

Introduction

Welcome to Creative Partnerships – and congratulations for joining this world-leading programme.

You are about to embark upon a memorable journey that will bring about fundamental changes in how you work. You are joining thousands of like-minded people who are committed to helping children fulfil their creative potential and achieve their best in all areas of learning and development.

This handbook is a practical guide to help you run your school's Creative Partnerships programme.

What is Creative Partnerships?

The Creative Partnerships programme aims to develop:

- the creativity and enterprise of young people, raising their aspirations and achievements
- the skills of teachers and their ability to work collaboratively with creative practitioners
- schools' approaches to culture, creativity and partnership working
- the skills, capacity and sustainability of the creative industries and other partners who want to work with schools

Creative Partnerships has designed a national operational framework to be applied across England. It includes three distinct schools programmes:

- **Enquiry Schools programme:** participating schools engage in a one-year focused creative learning programme targeted at a specific group of pupils and teachers
- **Change Schools programme:** schools in areas with significant challenges engage in an intensive programme, lasting between one and three years, that supports the creative development of the whole school
- **Schools of Creativity programme:** a number of leading Creative Partnerships schools engage in cutting-edge practice over a three-year period, subject to annual reviews. They play a pivotal role in the strategic leadership of Creative Partnerships and support the development of creative learning across networks of schools

Your school will be participating in one of these programmes. The role of the Creative Partnerships School Coordinator is described next.

How to use this handbook

The *Creative Partnerships Handbook* is designed so that you can dip in and out of it according to your needs.

The first section outlines your particular programme. The next six sections describe the roles of the other people and groups you will be working with. Sections 8 to 10 cover the practicalities, such as budget management and ways of publicising your programme.

To learn more about the Creative Partnerships programme, or if you are running inset training for your colleagues, see Section 11, The context of Creative Partnerships. Section 12 is a list of useful publications and resources.

Feel free to photocopy or download and print parts of this handbook if you need them for staff training sessions or any other purposes.

Revisions

We welcome your observations and comments on how we might improve this handbook. From time to time, Creative Partnerships national office may update sections, and new pages will either be sent to you or be downloadable from our website.

The Creative Partnerships Handbook can be downloaded, along with other useful documents, at:

- Enquiry Schools: www.creative-partnerships.com/es
 - Change Schools: www.creative-partnerships.com/cs
 - Schools of Creativity: www.creative-partnerships.com/soc
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Section 1

Enquiry Schools

1.1 General description

The Enquiry Schools programme works with schools over a period of one year, to explore how creative teaching and learning can enhance their practice.

Enquiry Schools decide on a specific focus for their programme in relation to the broader needs of the school.

How the Enquiry Schools approach works

Creative Partnerships starts from the belief that teaching is fundamentally a creative profession and that teachers are well accustomed to finding creative solutions to complex challenges. By pairing the complementary skills of creative practitioners and teachers, Creative Partnerships helps to liberate the creativity of everyone involved, so that fresh and engaging approaches to teaching and learning are developed through collaborative processes.

The Creative Partnerships approach is distinctive:

- it starts with the school improvement plan – linking programme development closely with priorities identified by the school
- it makes time for proper in-depth planning to ensure programmes are relevant and based on the needs of the school and its pupils
- it facilitates processes where young people, teachers and practitioners can work together as co-constructors of learning
- it brokers and supports long-term relationships between young people, teachers and creative practitioners
- it supports in-depth evaluation and reflection, leading to sustainable and embedded practice

What this approach looks like in schools in the form of projects varies greatly, as the programmes and the projects within them are designed to be individual responses to the needs of each school. The key defining characteristic of project activity is the collaborative partnership between

creative professionals, classroom staff and young people and the ways in which this partnership helps to bring the curriculum to life, providing new ways for learners to engage with subjects and to develop increased motivation for learning. Creative Partnerships projects allow time for in-depth planning, co-delivery and reflection. More importantly, they are more active and more fun than standard curriculum activities and, at the core of the process, they give pupils greater involvement in decision making.

