

# Planning and evaluation guidance

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### 1. Introduction

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.

#### **Why the Planning and Evaluation Framework has been developed**

The Creative Partnerships Planning and Evaluation Framework has been created to support your journey – think of it as a series of prompts in a conversation about your teaching and learning practice.

CCE's values **Question – Connect – Imagine – Reflect** – are central to all our programmes, including Creative Partnerships. As a learning organisation these values encourage us to think deeply and reflectively about our practice.

A consistently applied Planning and Evaluation Framework, used to evaluate the impacts and improvements arising within the programme, is a centrally important aspect of Creative Partnerships practice for the following reasons:

- CCE and Creative Partnerships are committed to **continuous improvement** and the assurance of quality – the Planning and Evaluation Framework enables Area Delivery Organisations delivering Creative Partnerships around the country to identify best practice and areas for improvement.
- The Planning and Evaluation Framework gives CCE and Area Delivery Organisations a mechanism for **developing and managing the Creative Partnerships programme**, and deciding future priorities. Through the use of this model we will be able to:
  - identify how key features of creative learning are developed within Creative Partnerships projects,
  - use a shared language to discuss creative learning across the programme,
  - analyse the features of creative learning that bring about sustainable change,
  - identify areas of practice that need further research or support,
  - quality assure our programmes and provide robust reasons to reject inadequate project proposals, and
  - increase public value.
- CCE is accountable to Government and is required to demonstrate the **impact** of the Creative Partnerships programme in relation to our core objectives which are to develop:
  - the creativity and enterprise of young people, raising their aspirations and achievements;
  - the skills of teachers and their ability to work with creative practitioners;
  - schools' approaches to culture, creativity and partnership working; and

- the skills, capacity and sustainability of the creative industries and other partners who wish to work with schools.

The Planning and Evaluation Framework enables us to gather evidence of this impact, including key monitoring information, in a systematic and consistent manner across the broad range of projects and initiatives taking place around the country. This will help us build a body of persuasive evidence to ensure the long-term continuation of support for the programme by government.

The planning and evaluation process is recorded on the Creative Partnerships Projects Database (CPPD). The CPPD has been designed in such a way as to provide an accessible and consistent mechanism for gathering data that can then be referred to as needed when projects are reviewed in detail later. Please contact your ADO or Creative Agent for support with the online processes.

- CCE and Creative Partnerships are part of a **global movement** - a movement of people and organisations who are working to enable children and young people to realise their creative potential and improve their life chances through developing innovative and creative approaches to education. We need to be able to understand, articulate and communicate our practice to partners, stakeholders and decision-makers so that we can better align ourselves with broader trends and developments. The Planning and Evaluation Framework gives us the tools to ask in-depth questions about the learning that is taking place within programmes. This will enable CCE to communicate what is distinctive and complementary about the ways in which we work and use this knowledge to forge new partnerships.

## 2. Roles and responsibilities

### **Creative Agents**

Creative Agents should oversee and manage the use of the Planning and Evaluation Framework in schools. Working closely with Creative Partnerships School Coordinators they are responsible for:

- ensuring that the framework is used consistently across the programme, in such a way that it is respected as a key tool for developing reflective practice among the school staff team.
- facilitating the development of a reflective learning culture among the team of creative practitioners delivering the programme, ensuring they participate fully in evaluation processes
- ensuring that creative practitioners work with children and young people in ways that enable them to participate fully and meaningfully in evaluation processes.
- submitting the completed CSDF to their Area Delivery Organisation through the Creative Partnerships Projects Database.

### **Teachers and school staff**

It is very important that staff in schools make proper use of the Planning and Evaluation Framework and to achieve this care needs to be taken to ensure that excessive demands are not made on staff time. School staff should be encouraged to reflect on the learning that is taking place during projects as it occurs, taking time briefly after sessions to complete session recording sheets with practitioners, which can be used later as a basis for fuller discussions with the Creative Agent. Creative Partnerships expects school staff to participate actively in evaluation processes and this expectation is reflected in the partnership agreement between the school and the Area Delivery Organisation.

### **Creative Practitioners**

Creative Practitioners engaged in project work are expected to play an active role in the development of reflective practice, participating in end-of-session reviews and evaluation conversations as a matter of course. Creative Practitioners are skilled in modelling reflective behaviours with pupils and staff and have an important role to play in identifying learning gains that occur as a result of project activity.

### **Young People**

Valuing young people's contribution to planning and evaluation and finding creative ways of gathering their feedback is a key element of Creative Partnerships' practice. When setting up conversations with young people, a high degree of creative thought and imagination will need to be employed so that this process has genuine meaning. It is acknowledged that Creative Agents may not feel that all the questions are appropriate for the pupil group they are working with and should therefore use their discretion to structure conversations as they see fit, aiming to gather the opinions of pupils appropriately.

### 3. Programme Development: Creative School Development Framework

Creative Partnerships' overall approach to evaluation is focussed on two strands:

1. The evaluation of the development of schools as effective, creative learning environments – i.e. whole school change - monitored using the Creative School Development Framework.
2. The evaluation of the delivery and impact of projects and initiatives – monitored using the project planning and evaluation areas on the CPPD.

#### **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.

#### **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?**

Schools in receipt of a Change Schools 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 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 and ultimately the completed CSDF is recorded on the Creative Partnerships Projects Database.

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 are 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. Change Schools will refer to and update their CSDF each year; this is recorded on the Creative Partnerships Projects Database (CPPD). 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)**

The CSDF should be used as the basis for the completion of section 6 of the form, your programme plan, which should be submitted to your local Area Delivery Organisation through the CPPD. Approval of the programme plan will trigger the release of the first grant payment.

