

Change Schools CSDF Planning Form: Guidance, descriptors and form

What is the Creative School Development Framework?

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

Creative schools value creative learning at the core of policy and practice and value creative learning practices as key drivers for school improvement. They develop creative learning through excellence in creative teaching, strong partnerships and constant reflection on their own learning.

The CSDF forms part of the Change School Project Planning Form, which is recorded on the Creative Partnerships Projects Database (CPPD) at <https://creativeweb.creative-partnerships.com/>.

Why has it been developed?

In our work with schools, Creative Partnerships has found that creativity is sometimes viewed as a complex subject that is 'hard to pin down'. Experience has taught us that when schools use the CSDF to analyse the ways in which they are developing effective contexts for creative learning, a greater sense of clarity and purpose is achieved.

The framework is split into six sections:

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

Creative Partnerships does not seek to be prescriptive about developing contexts for effective creative learning. Schools develop their own perspectives based on years of experience and understanding of their individual contexts and it is important that this is respected. The aspects of the 'creative school' that feature in this framework have been identified across Creative Partnerships schools over many years of practical engagement and are offered as a reference point for your thinking.

This resource is available to be used in all types of schools. You may therefore feel that some sections are not as relevant for your particular context

as they will be for others. We ask that you use your professional judgement to reflect on the issues that are most relevant to your school.

Who should use the Creative School Development Framework?

Any school whether they are involved with Creative Partnerships or not can make use of the CSDF. It is a useful process to go through as preparation for completing:

- your School Improvement/Development Plan and Self-Evaluation Forms
- an application to one of the three Creative Partnerships school strands (Enquiry Schools, Change Schools, and Schools of Creativity).

Schools in receipt of an Enquiry Schools award are not required to use the CSDF but may find it a useful process to work through as part of their project's planning and reflection stages.

Schools on the Change Schools programme are required to submit an annual return of their CSDF self-assessment to their Area Delivery Organisation; this is completed on the CPPD. It is the responsibility of the Senior Leadership Team within partner schools to ensure the CSDF self-assessment is carried out. The organisational arrangements to facilitate this process are to be decided by the school and their Creative Agent.

It is recommended that schools involve as many members of the school community as possible in the self-assessment process. Many schools have found it useful to do this as part of a staff training session, thereby helping staff fully understand the full nature of involvement in the Creative Partnerships programme. As the process becomes more familiar to schools, we would expect this self-assessment to become an integral part of their internal planning cycle linked to the development of School Improvement Plan and the SEF.

Using the Creative School Development Framework

When a Creative Agent is first appointed to a school in the Creative Partnerships programme it is important that he or she establishes a rapport with the school, developing an effective working relationship with members of staff and pupils. Creative Agents go about this relationship with members of staff and pupils. Creative Agents go about this relationship building process in a variety of ways and the time it takes to do this varies from school to school.

When an appropriate working relationship has been developed, carrying out the CSDF self-assessment exercise is the next step. Analysis of this self-

assessment will form the basis for the school's Creative Partnerships programme plan which in turn forms the foundation for project planning.

By carrying out this thorough diagnostic process with the help of the Creative Agent, the school will be able to establish a clear focus for the programme and a highly individualised approach, matching school needs to anticipated outcomes. This is the means by which Creative Partnerships develops a truly needs-based approach with schools.

A number of methods can be used for carrying out the self-assessment including discussion groups using the framework either printed out or as an electronic Word document on an interactive whiteboard as a reference point. It is recommended that schools involve as many members of the school community as possible in the self-assessment process. Many schools have found it useful to do this as part of a self-training session, thereby helping staff fully understand the full nature of involvement in the Creative Partnerships programme.

Creative Agents are trained in delivering practical creative workshops that can engage a number of members of the school community. Holding a participatory event that gathers a range of opinions from all members of the school may be a good starting point for your self-assessment exercise.

As the process becomes more familiar to schools, we would expect this self-assessment to become an integral part of their internal planning cycle linked to the development of their School Improvement/Development Plan (SIP/SDP) and their Self-Evaluation Form (SEF).

Creative Agents will be trained in the use of this self-assessment tool and will provide support to the school in using this mechanism. Ultimately it is the responsibility of the school's Creative Partnerships coordinator to complete the online self-assessment.

Your local Area Delivery Organisation will use the form as a basis for providing guidance to schools and their partners. We ask you to keep these files on record to measure your progress each year. Over the period of your involvement with the Creative Partnerships programme these completed forms will provide an important record of your progress.

Programme plan (Section 6 of the CSDF)

Completion of the CSDF should be used as the basis for section 6, your programme plan, which should be submitted to your local Area Delivery

Change School CSDF Planning Form



Organisation through the CPPD. Approval of the programme plan will trigger the release of the first grant payment.