Successful projects involve a broad range of creative professionals from a variety of backgrounds and disciplines including: scientists, architects, designers, engineers, marketing experts, cooks, gardeners and artists. This mix of professionals means that projects can be designed to appeal to a broad range of interests and learning styles.

1.2 Benefits

Enquiry Schools receive the following benefits:

Funding

Creative Partnerships will fund 75 per cent of your programme costs (approximately £3,000). Funding is available for one year. This funding will help creative practitioners and external partners to develop a focused programme of enquiry-based learning with school staff and pupils, and to create professional development opportunities with staff. Building on existing expertise in the school, funding will create space, time and resources to try new ideas, take risks and extend practice.

Creative Agent time

Enquiry Schools are entitled to six days of Creative Agent time. Creative Agents are paid directly by the Area Delivery Organisation (ADO). Your ADO will have a locally agreed mechanism for matching Creative Agents to individual schools.

Professional learning, support and challenge

Creative Partnerships ADOs will enable Enquiry Schools to develop learning networks with other schools in the Creative Partnerships programme and establish professional learning communities to develop practice and contribute to the growth of the programme in your area. In order to help teachers extend their skills and confidence, access to a broad range of Continuing Professional Development opportunities,

publications and other resources will be provided. Your Enquiry School programme will usually begin with an induction event that provides an introduction to enquiry-based learning and the practices and principles of creative learning. You will receive support in organising this event.

National profile, support and challenge

The work of Enquiry Schools will contribute to the growing body of knowledge about the development of sustainable creative learning practice. Creative Partnerships encourages all participants in the programme to develop and share knowledge with colleagues locally, nationally and internationally, for example on the Creative Partnerships website or in our eBulletin. While the Enquiry Schools programme will be managed and coordinated by Creative Partnerships ADOs, the overall programme will be led by the Director of Schools Programmes at the Creative Partnerships national office.

1.3 Commitments

Enquiry Schools are admitted into the programme on the basis of their commitment to develop and influence practice and their capacity to manage the programme effectively. Your commitments are set out below.

The commitment to develop practice and transform your school

Enquiry Schools commit to:

- generate, through collaboration, new ideas that support creative teaching, learning and partnership working and which help raise attainment and achievement
- engage in project and programme monitoring and evaluation using the Creative Partnerships National Evaluation Framework
- involve teachers and pupils as active partners and co-constructors of learning in the planning, delivery and evaluation of the programme

The commitment to influencing practice

Enquiry Schools commit to:

- participate actively in Creative Partnerships knowledge-sharing groups and share learning with networks of other schools. This will include attending termly Creative Partnerships network learning events

The commitment to find resources, time and capacity to manage the programme effectively

Enquiry Schools commit to:

- fund 25 per cent of the project's costs (approximately £1,000 cash). *Please note, contributions cannot be in kind or consist of teacher time.* However, up to 10 per cent of total programme expenditure will be allowed for supply cover for teachers (other than the Coordinator) involved in collaborative projects. If supply cover costs are included in your budget please make this clear by adding a line for supply cover in your budget breakdown. Expenditure on supply cover will need to be evidenced with receipts, as is the case for other forms of expenditure
- active support for the programme from the headteacher, senior leadership team and governing body, demonstrated by regular participation in the programme in a leadership capacity, eg attendance at networking and review meetings
- designate a Creative Partnerships Coordinator who is a member of the senior leadership team and has dedicated time to influence and make decisions
- establish a Creative Partnerships advisory group in the school, made up of teachers, other staff, Governors, parents, community members and pupils
- allocate time (approximately six days) for staff to take part in induction and to plan, evaluate and reflect with your Creative Agent and all partners
- use the learning from the enquiry to inform future school improvement planning
- act as the budget holder and distributor for the Creative Partnerships programme >
- appoint a Creative Partnerships Governor to act as a main point of contact between the programme and the school's governing body
- sign up to a partnership agreement signed by the headteacher, Chair of Governors and the school improvement partner

> Note:
Arrangements for budget management may vary between ADOs. Your ADO will provide details for arrangements in your school.