#### 4. Planning and evaluating your project

Implementation of the Planning and Evaluation Framework is centred on an approach that places ‘deep conversations’ at its core and the art of working as a Creative Agent involves developing a highly skilled approach to asking appropriate questions within conversations. While ultimately the relevant learning that arises from dialogue needs to be captured and while one of the means of capturing will be through Creative Agents entering data via an online system, the evaluation process will not be characterised by extensive form filling.

**It is vital that space for dialogue is factored into project budgets and that sufficient time is allocated at the planning stage for meaningful conversations to take place.**

While, on an ongoing basis, it will be practical and appropriate for creative practitioners, teachers and pupils to spend a short time discussing sessions immediately after they have finished – this will need to be built into the session - longer sessions for planning and review should be built into the fabric of the project. Reflective conversations should focus on how the session objectives were met, what the impact on learning has been (across young people, teachers and creative practitioners) and what the next steps might be. It is also worth recording how many participants were involved so that the project end form can accurately reflect the number of sessions and number of participants involved overall.

By the time a project reaches the end-of-project evaluation stage, regular and ongoing conversations should already have taken place which will form the basis of the deeper evaluation conversations. Creative Agents should aim to develop a culture of reflection around each project, recording significant observations and comments themselves and encouraging others to do the same as they arise. In the spirit of enquiry, the question ‘**What improvements and changes are taking place here?**’ should be asked regularly. The sustainability of Creative Partnerships practice ultimately depends on this question being asked regularly throughout our programmes.

#### Overview of the planning and evaluation process to be facilitated by Creative Agents

The Creative Agent’s tasks can be broken down as follows.

1	The detail of each project is agreed through consulting with school staff, young people and practitioners. Planned activity should relate to issues identified in the school’s Programme Planning Form – section 6 of the Creative School Development Framework
2	The Creative Agent facilitates completion of the project planning form for each project and includes the key evaluation questions to be answered by young people, teachers and creative practitioners.
3	Mid-way through the project, three separate conversations are facilitated lasting about 30 minutes each with young people, teachers and creative practitioners.
4	Having triangulated the responses to these questions, the Creative Agent and School Coordinator address any issues arising and make adjustments to the project as necessary.
5	At the end of the project the Creative Agent facilitates three further separate interviews lasting about 1 hour each with young people, teachers and creative practitioners.

6	The key findings are agreed by the School CP Coordinator and Creative Agent by triangulating the responses of teachers, practitioners and pupils.
7	The Creative Agent ensures the actual monitoring figures are recorded in the Project End Form.

Some of the time allocated to the stages above is integral to the planning and development of the project idea. It is estimated that the total time that should be allocated by Creative Agents for evaluating each Change School project will be between 1 and 2 days, depending on the approach taken.

### The first stage of the project evaluation process: the Project Planning Form

The Project Planning Form acts as the foundation for the implementation of the Planning and Evaluation Framework and it is important that all project partners develop ownership of the process of completing this form.

In addition to recording the basic data for the project (e.g. key contacts for the project, numbers of participants, curriculum focus etc.) the Project Planning Form encourages partners to set out the specific details of the enquiry question at the core of their project, together with details of the anticipated learning outcomes for teachers, creative practitioners and pupils.

By asking respondents to consider these details at the planning stage, it is hoped that a much clearer focus on enquiry processes will be evident during the running of projects. The Project Planning Form also contains a set of questions about the quality of inputs and process. These questions will help partners develop their work in ways that will mean the corresponding sections of the evaluation framework are likely to be completed positively later on in the process.

**Please note: Project activity must not begin until Area Delivery Organisations have approved project proposals.** The project approval process is an important element of CP's quality assurance mechanism.

### The evaluation conversations – mid-point & end-point of the project

One of the greatest challenges within the Creative Agent's work is the facilitation of evaluative conversations in ways that maximise the reflection and openness of participants. Formal interviews are generally less productive than conversations that have more of an open ended feel to them – conversations where the respondents feel that they can take the conversation in directions in which they are interested. The art of carrying out these conversations is to balance a creative, open-ended and free ranging approach with the need to ensure that the original focus of enquiry at the core of the evaluation process is considered in sufficient depth.

A four point 'Likert attitudinal scale' is used within the Planning and Evaluation Framework to indicate value, as recommended by the Oxford Brookes audit team in their report of October 2007.

Young people, teachers and creative practitioners are each asked to assess what they think the **value of improvements in learning or practice** has been using the following scale.

1 = no value    2 = some value    3 = good value    4 = high value

Analysis of the scoring system provides useful information about trends developing within Creative Partnerships projects together with a rapidly understandable set of indicators about the agreement or disagreement in the three perspectives of young people, teachers and creative practitioners. It is the responsibility of the Creative Agents and School Coordinators to reflect on these scores as part of project management, and as part of writing the final project report.

The anticipated plan for the evaluation conversations is as follows:

1. A conversation lasting about half an hour at the mid way stage should take place between the Creative Agent and the teachers involved in the project. The conversation should be a check on how the project is progressing and a way to gather any emerging evidence around:
  - A. the three focus areas about young people learning;
  - B. the three focus areas about the teachers' own learning;
  - C. the three focus areas about practitioner learning;
  - D. the input, process and quality questions; and
  - E. the distance travelled questions (asked only at the end of the project).
2. A conversation should take place between the Creative Agent and the practitioners involved in the project based on the same set of questions.
3. Finally a conversation should take place between the Creative Agent and the young people, or a sample of the young people involved in the project based on the same set of questions.

**Please note:** the questions in section D should be asked in a way that is appropriate to the age and ability of the young people – not all questions will be relevant. For the mid-way evaluation, the process does not involve the use of section E, which is only relevant at the end-of-project evaluation stage.