Questions and comments

If you have any questions and comments, please get in touch with your local Area Delivery Organisation. Contact details can be found on the Creative Partnerships website at <http://www.creative-partnerships.com/area-delivery-organisations/>

Creative Partnerships is the Government's flagship learning programme, managed by the national organisation Creativity, Culture and Education (CCE), which aims to transform the lives of children and families by harnessing the potential of creative learning and cultural opportunity.

Change Schools CSDF Planning Form

Below is a copy of the Change Schools CSDF Planning Form as it appears on the CPPD. Included are the questions, descriptors and word count for each section.

Contents of form

Basic details

Section 1 - Leaderships and ethos

Section 2 - Curriculum development and delivery

Section 3 - Teaching and learning

Section 4 - Staff learning and development

Section 5 - Environment and resources

Section 6 - Programme Plan

Programme Planning form

Programme

School

Programme Start

Programme Status

Actions

[Print Form \(opens new window\)](#)

CSDF

[View CSDF Guidance & Descriptors \(PDF 124K\) \(opens in a new window\).](#)

**Make sure you have read this document before completing this form.
Any questions should be sent to your ADO lead contact.**

The Creative School Development Framework (CSDF) is a diagnostic tool to help schools on their journey towards becoming a creative school.

Schools in receipt of a Change Schools or Schools of Creativity award are required to submit an annual return of their CSDF self-assessment to their Area Delivery Organisation. It is the responsibility of the Senior Leadership Team within the school to ensure the CSDF self-assessment is carried out.

The arrangements to facilitate this process are to be decided by the school and their Creative Agent. It is recommended that schools involve as many members of the school community as possible in the self-assessment process.

Analysis of this self-assessment will form the basis for the school's Creative Partnerships programme plan (section 6) which in turn forms the foundation for project planning.

By carrying out this thorough diagnostic process with the help of the Creative Agent, the school will be able to establish a clear focus for the programme and a highly individualised approach, matching school needs to anticipated outcomes. This is the means by which Creative Partnerships develops a truly needs-based approach with schools.

The framework is split into 6 sections.

Basic details

Section 1 - Leaderships and ethos

Section 2 - Curriculum development and delivery

Section 3 - Teaching and learning

Section 4 - Staff learning and development

Section 5 - Environment and resources

Section 6 - Programme Plan

Basic details

All fields marked with * are mandatory.

Basic details

Programme Name

Area Delivery Organisation

ADO Lead Contact*

Creative Agent

School

LEA Number

DCSF Number

Local Authority

Lead contact at the school?

Section 1 - Leadership and ethos

Leadership

All fields marked with * are mandatory.

Leadership for creativity

Which of the following best describes the school's leadership ethos?*

Beginning - While the school leadership team is generally interested in the development of creativity, it has yet to establish a clear ethos and vision for this.

Progressing - The leadership team has developed a clear ethos and vision for the development of creativity and this is understood by the majority of staff.

Exemplary - The leadership team successfully communicates a clear ethos and vision for the development of creativity that is clearly understood by everyone involved with the school. New staff and pupils are attracted to the school as a result of sharing this ethos.

What evidence do you have to support this?*

200 words maximum

Which of the following best describes leadership action in the school?*

Beginning - The Headteacher and Leadership Team have begun to consider the practical implications of the development of creativity in the school.

Progressing - The Headteacher and Leadership Team are actively supportive of development of creativity within the school; they sit in on some sessions, introduce themselves to creative practitioners and gather feedback from practitioners, staff and pupils.

Exemplary - Developing creativity is a regular agenda item for the leadership team, departmental and faculty meetings and meetings with governors. This is a key aspect of reviewing progress in relation to implementation of the School Improvement Plan.

What evidence do you have to support this?*

200 words maximum

Which of the following best describes the school in terms of distributed leadership for creativity?*

Beginning - Leadership for creativity rests with a few committed individuals in the school.

Progressing - Leadership for creativity is demonstrated across the staff team.

Exemplary - Distributed leadership for creativity can be seen throughout the school community, including children and young people.

What evidence do you have to support this?*

200 words maximum

Which of the following best describes the school governors in terms of leadership for creativity?*

Beginning - The school's governing body is beginning to consider how creative learning will become a key component of teaching and learning plans.

Progressing - The school's governing body is supportive of the development of creative learning as expressed in the school improvement plan and understands what the school has to do to achieve this.

Exemplary - The school's governing body actively reviews the impact of creative teaching and learning on the development of the school and is involved in planning improvements in provision.

What evidence do you have to support this?*

200 words maximum

Strategy

All fields marked with * are mandatory.

A strategy for creative learning

Which of the following best describes the school's strategy for Creativity and the School Improvement/Development Plan?*

Beginning - Creative teaching and learning and the development of creativity are referred to in the School Improvement Plan.