1.4 Planning and evaluation

The Creative Partnerships *National Evaluation Framework* has been designed to provide schools with a comprehensive project planning and evaluation resource. This evaluation framework is used across the entire Creative Partnerships network of schools to provide detailed evidence of the quality and impact of the programme. Equally importantly, the framework will help schools to develop reflective processes, which will ensure that embedded approaches to creative teaching and learning are developed and that the positive benefits arising from programme activity are maintained in the long term.

For Enquiry Schools, a 'light touch' version of the National Evaluation Framework is used. The key stages involved are:

- scoping your project and deciding on the focus of your enquiry with your Creative Agent
- planning your project and setting out the detail in the *Project planning form*
- reflecting regularly on progress, using end-of-session record sheets as a basis for brief conversations, ensuring the project is kept on track
- evaluating your project through a series of conversations with teachers, practitioners and pupils
- reporting on your project, drawing conclusions about the project's impacts by triangulating the views of teachers, practitioners and pupils

Detailed guidance for evaluating your Enquiry School project will be found in the *Planning and evaluation guidance document (form A3)*.

Programme management systems

The Creative Partnerships programme management system captures valuable information that helps us to classify and describe work as well as to evaluate a range of impacts resulting from Creative Partnerships initiatives. The system also provides monitoring information that we need to report to the Government.

The system provides a detailed record of each project and allows key learning to be shared, functioning as an ongoing planning and evaluation tool for Creative Agents, teachers and creative practitioners. When the findings from planning and evaluation processes are viewed together across all

aspects of the programme, they build a collective sense of how Creative Partnerships is achieving wider impacts, assisting with quality assurance of the programme and in the dissemination of best practice.

The table on the opposite page lists the documents you will be required to use to plan and evaluate your Enquiry Schools project. An online Project Database is being developed and will be available for schools to use from autumn 2008. In the meantime, schools and partners should use paper-based systems.

You may find it useful to look at:

- **A1: Overview of planning and evaluation for the schools programme** – This outlines the purpose and function of the Creative Partnerships planning and evaluation forms
- **A2: List of documents used in planning and evaluating the Creative Partnerships programme**

All the forms are available on the Creative Partnerships website: www.creative-partnerships.com/es

Name of form	Purpose
D1: National Evaluation Framework	<ul style="list-style-type: none"> • Sets out the full list of questions to be used in planning and evaluating your creative programme. This is to be used alongside evaluation mid-point and end-point conversation forms as a reference and provides Creative Agents with the necessary detail to structure their questions appropriately
A3: Enquiry Schools: Planning and evaluation guidance	<ul style="list-style-type: none"> • A comprehensive set of guidance notes that will guide you through the processes used to evaluate Creative Partnerships Enquiry Schools programmes
C2: Enquiry Schools: Project Planning Form	<ul style="list-style-type: none"> • A form for recording the project plan, including all required numerical data and initial evaluation questions • Required, together with a completed budget form, to release the first grant payment • Guidance for the use of this form is found at the start of the document and in document A3
D2: Schools sample session recording form	<ul style="list-style-type: none"> • For use at the end of each session for 10–15 minutes of reflection by all project participants • For optional use by creative practitioners and teachers; alternative methods may be used • Using these end-of-session forms will encourage a more reflective approach to working, which will contribute to evaluation conversations during and at the end of the project
D3: Enquiry Schools: Evaluation end-point conversations with young people, teachers and creative practitioners	<ul style="list-style-type: none"> • Creative Agents should use this form at the end of the project to record key points from three one-hour conversations with young people, teachers and creative practitioners involved in the project, using the National Evaluation Framework
C3: Enquiry Schools: Project end form	<ul style="list-style-type: none"> • Includes final numerical and classificatory data • Includes a final report, drawing on all previous project documentation and synthesised into an accessible format • Required, together with a completed budget form to release the final grant payment
Budget form	<ul style="list-style-type: none"> • A record of planned and actual income and expenditure • Instructions for use are on the form and in Section 8: Budget management

1.5 Programme development

Creative Partnerships develops programmes characterised by project work as their core developmental activity – constructed and delivered through an enquiry-based approach. Establishing your enquiry or core question is therefore one of the most important aspects of programme development.