At the end of the project three more conversations should take place to fully assess the impact of the programme, this time taking about an hour each, the exact time being determined by the project partners involved.

### Writing the summary project report – section 3 of the Project End Form

Toward the end of the evaluation process it is the job of the school co-ordinator with the support of the Creative Agent, to write up a **summary project report** which presents the key findings that have arisen from triangulating young people, teachers and creative practitioners' responses to the same questions. By comparing responses in this way we are able to identify where agreed learning outcomes have taken place and where opinions differ.

The report should give an honest picture of what went on and what was learned and should enable the reader to gain an understanding of the impact of the project in an accessible form. Description in this report should be brief and findings about the learning that has taken place should be able to be evidenced by the detailed material recorded in using the evaluation forms. As a guide, ideally it should take no more than ten minutes to read one of these reports.

### Numbers and classifiers

The Project Planning Form and Project End Form both contain a section for you to record the number of individuals and sessions in a project, and classify the projects according to which national curriculum subjects and which artforms are being covered in the project. We use the Arts Council England list of artforms. The definitions of each one is included in Appendix 2. This information is collected so that we can report on the scale of our programme to our funders – Department for Culture, Media and Sport (DCMS) and Department for Children, Schools, and Families (DCSF). It is also used to respond to queries from external bodies, including parliament, the press, and researchers who require updates on the progress of Creative Partnerships and often want examples drawn from specific locations around the country or that pull together a number of projects by theme using our classifiers and project descriptions.

### The five sections of the evaluation model

The five sections of the evaluation model reflect the priorities set out in Creative Partnerships' national aims together with a focus on quality assurance (see Appendix 1, **Evaluation model** for a full list of themes and questions). Each will be considered in more detail below.

- A – The project's impact on the learning of young people
- B – The project's impact on the learning of teachers and school staff
- C – The project's impact on the learning of creative practitioners
- D – An assessment of input, process and quality
- E – An assessment of distance travelled by the school

THEME	Pupils	Teachers	Creative Practitioners
<b>1. Problem finding and solving</b>	<b>A1</b> The ability to identify and address new problems and challenges creatively	<b>B1</b> The ability to identify and address new problems and challenges creatively	<b>C1</b> The ability to identify and address new problems and challenges creatively
<b>2. The development and communication of new skills, ideas, knowledge and understanding</b>	<b>A2</b> The development and communication of new skills, ideas, knowledge and understanding	<b>B2</b> The development and communication of new skills, ideas, knowledge and understanding	<b>C2</b> The development and communication of new skills, ideas, knowledge and understanding
<b>3. Taking risks</b>	<b>A3</b> Taking risks	<b>B3</b> Taking risks	<b>C3</b> Taking risks
<b>4. Co-construction of learning</b>	<b>A4</b> Working as co-constructors of learning with teachers and creative practitioners	<b>B4</b> Co-construction of learning with pupils	<b>C4</b> Co-construction of learning with pupils
<b>5. Reflecting on learning</b>	<b>A5</b> Reflecting on learning	<b>B5</b> Reflecting on learning	<b>C5</b> Reflecting on learning
<b>6. Developing Social and emotional well-being</b>	<b>A6</b> Developing social and emotional well-being	<b>B6</b> Establishing and maintaining positive relationships with pupils	<b>C6</b> Establishing and maintaining positive relationships with pupils
<b>7. Engagement, enjoyment and motivation</b>	<b>A7</b> Engagement, enjoyment and motivation	<b>B7</b> Increased enjoyment, motivation and confidence in professional life	<b>C7</b> Increased confidence to develop creative teaching and learning in other settings
<b>8. Attainment and standards</b>	<b>A8</b> Attainment in subject areas	<b>B8</b> Professional standards for teachers	<b>C8</b> Professional standards for creative practitioners
<b>9. Wider achievement</b>	<b>A9</b> Achievement beyond subjects	<b>B9</b> The development of creative teaching and learning beyond the project	<b>C9</b> The development of creative teaching and learning beyond the project
<b>D Input, process and quality</b>			
<b>E Distance travelled and sustainability</b>			

**Please note** that not all nine questions need to be asked about each project. Only three key questions for each group of learners, i.e. young people, teachers and creative practitioners, should be identified at the start of each project to sharpen the enquiry focus and should be concentrated upon during the evaluation process.

Respondents are of course free to answer supplementary questions from more themes if they feel that significant learning has taken place in relation to that area and they wish to record this learning.

Each of the sets of three questions needs to be answered by each of the three groups – i.e. young people, teachers and creative practitioners. This generates the ability to triangulate the responses from each group and look for consistency or discrepancy in the opinions about the learning that has occurred.

By tailoring the use of specific questions in this way, projects can be designed to work towards **clear learning goals** for young people, teachers and practitioners and the impacts arising from projects for each group can be analysed in relation to the anticipated outcomes set out in the Project Planning Form. Of course **unexpected outcomes are also of considerable value** in the creative learning process and these will be recorded in section E.

We ask that these sets of questions about the learning of each group are asked of young people, teachers and creative practitioners, **both at a mid-point in the project and at the end of the project** and recorded using the evaluation forms. The mid point findings will be formative, helping to inform the direction of the second half of the project. The end-of-project findings will be both summative, in terms of making judgements of impact on learners, and formative, in terms of determining next steps for all those involved.

### **Sections A, B & C – Impacts on learners**

Sections A, B & C are made up of **nine themes** relating to the learning of pupils, teachers and creative practitioners. While nine themes are represented slightly differently in the questions to each group, each group should consider these aspects of creativity in similar ways (see Appendix 1, **Evaluation model** for the full list of themes and questions).