Progressing - Staff have a shared understanding of creativity and most staff and departments are working to implement creative teaching and learning strategies in relation to the School Improvement Plan.

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

What evidence do you have to support this?*

200 words maximum

Which of the following best describes the school's creativity action plan?*

Beginning - The school is involved in the early stages of developing a detailed action plan for the development of creativity.

Progressing - The school's detailed creativity action plan is being implemented across the school and changes are taking place in practice and provision.

Exemplary - The school's detailed creativity action plan is engaged with across the school community as a key driving force for the continuous improvement of the school, routinely feeding into the school improvement planning cycle.

What evidence do you have to support this?*

200 words maximum

Which of the following best describes how the school disseminates learning?*

Beginning - Dissemination of the impact of creative teaching and learning in the school is largely limited to the people directly involved and their close contacts.

Progressing - The school actively disseminates the impact of creative teaching and learning through the use of notice boards, INSET days and staff meetings. It occasionally communicates its progress in developing creative learning to external partners.

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

What evidence do you have to support this?*

200 words maximum

Staff engagement

All fields marked with * are mandatory.

The understanding and engagement of staff with creative teaching and learning

Which of the following best describes staff's understanding and engagement with creative teaching and learning?*

Beginning - A minority of staff in the school understands the school's creative learning ethos and is committed to developing creative learning. Creativity is widely considered to be the domain of the expressive arts department only.

Progressing - The majority of staff across most departments in the school understand the school's creative learning ethos and is actively engaged in the development and delivery of creative teaching and learning.

Exemplary - All staff in the school have ownership of the creative learning ethos, are actively engaged in the development and delivery of creative teaching and learning and are motivated in their work as a result of this.

What evidence do you have to support this?*

200 words maximum

Pupil involvement

All fields marked with * are mandatory.

Pupil involvement in decision making and leadership

Which of the following best describes young people's decision-making in the school?*

Beginning - Young people have limited input into decision making in the school apart from occasional contributions from the school's student council.

Progressing - Staff actively involve young people in decision making and the importance of pupil voice is emphasised within the School Improvement Plan.

Exemplary - Pupil representatives are regularly invited to contribute to SLT meetings, with their suggestions actioned where possible. Young people clearly play an active role in shaping how their school runs.

What evidence do you have to support this?*

200 words maximum

Which of the following best describes how young people lead through advocacy in the school?*

Beginning - Young people have limited input into the school's advocacy campaigns apart from being featured as participants in activities.

Progressing - Young people occasionally act as advocates for the school as a creative learning environment.

Exemplary - Pupils act as advocates for the school as a creative learning environment through regular performances and through speaking at conferences and seminars.

What evidence do you have to support this?*

200 words maximum

Parental engagement

All fields marked with * are mandatory.

Parental understanding of and engagement with creative learning

Which of the following best describes the school's parental support?*

Beginning - Some parents understand the value of creative learning in their children's education and efforts to communicate the school's creative learning ethos are partially successful.

Progressing - A majority of parents understand that creative learning is a key aspect of the school's ethos and are supportive of this approach.

Exemplary - There is a high level of parental support for creative learning evidenced by support for events and increased involvement in school life. Parents have an expectation that their child will have access to a broad range of creative opportunities throughout their school life.

What evidence do you have to support this?*

200 words maximum

Which of the following best describes active parental involvement in the school?*

Beginning - The school is starting to practically involve parents and families in supporting the development of pupil's creative potential.

Progressing - Parents are frequently actively involved in creative learning projects, supporting their children's learning while developing their own creativity.

Exemplary - Parents, especially parent governors, are involved in the development of creative learning action plans. Parental involvement in the creative life of the school is widespread and is reflected in the school's parent plan.

What evidence do you have to support this?*

200 words maximum

Wider community

All fields marked with * are mandatory.

Wider community involvement in creative learning

Which of the following best describes wider community involvement in creative learning in the school?*

Beginning - The school has links with voluntary, community, business and faith organisations in its locality and is beginning to plan how they might become involved in the development of creativity.

Progressing - The school increasingly connects outwards, actively seeking out partners who can provide opportunities for school based creative learning to be connected with the surrounding community.

Exemplary - Staff make use of a broad range of links with community, voluntary and faith organisations, businesses and other area initiatives to explore creative learning in these contexts.

What evidence do you have to support this?*

200 words maximum

Financial sustainability and resources

All fields marked with * are mandatory.

Financial sustainability and resources

Which of the following best describes the school's internal resources?*

Beginning - The school allocates some internal resources to creative teaching and learning.

Progressing - The school allocates significant internal resources for creative teaching and learning activities.

Exemplary - The school routinely allocates substantial internal resources for creative teaching and learning activities.