Your enquiry may relate to a broad variety of themes including: developing creative approaches to teaching and learning, changing the school ethos, getting more parents involved in the life of the school or dealing with behavioural problems. Your enquiry should relate to issues identified in your School Improvement Plan. In addition, if you have carried out a self-assessment exercise using Creative Partnerships' Creative School Development Framework (an optional activity for Enquiry Schools), you will probably have identified organisational and structural issues in your school that you would like to address. Your Creative Agent will help you to structure your enquiry, ensuring that your core question is relevant, focused and sufficiently challenging for your circumstances.

The following themes are offered as starting points for establishing your enquiry. In many ways they are variations of the question 'How can teaching and learning be organised so that creativity can thrive throughout the school?'

Leadership and ethos

- How is leadership for creativity developed in the school and what role do children and their families play in this process?

Curriculum development and delivery

- How is the curriculum organised and managed to support creative learning?
- What is the impact of meaningfully engaging pupils in decision making about their own learning?
- How can a flexible approach to the use of time impact on learning?
- How do special events and experiences grounded in the real world impact on creative learning?

Teaching creatively

- How are diverse learner needs met by creative responses?
- How can particular areas of under-achievement be addressed?

- What role does ICT play in creative teaching and learning?
- What is the particular contribution of creative professionals within teaching and learning delivery partnerships?
- How can young people work as co-constructors of learning and how does this impact on their creative development?
- How can the curriculum be explored so that learning is dynamic, contemporary and relevant?

Teaching for creativity

- How can specific creative skills and attributes be fostered and enhanced in learners?
- What is the teacher's and the creative practitioner's role in modelling and demonstrating these behaviours?
- How can these skills and attributes help prepare young people for future economic success?
- How can young people progress on to careers in the creative industries?

Staff learning

- How does a school establish a creative learning community, where teachers constantly reflect on practice?
- How is that learning enhanced through partnerships with the creative and cultural sector?

What difference do environments and resources make?

- How do the use of indoor and outdoor space, the design of classrooms, the use of visits and the role of display contribute to developing creative learning?

The most useful questions are always specific and focused. The themes above are starting points for thousands of potential lines of enquiry; your challenge will be to establish an enquiry that will motivate you and the project participants and generate learning that will have long-term impact on your school community.

1.6 Project delivery

Schools entering the Creative Partnerships programme are often keen to start the process with a high-profile event that excites people's expectations and generates enthusiasm. While this may be appropriate in your school, experience has shown that a more measured approach grounded in careful planning may be more productive in the long term.

It is important to consider:

- Who in your staff team should be involved in planning the programme? This will normally involve teaching and non-teaching staff
- What role will pupils play at the planning stage?
- How might other members of the school community become involved – eg parents, community members, local partners?
- Once ideas for the programme have been developed, who else needs to be consulted about plans?

Some schools find it convenient to structure the programme in line with a three-term plan. For example:

Term 1 – Planning

- The school is matched with a Creative Agent
- A period of induction and relationship building starts
- Ideas for programme activity are scoped
- The school, with the assistance of the Creative Agent, selects the creative practitioners who will be involved in the programme and contracts are drawn up
- The programme is planned in detail with the creative practitioners and a completed project planning form is submitted to the ADO
- This is accompanied by a completed budget planning form
- The ADO approves the project or suggests further refinements
- The first instalment of project funding – 40 per cent, ie £1,200 – is paid to the school upon receipt of a signed offer letter from the ADO

Term 2 – Activity

- Programme activity starts in the school
- Reflection on progress and impact takes place at regular intervals. 'End-of-session' record sheets are used as a basis for brief conversations, ensuring the project is kept on track

- The activity is documented using a variety of means in order to provide a rich account of what went on
- Activity is supported by professional development opportunities

Term 3 – Reflection

- When project activity is completed, the Creative Agent holds evaluation conversations with pupils, teachers and creative practitioners
- The findings are collated and synthesised into the final report that is submitted as part of the project end form, together with final monitoring figures to the ADO
- The final budget form is completed and submitted to the ADO
- On approval of this report and the final budget form, the final 60 per cent of funding – ie £1,800 – is paid to the school
- The school plans how to move forward, incorporating the learning that has arisen through the programme

In reality, these delineations tend to become blended. For example, project activity might start in the first term and run into the beginning of the third term. Schools will need to make planning decisions in the light of other pressures on the timetable and on staff.

