impact of the programme in this context.

## **Appendix 3: Evaluation tools**

The 5 Creative Habits of Mind/ Y 5 Arfer Creadigol o Feddwl