What evidence do you have to support this?*

200 words maximum

Which of the following best describes the school's external resources?*

Beginning - The school is aware to some extent of external resources it can draw upon for creative activities making limited use of these to support creative teaching and learning.

Progressing - The school is aware of a range of external resources and opportunities open to it and regularly uses them to add value to their creative activities.

Exemplary - The school actively initiates and fundraises for creative teaching and learning activities - either through independent applications or joint bids with creative partners and/or other schools and works in partnership with local service providers devising and running creative teaching and learning activities that are of mutual benefit.

What evidence do you have to support this?*

200 words maximum

Notes

All fields marked with * are mandatory.

Leadership and ethos: notes

Leadership and ethos: notes (strengths, areas for development, actions)
300 words maximum

Section 2 - Curriculum development and delivery

Creative planning

All fields marked with * are mandatory.

A curriculum that supports creative learning

Which of the following best describes how the school spends time on curriculum planning?*

Beginning - The school is beginning to allocate time and space for staff to explore creative approaches to curriculum planning.

Progressing - The majority of staff spend time exploring creative approaches to curriculum planning.

Exemplary - The allocation of time for in-depth collaborative planning to support creative learning is an established practice in the school across the whole staff team.

What evidence do you have to support this?*

200 words maximum

Which of the following best describes cross-curriculum planning in the school?*

Beginning - While some connected or thematic work takes place, most staff teach curriculum areas separately.

Progressing - Some projects are planned and delivered collaboratively which connect curriculum areas.

Exemplary - Staff consistently plan collaboratively and in detail using a cross curricular approach, underpinned by core learning skills and behaviours.

What evidence do you have to support this?*

200 words maximum

Management

All fields marked with * are mandatory.

Management and organisation of the creative curriculum

Which of the following best describes classroom management in the school?*

Beginning - A minority of staff in the school use approaches to classroom management that support creative learning.

Progressing - Staff are experimenting with a range of flexible systems of classroom management and are identifying ways in which changes might increase opportunities for creative learning. Systems are partly negotiated with pupils with some ideas taken into consideration.

Exemplary - Classroom management supports collaborative and creative learning and is used with flexibility. Rules and routines are agreed through negotiation between teachers and pupils and a wide range of methodologies are reflected in session plans.

What evidence do you have to support this?*

200 words maximum

Which of the following best describes the school's timetable flexibility?*

Beginning - Some staff are willing to adapt session timings to allow more flexible working across subject areas.

Progressing - Flexibility in the use of time is regularly seen in the school with staff across departments working in a mutually supportive way with colleagues.

Exemplary - The school has a highly flexible approach to the use of time. Activity is often structured so that timescales reflect the needs of the activity rather than predetermined time slots and flexible working arrangements allow staff to facilitate out of hours creative learning.

What evidence do you have to support this?*

200 words maximum

Which of the following best describes cross-phase working in the school?*

Beginning - The school is beginning to explore how creative approaches might be used to support cross-phase working.

Progressing - Cross-phase working using creative approaches takes place regularly in the school.

Exemplary - A range of creative approaches to managing transition and cross phase working are explored in the school. Staff make use of a broad range of creative programming options to develop regular activity across phases and year groups.

What evidence do you have to support this?*

200 words maximum

Careers advice

All fields marked with * are mandatory.

Creative careers and enterprise advice

Which of the following best describes the school's creative careers and enterprise advice?*

Beginning - Pupils receive limited advice on entering the creative industries on an employed or self-employed basis.

Progressing - Building on the recognition of creative skills and attributes in pupils, staff highlight entry routes into employment within the creative industries alongside guidance about self-employment and business development.

Exemplary - The school's enterprise and careers advice services actively represent the creative industries. Practitioners demonstrate career progression through school visits and work experience placements are negotiated within creative organisations. The Business Studies curriculum makes reference to creative industries development. The school has also developed effective relationships with FE & HE providers that encourage pupils to develop careers in the creative industries.

What evidence do you have to support this?*

200 words maximum

Special events

All fields marked with * are mandatory.

Special events

Which of the following best describes the school's special events?*

Beginning - Special events take place throughout the school year reflecting the traditions of the school and largely repeating the pattern of previous years. Staff are aware of the need to develop this area of practice more creatively.

Progressing - In addition to traditional events, the school is innovatively growing its programme of special events with a creative and cultural focus, some of which are connected to curriculum areas and learning outcomes.

Exemplary - Pupils' creative achievements are regularly celebrated through exhibitions, performances, awards and dissemination. These celebrations are largely shaped by pupils' ideas and characterised by innovation and are linked to curriculum areas. The special events programme is collaborative and strongly aligned with the life of the surrounding community.

What evidence do you have to support this?*

200 words maximum

Notes

All fields marked with * are mandatory.