Please note that while you will be developing a culture of reflection among all the people involved in project activity throughout the life of the project, it is important to allocate enough time for the formal evaluation process.

Dealing with the unexpected

If many things start to happen that are unexpected, partners should get together and see where you might modify project plans to incorporate some of these changes. It is important to consult with the participants and see how exploring new directions might lead to positive outcomes. Be open to change and to the unexpected – the journey has as much value as the arriving. It may be that the anticipated learning outcomes that are being worked towards are accompanied by an equally valuable set of unexpected learning outcomes. These need to be looked out for and captured as an important aspect of project activity. The evaluation system allows for this.

What can go wrong?

However well your project is planned, things can go wrong. Much of the real learning that takes place during the course of a project is derived from how people deal with matters and solve problems when things go wrong.

Where problems occur for logistical reasons – the wrong space, not enough chairs or resources or the wrong meeting place – these things can usually be fixed through better planning. Often a mistake can be the result of poor communication: how can that be improved? Harder situations are ones where emotions are key – where someone is not being listened to, where someone feels they got overlooked or excluded but cannot articulate these feelings and there is a bad feeling or an air of negative resentment. Make it the priority to deal with it as soon as possible. If it concerns the whole group, use group listening techniques. If it is between teacher and creative practitioner, then it is sensible to call in your Creative Agent to facilitate a conversation with you both so that all issues get aired and decisions get made. Teachers can, on occasion, become frustrated by a practitioner's lack of classroom experience but this is, in effect, one of their greatest assets, enabling them to ask tricky questions about how schools operate. As 'irritants in residence', they can open minds to different ways of working.

1.7 Celebrating and sharing achievements

It is important to celebrate the achievements of everyone involved in your programme and to share what has been learned from the experience. Be sure to acknowledge the value of everyone's contribution and thank people for their help.

Events

Special events, for example performances, may be an appropriate way of celebrating key moments in projects or of drawing your programme to a close. It is important that these events complement the overall programme, rather than acting as a time-consuming distraction. Putting together a final show or performance may take people's attention away from the learning that is happening within projects. In other cases, however, it may be during the challenge of working towards an event that the greatest learning takes place. Careful judgements need to be made.

Publications

It may be appropriate to produce a publication that celebrates your Creative Learning programme. During the course of your programme, you will inevitably have amassed a selection of images, quotable statements, stories and other pieces of work. Bringing these together into a publication that shares your experience with a wider audience will create a resource that others might learn from.

It is important that in producing such a publication you pay sufficient attention to describing the evidenced impacts that have arisen from your programme. While a narrative of the creative learning journey may be meaningful to you, a wider audience will want to learn about the deeper impacts that have arisen in the course of your work.

Dissemination across the school

In smaller schools, creative learning projects usually grab the attention of the whole school community and communication across the staff team is relatively straightforward. In larger schools, you will need to plan ways to ensure that the learning derived from the programme is shared with the staff team.

Whole school inset days are a good way of sharing learning, and Creative Agents and practitioners will be happy to participate in such events, facilitating activity alongside teachers. Staff meetings are also helpful. In advance of

inset days or staff meetings, you should plan for building on colleagues' interest and enthusiasm for extending this work themselves.

Networks

Creative Partnerships schools are encouraged to participate in networked learning, and there are a variety of arrangements to facilitate this. Creative Partnerships Coordinators attend regular learning network meetings in their area and share experiences with others in a similar position. Your school will also be involved in other established networked learning groups. These are important forums for sharing your experience of developing creative learning with schools that may want to develop more creative learning environments.