### **Section D – Input, process and quality**

Section D is made up of seven questions about the input, process and quality of the project. Answers to these questions provide insights into the relationship between the inputs and processes that are brought to projects and the outputs that are generated. This section asks respondents to make judgements about the quality of these inputs and processes and this is an important element of Creative Partnerships' quality assurance process.

Section D should be used at the mid-way review stage to structure conversations with all project partners, partly as a means of keeping the project 'on track'. This mid way conversation should not be as long as it will be during the final project review and comments

only need to be recorded briefly using the evaluation forms. Repeating these questions at the end of the project will provide a check as to whether quality processes have been employed by all partners in the delivery of the project.

### Section E – Distance travelled and sustainability

Section E asks six questions about the distance travelled as a result of the project and the impact of the project on the school's approach to developing creativity. There is also space in this section to record unexpected outcomes that have value.

#### An example of how to select three themes for each group

A project designed to increase engagement and attainment in the science curriculum at KS3 might have as its key questions for young people:

<b>A1</b> Problem finding and solving	How has the project improved young people's ability to identify and solve problems?
<b>A5</b> Reflecting on learning	How has the project encouraged young people to reflect on their work and improve it? How have young people developed their ability to apply their learning in new or different situations?
<b>A7</b> Engagement, enjoyment and motivation	How has the project improved levels of motivation and engagement in learners? How has this project increased young people's enjoyment of and commitment to learning?

So in order to assess the learning that has taken place, the views of young people on their own learning, teachers on young people learning and practitioners on young people learning should be gathered and compared.

For teachers the questions for the same project might be:

<b>B1</b> The ability to identify and address new problems and challenges creatively	How have staff developed their ability to look at things from different perspectives and address new problems and challenges creatively as a result of the project? Including: <ul style="list-style-type: none"> <li>• Using a variety of approaches well matched to young people's needs, cultural backgrounds, preferred learning styles and abilities</li> <li>• Planning effectively throughout the project, in partnership with others, setting clear learning objectives which are understood by and agreed with the young people involved</li> <li>• Planning for progression in the development of participants' skills, knowledge and understanding</li> </ul>
<b>B3</b> Taking risks	How have staff learned to take risks in their educational practice at an appropriate level? How have they managed uncertainty or worked flexibly in relation to outcomes?

<b>B6</b> Establishing and maintaining positive relationships with young people	How has the project contributed to the ability of staff to establish and maintain positive relationships with young people while establishing acceptable levels of behaviour and achievement and a purposeful learning environment?
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So as was the case for young people's learning, all three groups make an assessment of teacher learning.

For practitioners, the three questions might consider the same themes, or be different in their emphasis – depending on the objectives that are being worked towards.

<b>C1</b> The ability to identify and address new issues and challenges creatively	How have creative practitioners developed their ability to look at things from different perspectives and address new issues and challenges creatively as a result of the project? Including: <ul style="list-style-type: none"> <li>• Using a variety of approaches well matched to young people's needs, cultural backgrounds, preferred learning styles and abilities</li> <li>• Planning effectively throughout the project, in partnership with others, setting clear learning objectives which are understood by and agreed with young people</li> <li>• Planning for progression in the development of participants' skills, knowledge and understanding</li> </ul>
<b>C4</b> Co-construction of learning with young people	In what ways has the project increased practitioners' ability to work with young people as co-constructors of learning?
<b>C5</b> Reflecting on learning	In what ways has the project helped creative practitioners reflect on their work and improve it?

Again the three points of view from young people, teachers and creative practitioners are gathered and compared.

### Reporting and recording data

The planning and evaluation process is recorded on the Creative Partnerships Projects Database. The forms that have to be completed are:

- Creative School Development Framework
- Project Planning Form
- Project End Form
- Budget form
- Project Evaluation Form – mid-point
- Project Evaluation Form – end-point
- Session recording form – (this is optional and is not recorded on the CPPD. It is up to you whether or not you adapt it according to your own circumstances)

These forms should be submitted to your ADO through the Creative Partnerships Projects Database, CPPD:

<https://creativeweb.creative-partnerships.com>

It is the responsibility of Creative Agents to ensure all of these forms are used correctly and provide a record of the detail of the planning process, the evaluation conversations and the final report. Creative Agents can choose to record conversations using note taking, audio or DVD recordings and are then required to transcribe key points onto the forms in a succinct manner

The Creative Partnerships Projects Database has been designed in such a way as to provide an accessible and consistent mechanism for gathering data that can then be referred to as needed when projects are reviewed in detail later.

## Appendix 1 – Evaluation model

<b>A. THE LEARNING OF YOUNG PEOPLE</b>	
<b>A1</b> Problem finding and solving	How has the project improved young people's ability to identify and solve problems?
<b>A2</b> The development and communication of new skills, ideas, knowledge and understanding	<p>How has the project led to improvements in young people's abilities to use their imaginations, come up with ideas and refine these in the light of experience – including:</p> <ul style="list-style-type: none"> <li>• Questioning and challenging</li> <li>• Making connections and seeing relationships</li> <li>• Envisaging what might be – thinking imaginatively</li> <li>• Exploring ideas and keep options open</li> <li>• Reflecting critically on ideas, actions and outcomes</li> </ul> <p>How has the project enabled young people to improve their expressive and presentation skills to communicate ideas effectively?</p>
<b>A3</b> Taking risks	<p>How has the project encouraged young people to take appropriate risks and stretch themselves in a variety of ways?</p> <p>How have they dealt with uncertainty or unexpected outcomes?</p>
<b>A4</b> Working as co-constructors of learning with teachers and creative practitioners	How has the project provided opportunities for young people to engage in meaningful decision-making – can young people be seen as co-constructors of learning?
<b>A5</b> Reflecting on learning	<p>How has the project encouraged young people to reflect on their work and improve it?</p> <p>How have young people developed their ability to apply their learning in new or different situations?</p>
<b>A6</b> Developing social and emotional well-being	<p>How has young people's social and emotional well-being been developed as a result of the project?</p> <ul style="list-style-type: none"> <li>• Self-awareness - How have young people developed their self-awareness and sense of personal responsibility and 'appropriate self-esteem' as a result of the project?</li> <li>• Managing Feelings - How has the project encouraged young people to manage and express their feelings and gain support from others when needed?</li> <li>• Motivation - How has the project encouraged young people to set goals, behave confidently and develop persistence and resilience?</li> <li>• Empathy - How has the project encouraged young people to respect the feelings and opinions of others and to handle disagreement with maturity?</li> <li>• Social skills - How have young people developed positive</li> </ul>