Curriculum development and delivery: notes

Curriculum development and delivery: notes (strengths, areas for development, actions)

Section 3 - Teaching and learning

Planning and collaboration

All fields marked with * are mandatory.

Which of the following best describes the school's planning by staff?*

Beginning - Staff are beginning to be more aware of opportunities to plan more creative approaches to teaching and learning.

Progressing - Staff are involved regularly in long, medium and short-term planning designed to develop creative teaching and learning.

Exemplary - Planning for creative teaching and learning in the school is characterised by thorough planning, constant innovation, experimentation and a high degree of risk taking.

What evidence do you have to support this?*

200 words maximum

Which of the following best describes the school's creativity across the curriculum?*

Beginning - Planning for creative teaching and learning is mainly limited to expressive arts subjects.

Progressing - Planning for creative teaching and learning features across most curriculum areas.

Exemplary - All staff plan for creative approaches to teaching and learning throughout their work and right across the curriculum. These planning processes are visible in departmental or whole school plans of work.

What evidence do you have to support this?*

200 words maximum

Which of the following best describes the school's staff sharing practice?*

Beginning - There is some commitment amongst the staff to share practice with colleagues.

Progressing - The staff team regularly shares practice in a collaborative manner.

Exemplary - Staff regularly observe and share good practice and time for this is integrated into the school year. Opportunities for sharing practice are supported by appropriate time allocations.

What evidence do you have to support this?*

200 words maximum

ICT

All fields marked with * are mandatory.

The use of ICT to support creative learning

Which of the following best describes the school's creative use of ICT?*

Beginning - While there is some evidence of good practice in the school, the use of ICT to support creative learning is agreed to be underdeveloped across the curriculum.

Progressing - ICT is used creatively across many areas of the curriculum and plans are in place to extend this practice across all curriculum areas.

Exemplary - Staff make full use of available ICT resources and constantly look for new opportunities to make use of ICT to support creative learning across the curriculum.

What evidence do you have to support this?*

200 words maximum

Which of the following best describes the school's training in the creative use of ICT?*

Beginning - The school is aware of the need to provide training to enable staff to make better use of ICT in developing creativity.

Progressing - Training is in place to help staff make more creative use of ICT - less experienced staff shadow more experienced colleagues.

Exemplary - Named members of staff have responsibility for developing creative uses of ICT across departments and coordinate training to support this.

What evidence do you have to support this?*

200 words maximum

External creative partners

All fields marked with * are mandatory.

The involvement of external creative partners

Which of the following best describes how the school works with external creative partners?*

Beginning - Staff are aware of the potential of developing creativity with external partners and have some experience of developing joint projects. These projects tend to be practitioner-led.

Progressing - Staff regularly develop collaborative creative teaching and learning opportunities making use of external creative partners.

Exemplary - Creative partners from a broad range of disciplines, not limited to traditional arts subjects, work alongside staff to explore and deliver the curriculum. The involvement of external partners is characterised by co-delivery, extensive dialogue, reflective practice, commitment to enquiry and constant innovation.

What evidence do you have to support this?*

200 words maximum

Which of the following best describes how the school sources external creative partners?*

Beginning - The school has some experience of sourcing creative partners and has a small network of contacts.

Progressing - The school is able to draw up a list of specifications for creative practitioners and has a systematic approach throughout the school to match external partners to particular learning or development needs.

Exemplary - The school demonstrates deep commitment to collaboration with external creative partners having built up a network of creative practitioners that it can draw upon and knowing where to source new ones from a broad range of disciplines.

What evidence do you have to support this?*

200 words maximum

Pupil involvement

All fields marked with * are mandatory.

Pupils' involvement in planning and personalised learning

Which of the following best describes how pupils are involved in planning and evaluating creative learning?*

Beginning - Young people have limited involvement in the planning and evaluation of creative teaching and learning activity.

Progressing - The majority of young people in the school are clear about the purpose and anticipated outcomes and impacts of creative teaching and learning activity, together with an understanding of potential progression onto further activity.

Exemplary - Staff demonstrate a commitment, reflected in practice, to enabling young people to initiate, plan, run and evaluate creative teaching and learning activities. Staff are fully committed to involving pupils as co-constructors of learning.

What evidence do you have to support this?*

200 words maximum

Which of the following best describes the school's approach to personalised learning and creativity?*

Beginning - Staff are beginning to explore the development of creativity through personalised learning.

Progressing - Developing creativity through effective personalised learning is an increasing priority throughout the school.

Exemplary - Developing creativity through effective personalised learning is established practice and the school evaluates regularly whether this philosophy is reflected in practice.

What evidence do you have to support this?*

200 words maximum

Developing creative skills and attributes

All fields marked with * are mandatory.