Visitors

Creative Partnerships schools are often asked to welcome visitors who want to know more about creative learning. While at times visitors can be an inconvenience, it is important that interested colleagues gain access to the excellent practice being developed in your school. Your school will become accustomed to managing levels of interest and it is important that you balance receiving guests with visiting other schools yourself to learn from others.

Section 2

The Creative Partnerships School Coordinator

Creative Partnerships School Coordinators play a key role in making schools programmes successful. They are responsible for driving the programme, and ensuring it is integrated into the wider practice of the school.

School Coordinators will be members of the school's senior leadership team, and will be accountable to the headteacher. They will influence the thinking and practice of colleagues and other stakeholders across the school community.

2.1 Key functions

Developing a creative learning community across the school

- to have knowledge, understanding and enthusiasm for creative teaching and learning as a key to raising achievement, aspiration and motivation
- to build a community of creative learning practice across the school, involving all departments as appropriate
- to involve parents, Governors and other members of the community extensively throughout the programme
- to establish and facilitate a Creative Partnerships Advisory Group in the school made up of teachers, support staff, Governors, parents and community members

Ensuring the programme is linked to broader developmental issues

- to develop, through dialogue with the wider school community, an enquiry based approach which addresses a range of issues relevant to the broader developmental needs of the school and its learners and is linked to the school improvement plan
- to facilitate the long-term development of creative teaching and learning at a structural and systemic level,

> Note: References to the use of the Creative School Development Framework relate to the Change Schools and Schools of Creativity programmes. Enquiry Schools are free to make use of the framework, but are not obliged to do so.

using the *Creative School Development Framework* and other resources

- to establish a Creative Partnerships programme plan on an annual basis, linked to the Creative School Development Framework self-assessment process >

Programme and project management

- to act as a facilitator in school, able to translate the school's vision for creative learning into practical implementation
- to ensure that children and young people play a meaningful and active role in shaping the Creative Partnerships programme, so that it truly reflects their interests, needs and enthusiasms
- to take overall responsibility for programme and project management, delegating extensively across the school community and ensuring roles and responsibilities are understood clearly by all
- to coordinate, in partnership with the Creative Agent, meetings and activities with creative practitioners, school staff and other partners
- to ensure that external partners engaged in the programme are able to develop appropriate communications across the school community
- to ensure all programme activity is carried out with due regard to health and safety and the safeguarding of children and young people

Working closely with the school's Creative Agent and Creative Partnerships staff

- to maintain a regular schedule of contact with the Creative Agent, working towards the establishment of a long-term dialogue based on trust, challenge and collaboration
- to act as the main point of contact with Creative Partnerships Area Delivery Organisation staff
- to ensure that all systems for project planning and evaluation are used in line with Creative Partnerships established procedures

Evaluation and sustainability

- to ensure that all monitoring and evaluation requirements are fulfilled and that partners commit to developing reflective practice throughout the programme
- to ensure that the financial management of the programme is managed by the school and integrated into its overall budget management systems, with due attention paid to the financial monitoring and reporting requirements requested by Creative Partnerships

- to work closely with the Creative Agent and the whole school team to ensure that effective approaches to creative teaching and learning become embedded across the school

Advocacy and dissemination

- to ensure that the school participates fully in broader advocacy and dissemination opportunities developed by Creative Partnerships and plays a proactive role locally and more widely to promote the benefits arising from the programme
- to actively network with other school partners and external partners linked with the programme, attending Creative Partnerships networking meetings as appropriate

Time requirements

- A minimum of the equivalent of 20 days a year for Change Schools and Schools of Creativity and six days for Enquiry Schools
- School Coordinators will be expected to be released from other duties in order to ensure this role is allocated sufficient time to attend planning, evaluation and networking meetings >

> Note: Supply cover for the Coordinator must not form part of the programme budget.

Section 3

The Creative Agent

3:1 What is a Creative Agent?

A distinctive feature of the Creative Partnerships approach is the role of the Creative Agent.