	attitudes to working with others while enjoying positive relationships with one another?
<b>A7</b> Engagement, enjoyment and motivation	How has the project improved levels of motivation and engagement in young people? How has this project increased young people's enjoyment of and commitment to learning?
<b>A8</b> Attainment in subject areas	Has this project led to any improvements in young people's attainment?
<b>A9</b> Achievement beyond subjects	Have there been any other clear learning gains for young people arising from the project? Examples might include: developing leadership, encouraging enterprise or community involvement.

<b>B. THE LEARNING OF TEACHERS AND SCHOOL STAFF</b>	
<b>B1</b> The ability to identify and address new problems and challenges creatively	How have staff developed their ability to look at things from different perspectives and address new problems and challenges creatively as a result of the project? Including: <ul style="list-style-type: none"> <li>• Using a variety of approaches well matched to young people needs, cultural backgrounds, preferred learning styles and abilities</li> <li>• Planning effectively throughout the project, in partnership with others, setting clear learning objectives which are understood by and agreed with young people</li> <li>• Planning for progression in the development of participants' skills, knowledge and understanding</li> </ul>
<b>B2</b> The development and communication of new skills, ideas, knowledge and understanding	In what ways have staff developed new skills, ideas knowledge and understanding?
<b>B3</b> Taking risks	How have staff learned to take risks in their educational practice at an appropriate level? How have they managed uncertainty or worked flexibly in relation to outcomes?
<b>B4</b> Co-construction of learning with young people	In what ways has the project increased teachers' ability to work with young people as co-constructors of learning?
<b>B5</b> Reflecting on learning	In what ways has the project helped staff reflect on their work and improve it?
<b>B6</b> Establishing and maintaining positive relationships with young people	How has the project contributed to the ability of staff to establish and maintain positive relationships with young people while establishing acceptable levels of behaviour and achievement and a purposeful learning environment?
<b>B7</b> Increased enjoyment,	If staff have developed an increased sense of enjoyment,

motivation and confidence in professional life	motivation and confidence toward their work as a result of this project, in what ways is this shown?
<b>B8</b> Professional standards for teachers	In what ways has the project helped teachers demonstrate the TDA's (Teacher Development Agency) professional standards in areas that were previously underdeveloped?
<b>B9</b> The development of creative teaching and learning beyond the project	What evidence do you have of staff making use of creative methodologies outside of the project?

<b>C. THE LEARNING OF CREATIVE PRACTITIONERS</b>	
<b>C1</b> The ability to identify and address new problems and challenges creatively	<p><b>How have creative practitioners developed their ability to look at things from different perspectives and address new issues and challenges creatively as a result of the project? Including:</b></p> <ul style="list-style-type: none"> <li>• Using a variety of approaches well matched to young people needs, cultural backgrounds, preferred learning styles and abilities</li> <li>• Planning effectively throughout the project, in partnership with others, setting clear learning objectives which are understood by and agreed with young people</li> <li>• Planning for progression in the development of participants' skills, knowledge and understanding</li> </ul>
<b>C2</b> The development and communication of new skills, ideas, knowledge and understanding	In what ways have creative practitioners developed new skills, knowledge and understanding?
<b>C3</b> Taking risks	How have creative practitioners developed an increased ability to take risks in their creative practice at an appropriate level? How have they managed uncertainty or worked flexibly in relation to outcomes?
<b>C4</b> Co-construction of learning with young people	In what ways has the project increased practitioners' ability to work with young people as co-constructors of learning?
<b>C5</b> Reflecting on learning	In what ways has the project helped creative practitioners reflect on their work and improve it?
<b>C6</b> Establishing and maintaining positive relationships with young people	How has the project contributed to practitioners' ability to establish and maintain positive relationships with young people while establishing acceptable levels of behaviour and achievement and a purposeful learning environment?

<b>C7</b> Increased confidence to develop creative teaching and learning in other settings	If creative practitioners have developed an increased sense of enjoyment, motivation and confidence toward their work in education as a result of this project, in what ways is this shown?
<b>C8</b> Professional standards for Practitioners	In what ways has the project helped practitioners demonstrate professional competencies in line with the Creative Partnerships National Competency Framework, or other forms of accreditation, in areas that were previously underdeveloped?
<b>C9</b> The development of creative teaching and learning beyond the project	What evidence do you have of practitioners developing creative educational interventions outside of this project?