Developing creative skills and attributes in pupils and staff

Which of the following best describes how the school develops creative skills through activity?*

Beginning - Staff understand the importance of developing pupils' creative skills and attributes but may be unaware as to how to develop this potential through structured activity.

Progressing - Staff in some departments work with pupils to develop creative skills through carefully planned and structured activity. They communicate positive perceptions of pupils' creative skills while supporting their development.

Exemplary - All staff demonstrate a deep commitment to developing creative skills and attributes in pupils and understand how and when to offer stimuli, resources and encouragement to assist this process. Pupils enjoy a broad range of opportunities across the whole curriculum to develop creative skills and attributes through carefully planned and structured activity including play.

What evidence do you have to support this?*

200 words maximum

Which of the following best describes how the school develops creative skills across the curriculum?*

Beginning - Staff tend to understand creativity in generic terms but are beginning to recognise the need to develop a more detailed understanding of the component elements of creative skills and attributes and their relevance across the curriculum.

Progressing - Staff are developing increased understanding of different creative skills and attributes and how they are applicable across the curriculum. This understanding is reflected in practice.

Exemplary - Staff across the school are confident in their ability to identify and discuss different creative skills and attributes and how they are applicable across the curriculum. Their understanding is confidently reflected in practice.

What evidence do you have to support this?*

200 words maximum

Which of the following best describes how school staff model creative behaviours?*

Beginning - Most staff expect external creative partners to model creativity and see their own roles as supportive.

Progressing - The majority of staff model a range of creative skills and attributes and act as positive role models while working creatively alongside pupils and practitioners.

Exemplary - All staff model a range of creative skills and attributes and act as positive role models while working creatively alongside pupils and practitioners.

What evidence do you have to support this?*

200 words maximum

Which of the following best describes how the school monitors pupils' creative development?*

Beginning - Staff are starting to explore ways of systematically monitoring pupils' individual creative development within broader frameworks of pupil assessment.

Progressing - The majority of staff use established mechanisms for systematically monitoring pupils' individual creative development within broader frameworks of pupil assessment. Analysis of this helps to shape future provision.

Exemplary - The school confidently and systematically monitors pupils' individual creative development within its broader framework of pupil assessment. Creative achievements are valued and celebrated on a par with academic, sporting, social and other achievements throughout the school.

What evidence do you have to support this?*

200 words maximum

Notes

All fields marked with * are mandatory.

Teaching and learning: notes

Teaching and learning: notes (strengths, areas for development, actions)
300 words maximum

Section 4 - Staff learning and development

Valuing teachers' creativity

All fields marked with * are mandatory.

Valuing teachers' creativity

Which of the following best describes how the school values teachers' creativity?*

Beginning - The school is beginning to understand the value of developing staff as creative individuals and creative teachers.

Progressing - Staff are supported in a variety of ways to develop their personal creativity including opportunities to develop their creativity away from school.

Exemplary - The creative talents of staff are recognised throughout the school as its key strength and staff feel fully able to realise their creative potential within a teaching and learning environment. During recruitment procedures, candidates' creative capacities are taken into consideration.

What evidence do you have to support this?*

200 words maximum

Quality of CPD

All fields marked with * are mandatory.

The quality and relevance of CPD in creative teaching and learning

Which of the following best describes needs-based provision of CPD in the school?*

Beginning - The school is aware of the need to provide increased professional development on the use and benefits of creative teaching and learning. Professional development opportunities are not always fully matched to need.

Progressing - Staff take part in regular professional development on the use and benefits of creative teaching and learning. Professional development is tailored to the specific needs of staff and the school.

Exemplary - All staff are actively engaged in regular and appropriate professional development on the use and benefits of creative teaching and learning which is high quality, relevant to staff needs and pitched at an appropriate level of challenge.

What evidence do you have to support this?*

200 words maximum

Learning networks

All fields marked with * are mandatory.

Learning networks

Which of the following best describes learning networks in the school?*

Beginning - Membership of creative teaching and learning networks is limited within the school.

Progressing - Staff attend existing creative teaching and learning networks, sharing best practice and giving and receiving peer-to-peer support.

Exemplary - The school initiates and co-ordinates networks of fellow schools and education professionals in which best practice is shared and peer-to-peer support offered in relation to creative teaching and learning.

What evidence do you have to support this?*

200 words maximum

Reflective practice

All fields marked with * are mandatory.

Reflective practice

Which of the following best describes the school's culture of reflective practice?*

Beginning - There is a growing culture of reflective practice within the school and the school recognises the need to develop this further.

Progressing - A culture of reflective practice is developing throughout the school in relation to creative teaching and learning and progression from past activities is considered when new activities are being planned.