Creative Agents are experienced creative practitioners who are highly skilled in working in educational settings in an advisory and enabling capacity. They are skilled in:

- building relationships
- managing partnerships
- developing and delivering programmes
- brokering contractual arrangements with other practitioners

Most importantly, Creative Agents are skilled at developing reflective practice through fostering the growth of creative learning communities in schools. While Creative Agents are recruited from a broad range of professional creative backgrounds – from the arts, culture, science and beyond, they all have one thing in common – a commitment to working in partnership with schools to help realise the creative potential of all learners and to help to make learning more engaging and effective through creative approaches.

Creative Agents draw on their practical experience of creativity and act as a catalyst, responding imaginatively to a school's specific context rather than applying a predetermined process.

The Creative Agent will:

- help you to identify the creative practitioners who will bring appropriate skills to your projects
- advise on programme development and project management
- act as a 'critical friend' to challenge your thinking and practice

The critical friend role has the greatest potential to enrich your project, so it is very important that you establish a constructive and positive relationship with your Creative

Agent. You should see them as an essential part of your team.

You can expect your Creative Agent to:

- develop an effective working relationship with the school
- stimulate thoughts and ideas
- help you to develop a reflective approach
- ask questions that will challenge your thinking
- bring a different, but related, perspective
- help you plan the programme, project or area of enquiry
- broker the engagement of appropriate creative practitioners
- help you to meet all monitoring and evaluation requirements

It is important that you do not think of your Creative Agent as the progress chaser, quality controller or source of all knowledge and wisdom. The planning, development and successful realisation of your project are shared responsibilities between the Creative Agent and the school.

Creative Partnerships will match your school with a Creative Agent who will support you for an agreed number of days, depending on your programme. You will need to negotiate the details with your Area Delivery Organisation.

If there are problems that cannot be resolved within the partnership and which are adversely affecting it, please call your Creative Partnerships Area Delivery Organisation in confidence. They will do their best to help.

3.2 Hints and tips

- Early on in the programme, make sure your Creative Agent has an opportunity to meet key people in the school informally so they can develop their understanding of the school's context and priorities
- It is important that the relationship between the Creative Agent and the school is underpinned by an understanding of the ethos that drives both parties. Making this explicit and agreeing on commonalities will ensure the relationship gets off to a strong start
- Don't expect too much too soon. Allowing time for a working relationship to develop is an important foundation for future success
- A simple but structured induction programme may be the most efficient way to help your Creative Agent to get to know your school. The best person to guide your Creative Agent through this process will probably be the school's Creative Partnerships Coordinator

Section 4

Creative practitioners

4.1 Recruiting and deploying creative practitioners

Area Delivery Organisations (ADOs) recruit and deploy creative practitioners in a variety of ways. It is the responsibility of the Creative Agent working with your school to ensure that suitable partnerships are established that will lead to the development of innovative, exciting and appropriately constructed project activity.

It is the school's responsibility, with the guidance and support of their Creative Agent, to take care of the contracting and deployment arrangements for creative practitioners. It is important for the school to develop its capacity to identify the right sort of creative practitioners to match their needs and then to manage the practitioners' involvement. Learning to do this well will help the school sustain creative learning when it eventually leaves the Creative Partnerships programme.

The following principles characterise best practice in this area:

- Creative practitioners should be recruited initially through a selection process organised by the Creative Agent and the ADO that assesses their knowledge, skills and experience of working in creative learning settings
- The track record of creative practitioners should demonstrate excellence in both creative practice and facilitating creative learning activity
- Creative practitioners should be involved in project planning and development at the earliest possible opportunity, and before the submission of project plans to the ADO
- Wherever possible, creative practitioners should be involved with schools on a long-term basis to develop working relationships with school staff that are characterised by trust and openness. Developing a creative learning community in the school based on collaborative and reflective practice is the key to embedding sustainable change
- Project plans should include an appropriate allocation of time to enable in-depth planning between young people,

teachers and creative practitioners. This should be reflected in budget planning

- Teachers and other school staff should always work alongside creative practitioners in the classroom, in ways that allow both skill sets to complement each other
- The strength of the collaborative partnership lies in each partner's understanding of the distinctiveness and complementarity of their skill sets. Creative practitioners should maintain the mindset of an external partner, while the teacher makes full use of their expertise and knowledge of pupils' needs and abilities