<b>D. INPUT, PROCESS &amp; QUALITY – assess the quality of the following:</b>	
<b>D1</b> The project idea – its relevance and link to issues in the School Improvement Plan, Self-Evaluation Form or Creative School Development Framework and the level of challenge presented by the project	Has the project been designed to address key issues in the school’s improvement plan, Self-Evaluation Form or Ofsted report? Have issues identified in carrying out the Creative School Development Framework self assessment process been addressed? Have the objectives of the project been appropriate and relevant? Has the project provided a sufficient level of challenge to everyone involved?
<b>D2</b> The ability of the practitioners involved to communicate effectively with both teachers and young people	Has communication throughout the project been professionally managed between young people and teachers?
<b>D3</b> The language/professional vocabulary, skills, qualities and resources contributed by the practitioners	How has young people’s learning been enhanced by the creative practitioners’ use of professional vocabulary? Have the creative practitioners involved used professional language appropriately for the context? What skills, qualities, values and resources did the practitioners bring to the partnership that made a recognisable difference to participants’ experience and learning? In what ways did the practitioner’s work demonstrate excellence and inspirational qualities?
<b>D4</b> The organisational arrangements – timekeeping, conduct of meetings, the provision of appropriate pastoral care	How satisfied were you with the standard of organisational arrangements, timekeeping, conduct of meetings and general professionalism? Was an appropriately safe and caring learning environment provided which ensured that young people were given

and due attention to safeguarding young people.	appropriate advice and support? How effective were the arrangements to promote and safeguard the welfare and protection of young people?
<b>D5</b> The relationship building and communication between practitioners, young people and staff	How satisfied were you with the quality of relationship building that took place throughout the project between practitioners, staff and young people. Were relationships developed in such a way that they contributed to positive outcomes and led to high standards of behaviour?
<b>D6</b> The collaboration – was it a joint project, equally authored, owned and driven?	How satisfied were you with the quality of collaboration throughout the project. Did any one party dominate processes and practice or was this a joint project equally authored, owned and driven by everyone involved?
<b>D7</b> The quality of young people’s involvement as co-constructors of learning	Were young people genuinely involved as co-constructors of learning? Were they involved in identifying learning needs, shaping the direction and content of the project and evaluating its outcomes on an appropriate basis alongside adults?

<b>E. DISTANCE TRAVELLED AND SUSTAINABILITY</b>	
<b>E1</b> Has the enquiry question at the heart of the project been answered? What further questions have emerged?	Please ensure careful attention is given to the specific details of the question and record whether any additional areas of enquiry arising during the project have been addressed.
<b>E2</b> Were there any unexpected outcomes from this project?	Record both positive and negative unexpected outcomes and the learning arising from these.
<b>E3</b> How has the project helped the school develop sustainable and embedded creative learning?	Consider the impacts arising from the project in relation to the long-term developmental needs of the school identified in self-assessment processes.
<b>E4</b> Every Child Matters	In what ways did the project make a <b>specific</b> contribution to the Every Child Matters outcomes? <ul style="list-style-type: none"> <li>• Be healthy</li> <li>• Stay safe</li> <li>• Enjoy and achieve</li> <li>• Make a positive contribution</li> <li>• Achieve economic well-being</li> </ul>
<b>E5</b> What would you do differently next time?	Please record specific rather than general recommendations.
<b>E6</b> What do you intend to do next?	Please record specific actions or recommendations

### Appendix 2 – Definitions of Arts Council artforms

This gives the Arts Council England corporate definitions of specific types of arts activities.

Each definition is given with some keywords to provide prompts or illustrations. In some cases examples of typical projects are given.

#### 1 Combined arts

**Carnival and other cultural festivals:** ‘carnival arts’ combines music, literature, drama, dance, performance, live and visual arts in a participatory event that usually occurs in the street. ‘Carnival’ involves live performance, calypso, masquerade, soca, steel pan and sound systems as well as costume design (see also ‘Multidisciplinary arts’, below).

**Key words:** mas, participation, community, celebration, Notting Hill, Trinidad.

**Community combined arts:** an umbrella term for work that involves collective production by groups and individuals working in social or community settings. It can be facilitated by professional artists through workshops, skills development, training and other practical means.

**Key words:** participatory, participants, workshop.

**Interdisciplinary arts:** interdisciplinary arts covers projects which blur the distinctions between types of artistic activity (e.g. sound, theatre, visual arts), or bring together artists with other practitioners (e.g. scientists, new technologies), and usually create a new, experimental performance or events which cannot be categorised in traditional arts areas. Examples include interactive and multi-media projects involving different disciplines (arts, non-arts etc); projects which bring together practitioners from different specialisms or traditions; network-based collaborative projects. It can also apply to spaces where experimentation across disciplines, or links between different fields such as art and industry, are encouraged; for example the ICA and the Eden Centre.

**Key words:** new, collaborative, multi-media, experimental.

**Multidisciplinary arts:** projects which bring together a range of different types of art. Examples include festivals, events or venues involving presentation of different kinds of artistic activity: eg the Brighton Festival, Midlands Arts Centre, Refugee Week, the South Bank Centre, and Carnival which can combine costume-making, sound systems and movement.

**Key words:** festival, celebration

**Sound art:** projects, which experiment with sound technologies, often in unusual spaces or exploring the relationship between sound and space. These involve, for example, ‘found sounds’, performance, radio, software, which generates sound, and instrumentation which does not fall into a single music category. Sound art often falls within the interdisciplinary arts activities outlined above.

**Key words:** sound, technology, space.

### Other Combined Arts

#### 2 Dance

**Ballet:** dance projects or activities which use classical ballet technique either in work from the traditional repertoire or in new or contemporary work produced in the 'classical' ballet style.

**Key words:** ballet, classical.

**Community dance:** a community dance project is one which is open to anyone who wishes to participate. It can involve a mixture of workshop-based activity and performance and will be led by dance artists who will often work in partnership with other organisations outside the dance world, such as health, education, social services or youth justice.

**Key words:** participants, amateur, workshop.

**Contemporary dance:** dance projects or activities which use codified western contemporary techniques such as Graham, Cunningham or new styles of movement.