Exemplary - A culture of reflective practice is well established in the school and creative teaching and learning is seen as a key driving force for continuous improvement. Staff take part in a range of professional development opportunities that place a strong emphasis on reflective practice.

What evidence do you have to support this?*

200 words maximum

Which of the following best describes the school's reflective practice within projects?*

Beginning - The school has yet to develop reflective practice within projects through collaborative planning and evaluation between teachers and creative practitioners.

Progressing - Staff who will be involved in a creative teaching and learning activity are released to take part in sessions to plan and deliver the activity alongside creative practitioners and to attend evaluation meetings.

Exemplary - Staff reflect upon their day-to-day working practice and further develop it through continuous reflective practice in partnership with creative practitioners and other colleagues.

What evidence do you have to support this?*

200 words maximum

Which of the following best describes systematic evaluation in the school?*

Beginning - Evaluation of creative teaching and learning in the school is largely anecdotal and ad hoc.

Progressing - A rigorous system is in place to monitor and evaluate how activities are delivering on their stated objectives. Additional ways of measuring impact are used by staff.

Exemplary - In evaluating programmes and developments the school selects from a range of tried and tested evaluation techniques including triangulation of the views of pupils, staff and creative practitioners.

What evidence do you have to support this?*

200 words maximum

Performance management

All fields marked with * are mandatory.

Performance management

Which of the following best describes performance management in the school?*

Beginning - While performance management discussions focus on teaching and learning, there may be a lack of emphasis on creative teaching and learning.

Progressing - Performance management discussions increasingly feature discussions about creative teaching and learning.

Exemplary - During the setting of performance management objectives, including those for the Headteacher, creativity is included as a subject in discussions about teaching and learning.

What evidence do you have to support this?*

200 words maximum

Notes

All fields marked with * are mandatory.

Staff learning and development: notes

Staff learning and development: notes (strengths, areas for Development, actions)

300 words maximum

Section 5 - Environment and resources

Indoor learning spaces

All fields marked with * are mandatory.

Indoor learning spaces that support creative learning

Which of the following best describes the school's indoor spaces?*

Beginning - Staff are experimenting with the design and adaptation of indoor spaces to support creative learning and are keen to learn how to do this better.

Progressing - The school is partially successful in developing inspiring indoor spaces that support different learning styles, encourage team working and

offer room for exploring ideas. Pupils are increasingly involved in the design of these spaces.

Exemplary - Inspiring indoor spaces throughout the school are used flexibly, stimulating and supporting creative learning. Both pupils and staff enjoy being in these spaces and there is a strong feeling of ownership of space as a valued creative learning resource.

What evidence do you have to support this?*

200 words maximum

Use of display

All fields marked with * are mandatory.

The use of display to support creative learning

Which of the following best describes the school's use of display as a pedagogical resource?*

Beginning - Display is generally mainly in the school along traditional lines, generally representing finished work rather than learning processes.

Progressing - Displays are impressive with learning processes reflected in the content.

Exemplary - Display is used imaginatively throughout the school and reflects the ethos of valuing creative learning. Displays reflect learning processes and successful learning outcomes as well as finished work. The documentation of learning processes is an established educational practice.

What evidence do you have to support this?*

200 words maximum

Which of the following best describes pupil involvement in display design in the school?*

Beginning - Pupils have limited involvement in the design and creation of displays.

Progressing - Pupils are increasingly involved in the design and creation of displays.

Exemplary - Pupils are regularly actively involved in the design and creation of displays which are annotated to demonstrate ownership.

What evidence do you have to support this?*

200 words maximum

Which of the following best describes staff training in display?*

Beginning - Some staff lack confidence and training in creating quality displays.

Progressing - Staff receive regular training in the use of display to support creative learning.

Exemplary - Staff demonstrate a highly confident approach, supported by high quality training in the use of display to support creative learning.

What evidence do you have to support this?*

200 words maximum

Outdoor learning spaces

All fields marked with * are mandatory.

Outdoor learning spaces that support creative learning

Which of the following best describes the school's outdoor spaces?*

Beginning - Outdoor spaces around the school are partially developed as a creative learning resource.

Progressing - The school is partially successful in developing inspiring outdoor spaces around the school that support different learning styles, encourage team working and offer room for exploring ideas. Pupils are increasingly involved in the design of these spaces.

Exemplary - Inspiring outdoor spaces throughout the school are used flexibly, stimulating and supporting creative learning. Both pupils and staff enjoy being in these spaces and there is a strong feeling of ownership of space as a valued creative learning resource.

What evidence do you have to support this?*

200 words maximum

Visits

All fields marked with * are mandatory.

Visits that support creative learning

Which of the following best describes school visits that support creative learning?*

Beginning - Visits to external learning environments are infrequent with some integration with broader curriculum delivery.