**Key words:** modern, contemporary, movement

**Youth dance:** dance projects which involve young people as performers and creators of dance.

**Key words:** young people, youth, dance

### Other Dance

#### 3 Theatre and drama

**Cabaret/variety/comedy:** performances by individuals or groups, sometimes known as 'acts' in clubs or theatres, often involving song, dance, comedy ('stand-up' or sketches, sometimes with a satirical element), and speciality variety acts such as impressionists, illusionists and ventriloquists.

**Key words:** cabaret, variety, comedy, speciality act

**Children's and young people's theatre:** theatre created specifically for audiences of children and young people.

**Key words:** children, young people

**Classic play:** this used to refer to ancient Greek drama, but is now taken to mean plays from the time of Aristophanes and Euripides, by way of Shakespeare and Moliere, Ibsen and Chekhov, Wilde and Brecht, up to 1945.

**Key words:** classic, classical, pre-war

**Circus arts:** physical and visual performances by a solo act or a series of acts, using circus skills and in some cases animal skills: for example acrobatics, magical illusions, clowning, physical comedy, dance, music, aerial and balancing skills and the manipulation of objects. Circus is traditionally presented in a tent although it can be adapted to a variety of spaces including theatres, streets and other public spaces.

**Key words:** aerialist, trapeze, juggling, tent or big top, ringmaster, clowning, touring, acrobatics.

**Community theatre:** participatory theatre and drama which involves groups and individuals creating theatre in a social or community context such as health, education, social services and youth justice. Community theatre can be facilitated by professional writers and directors through workshops, skills development and training and can conclude with a performance often based on an issue of importance to the group or participants.

**Key words:** community, created, participants, devised.

**Contemporary play:** a play that was first written and produced post-1945. A contemporary play need not be set in contemporary times.

**Key words:** contemporary, post-war

**Experimental theatre:** theatre that explores different forms of theatre and pushes the boundaries, testing new approaches. It includes, for example, visual theatre which has an emphasis on telling stories through visual means such as set design, lighting, projection and props.

**Key words:** experimental, groundbreaking, 'leading or cutting edge'.

**Mime and physical theatre:** theatre without words, using the body and movement to convey narrative.

**Key words:** mime, physical, wordless

**Musicals:** theatre that combines drama with songs and music, where the musical 'numbers' often drive the narrative forward or provide emotional or other insight to the spoken narrative. Musicals may be 'sung through', which means that the entire show is sung, with little or no spoken dialogue, or may take the form of a play (or 'book') interspersed with song and dance. See also 'opera' and 'music theatre'.

**Key words:** musicals, music theatre

**New writing:** the process of producing an original play written by a playwright (or playwrights in collaboration). A new writing theatre company is one that specialises in the commissioning, development and production of new plays.

**Key words:** new

**Pantomime:** a spectacular show associated with Christmas, based on a combination of traditional elements, including slapstick, song, dance, male and female impersonation, and glittering costumes, often for a family audience.

**Key words:** Christmas, spectacular, family entertainment

**Puppetry:** theatre that uses marionettes (puppets on strings), rods or glove puppets, as well as shadow figures and manipulation of objects and props.

**Key words:** puppet

**Street arts:** dance, music, circus, pyrotechnics, theatre, comedy and spectacle which takes place out of doors, often in sites that are not traditionally associated with performance space (i.e. without formal seating, lighting or staging).

**Key words:** outdoors, street

**Theatre in Education (TIE):** issue-based theatre productions usually devised specifically to present a theme or social topic to young people and to prompt discussion and debate, often in an education setting.

**Key words:** TIE, young people, issues, workshop.

**Translation:** a play that has been translated from the language in which it was originally written.

**Key words:** translation, foreign languages

**Youth theatre/drama:** theatre or drama projects which involve young people as performers and creators.

**Key words:** youth, young people

### Other theatre and drama

## 4 Literature

**Live Literature:** literature (usually poetry) intended primarily for performance. It is often on tape, CD or video rather than published on paper. Live literature includes storytelling, festivals and workshops in schools, libraries, hospitals and other settings.

**Key words:** live, performance

**Poetry:** creative writing that uses a variety of structures and literary devices including verses, couplets, stanzas, sonnets, and epic forms, in rhyme or blank verse. Poetry can be written for publication or public performance (see Live Literature).

**Key words:** poetry, rhyme, blank verse

**Prose, fiction:** creative writing in the form of stories and novels, that are based on the imagination.

**Key words:** creative writing, prose, fiction

**Prose, non-fiction:** creative writing in the form of essays that draw upon factual material, observation or criticism, rather than works of fiction.

**Key words:** creative writing, factual, non-fiction

**Publishing (print and web-based work):** this refers to the activity of publishing works of creative writing.

**Key words:** publish

**Reminiscence:** this involves making a biography of a place, a community or a time in history, drawing on personal reminiscence and autobiographical accounts.

**Key words:** reminiscence, memory, biography

**Storytelling:** the act of telling a story, usually to a live audience of listeners.

**Key words:** storytelling

**Translation:** writing that is translated from its original language into another.

**Key words:** Translation

**Youth literature:** literature or writing which involves young people as writers or readers.

**Key words:** young people, young writers

## **Other literature**

### **5 Music**

**Brass and silver bands:** music written or arranged for brass bands (or silver bands, as they are called in some parts of the country).

**Key words:** brass band, silver band, arrangement

**Chamber music:** musical performance intended for small spaces or using only a small group of performers usually working in the classical music style.

**Key words:** chamber, ensemble, quartets, trios etc

**Choral/gospel:** music for performance by groups of singers or choirs, sometimes accompanied by soloists. Examples include choral works, songs, and pieces for gospel choirs.

**Key words:** choral, choir, chorus, lieder, barber-shop, song, gospel.

**Classical music/orchestral:** music in the Western European tradition usually performed by orchestras or smaller groups of classically trained performers (see also 'chamber music').

**Key words:** orchestra, symphony.

**Community music:** participatory music which involves groups and individuals creating music in social or community settings such as health, education, social services and youth justice. It can be facilitated by professional musicians or amateurs through workshops, skills development and training and can conclude with a performance. It can incorporate a mixture of workshop-based activity and performance.

**Key words:** community, community musician, collaboration, workshop, devised.

**Contemporary classical music:** new or contemporary music and performances composed for classically trained musicians.

**Key words:** classical, new, contemporary, experimental.

**Contemporary popular music:** this includes rock, pop and urban music.

**Key words:** rock, pop, urban.

**Early music:** music written in the Western classical tradition roughly before 1700, often performed on period instruments.

**Key words:** period instrument, early.

**Experimental and electronic music:** this includes music from the 'musique concrete' projects by Varese through Stockhausen to present-day experimenters with technology, composition and new approaches to music making and performance.

**Key words:** experimental, electronic, new technology

**Jazz/improvised music:** jazz is a mix of African and European music, distilled in early 20<sup>th</sup> century America and now embracing a number of styles from New Orleans traditional, to avant-garde improvisation.

**Key words:** jazz, improvisation

**Opera/music theatre:** staged music theatre productions, often with continuous music, where the music is the main dramatic driver (see also Musicals in Theatre and Drama).

**Key words:** production, opera.

**Roots/folk:** 'Roots' is an all-encompassing description for traditional and folk music from any culture around the world. It includes, for example, Bhangra rhythms from Punjab, Northumbrian pipes, Sardinian polyphony, Suffolk farm songs, Breton Harpists or Gallician bagpipes.

**Key words:** traditional, folk, roots.

**World music:** this is a term for non-western or international music. It is often used to cover African, Latin and Asian pop, traditional and classical styles.

**Key words:** international, non-western.

**Youth music:** music created and/or performed by young people.

**Key words:** young people.

### Other music

## 6 Visual arts

**Animation:** film which uses frame-by-frame or digital manipulation techniques

**Key words:** installation, projection, avant-garde, film, video, artists' cinema

**Architecture/landscape/environmental art:** the design of usually habitable buildings, permanent and temporary structures. Grants for the Arts supports books, exhibitions, and platforms for debate such as Zaha Hadid's exhibition at the ICA, the Twentieth Century Society's book 'The Modern House and Architecture Week'. We would support historic architecture only when it is placed in a contemporary context, for example contemporary architects and the influence of John Soane.

**Key words:** art, design, built environment.

**Craft:** craft covers a wide range of 'making' activities. It includes the production of repeat items for sale such as work found at craft fairs: glassware, domestic ceramics, textile garments, toys, wooden items, jewellery and the like. It includes design, either in small production runs or in greater volume: commissions of one-off pieces or repeats of existing work; heritage work by makers working in long-held traditions, often developing their forms and decorations around historical models; architectural work in which makers contribute significantly to the material and aesthetic qualities of building and refurbishment programmes, and unique work in which makers are able to investigate process and material more deeply. This often results in runs or series of related pieces and generally forms the basis of exhibition work.

**Key words:** craft, design, maker.

**Design:** design refers to good ideas translated into things that people can use, for example fashion, product design and graphics. Support for design includes exhibitions, publications and ways of raising critical and public awareness of good design; ways for design to work with other forms of art such as craft and architecture; and initiatives which show the role of the designer as part of our wider culture such as research and development and prototype production of product design, fashion and graphic design.

**Key words** design, product design, graphic design, furniture, textiles, fashion design, prototype, innovation, function, materials.

**Fine art:** this is the 'umbrella' term for works in any medium from drawing, painting, sculpture, installation (or when a space inside or outside a building is used for an artist's

‘intervention’ using any material or medium), photography, moving image, digital and online media.

**Key words:** painting, sculpture, ‘conceptual’ art, photography, moving image, installation.

**Graphic art/illustration:** this uses the fine art skills of drawing, painting and printmaking for a commissioned purpose, whether books, comics, moving image, advertising etc.

**Key words:** graphic, drawing, painting, illustrating

**Live art:** this describes the activity of an artist who makes work directly in front of a live audience. Instead of making an object or painting, they make a work that only comes into being at the actual moment of performance. In some cases the artist need not be present but has set up a situation in which the audience experiences the work in a particular space and time. Examples include Moti Roti inviting audiences for a cultural makeover; Fierce running a programme of arts ‘tasters’ in some of the hottest clubs in the UK; Jeremy Deller recreating the Battle of Orgreave, and Franko B ‘bloodletting’ in front of an audience.

**Key words:** live

**Moving image/artists’ film and video:** moving image work by visual artists, made for exhibition in galleries or cinemas, including experimental film and animation, artists’ video and work with new technologies.

**Key words:** film, video, moving image, technology

**New media (including digital media and new media):** this is visual art devised for electronic and networked media ‘platforms’. It can be on or off-line and often makes use of new technology. The emphasis is on expanding the potential for new forms of visual arts activity, visual language and communication.

**Key words:** electronic images, networked media platforms, online publishing, CDROM, screen savers, internet radio projects, website projects, online virtual environment projects.

**Photography:** work using lens-based technology which results in a still image. It includes the production, distribution, exhibition and promotion of photography.

**Key words:** photography, camera, image.

**Public art:** visual art which appears in public places, rather than inside a gallery. It will often relate to the place in which is it displayed: for example, Angel of the North by Antony Gormley; the fourth plinth in Trafalgar Square with work on it by Rachel Whiteread and Mark Wallinger; the sheepfolds in Cumbria by Andy Goldsworthy.

**Key words:** public art

**Other visual art**