Progressing - Visits take place to a range of external environments including unusual or previously unvisited locations. Staff devise detailed programmes of work in relation to these visits.

Exemplary - The school makes regular visits to a broad variety of external learning environments where creative learning can take place and develops appropriate partnerships to make best use of those resources. The content of visits is well integrated into curriculum delivery.

What evidence do you have to support this?*

200 words maximum

Notes

All fields marked with * are mandatory.

Environment and resources: notes

Environment and resources: notes (strengths, areas for Development, actions)

300 words maximum

Section 6 - Programme Plan

Now you have worked through the previous 5 sections, consider how the priority areas for development can be included in a programme plan for the school's next year of working with Creative Partnerships.

Leadership and ethos

All fields marked with * are mandatory.

Please select a priority area for development*

- Leadership for creativity
- A strategy for creative learning
- The understanding and engagement of staff with creative teaching and learning
- Pupil involvement in decision making and leadership
- Parental understanding or and engagement with creative learning
- Wider community involvement in creative learning
- Financial sustainability and resources

(Answer the following questions for each priority area selected)

What actions/potential areas of enquiry for a project are there in this priority area?*

300 words maximum

Which objectives in your School Improvement/Development Plan will these actions support and how will they do this?*

300 words maximum

How will you ensure that the project planning and delivery processes are collaborative and result in shared ownership across the school community?
How will you ensure young people are included in these processes as equal partners?*

300 words maximum

What are the desired outcomes?

What are your timescales?

How will you ensure the sustainability of the outcomes?*

300 words maximum

Add another priority area

Curriculum development and delivery

All fields marked with * are mandatory.

Please select a priority area for development*

- A curriculum that supports creative learning
- Management and organisation of the creative curriculum
- Creative careers and enterprise advice
- Special events

(Answer the following questions for each priority area selected)

What actions/potential areas of enquiry for a project are there in this priority area?*

300 words maximum

Which objectives in your School Improvement/Development Plan will these actions support and how will they do this?*

300 words maximum

How will you ensure that the project planning and delivery processes are collaborative and result in shared ownership across the school community?
How will you ensure young people are included in these processes as equal partners?*

300 words maximum

What are the desired outcomes?

What are your timescales?

How will you ensure the sustainability of the outcomes?*

300 words maximum

Add another priority area

Teaching and learning

All fields marked with * are mandatory.

Please select a priority area for development*

- Planning and collaboration
- The use of ICT to support creative learning
- The involvement of external creative partners
- Pupils' involvement in planning and personalised learning
- Developing creative skills and attributes in pupils and staff

(Answer the following questions for each priority area selected)

What actions/potential areas of enquiry for a project are there in this priority area?*

300 words maximum

Which objectives in your School Improvement/Development Plan will these actions support and how will they do this?*

300 words maximum

How will you ensure that the project planning and delivery processes are collaborative and result in shared ownership across the school community?
How will you ensure young people are included in these processes as equal partners?*

300 words maximum

What are the desired outcomes?

What are your timescales?

How will you ensure the sustainability of the outcomes?*

300 words maximum

Add another priority area

Staff learning and development

All fields marked with * are mandatory.

Please select a priority area for development*

- Valuing teachers' creativity
- The quality and relevance of CPD in creative teaching and learning
- Learning networks
- Reflective practice
- Performance management

(Answer the following questions for each priority area selected)

What actions/potential areas of enquiry for a project are there in this priority area?*

300 words maximum

Which objectives in your School Improvement/Development Plan will these actions support and how will they do this?*

300 words maximum

How will you ensure that the project planning and delivery processes are collaborative and result in shared ownership across the school community? How will you ensure young people are included in these processes as equal partners?*

300 words maximum

What are the desired outcomes?

What are your timescales?

How will you ensure the sustainability of the outcomes?*

300 words maximum

Add another priority area

Environment and resources

All fields marked with * are mandatory.

Please select a priority area for development*

- Indoor learning spaces that support creative learning
- The use of display to support creative learning
- Outdoor learning spaces that support creative learning
- Visits that support creative learning

(Answer the following questions for each priority area selected)

What actions/potential areas of enquiry for a project are there in this priority area?*

300 words maximum

Change School CSDF Planning Form



Which objectives in your School Improvement/Development Plan will these actions support and how will they do this?*

300 words maximum

How will you ensure that the project planning and delivery processes are collaborative and result in shared ownership across the school community? How will you ensure young people are included in these processes as equal partners?*

300 words maximum

What are the desired outcomes?

What are your timescales?

How will you ensure the sustainability of the outcomes?*

300 words maximum

Add another priority area

Declaration

All fields marked with * are mandatory.

By submitting this form I confirm that the information I have entered is correct to the best of my knowledge, and that its content is approved by the lead teacher on the project and the creative agent.*