4.2 Creative practitioner competencies and qualities

Creative Partnerships has developed a competency framework for creative practitioners. It is used as the basis for professional development activities and includes the following competencies and qualities:

- understanding Creative Partnerships
- developing and managing effective relationships with schools
- understanding the relationship between the creative practitioner's own practice and the creativity of others
- developing as a creative practitioner and working with other practitioners
- encouraging and developing reflective practice
- project planning
- delivering face-to-face activities
- respecting children and young people as co-constructors of learning
- developing the school as a supportive context for creative learning
- developing collaborative pedagogy
- evaluation
- understanding the social, educational and cultural contexts in which Creative Partnerships operates
- understanding creative learning in the context of contemporary educational theory
- delivering long-term creative learning programmes
- celebrating achievement
- effective advocacy

Creative practitioners working with Creative Partnerships will naturally demonstrate varying levels of professional competence in relation to the above areas. Schools play an important role in assisting practitioner learning as an ongoing feature of the collaborative relationship.

Creative practitioners' experience in the creative sector

Creative practitioners need to be able to share their personal creative journeys with young people and demonstrate pathways into careers in the creative sector. They should be able to relate to young people in ways that are different from the teacher/pupil relationship. This difference is hard to define, but is usually characterised by a greater degree of informality, openness and negotiated practice than might ordinarily be observed in relationships between teachers and pupils. Modelling risk taking as a positive opportunity and helping teachers move out of their comfort zone into less familiar territory is equally important. Careful planning, while maintaining the capacity for spontaneity, will create the conditions where risk is embraced and 'disciplined innovation' can thrive.

Possible need for support

Creative practitioners may need support with:

- understanding the learning and knowledge capacities of different age groups
- working within the limitations of school time structures
- understanding the complex demands placed upon teachers working within an 'assessment culture'
- understanding curriculum issues and the need to plan imaginatively to address these

Who you will work with

Section 5

Children and young people

5.1 Principles

A core principle of Creative Partnerships work is that pupil voice is genuinely valued. Children and young people should be placed at the heart of the decision-making process and their leadership capacities developed. We believe that Creative Partnerships programmes are most effective when pupils play a key role in leading them, shaping them, and taking responsibility for their own learning.

It is commonly agreed that strong and effective pupil voice is a central feature of successful schools. Schools involved in Creative Partnerships programmes usually have an excellent track record in developing mechanisms to ensure that children and young people develop the capacity to play an active leadership role in the life of the school.

5.2 Practicalities

Creative Partnerships programme management systems are designed to maximise the development of pupil voice throughout the planning, delivery, evaluation and celebration of project activity. They do this in the following ways:

- Involving pupils in decisions as early as possible about the scope and structure of the programme and projects at the planning stage is a requirement set out in programme and project planning forms
- During projects, end-of-session record sheets include the requirement to consult pupils about the session and the ongoing progress of the project
- Throughout projects, pupils are encouraged to document the activity, their experience and their learning, using whatever media they find appropriate. These rich records of experience become an important resource for pupils

- to reflect on their own learning, deepening and extending that learning in the process
- The use of the *National Evaluation Framework* is structured around the principle that pupils comment on their own learning as well as the learning of their teachers and the creative practitioners working with them. They also comment on the quality of project delivery and on the distance travelled as a result of the project. When final judgements are made about the overall quality and impact of projects, pupils' views are given equal status to the views of teachers and creative practitioners. The three points of view are triangulated to achieve a full picture of project outcomes
 - When Creative Partnerships projects are reported, pupils' opinions should be a key voice within those reports. Pupils are encouraged to act as advocates for the school, delivering presentations about project activity and representing the school at conferences, seminars and networking events as appropriate to their age and ability

School councils, creative councils and young people's advisory groups

Schools develop a range of mechanisms to help pupils develop the capacity to take leadership and decision-making roles. Creative Partnerships seeks to build on established practice rather than imposing a particular approach. Partner schools are expected to establish appropriate systems to ensure that pupils have a genuine role in shaping and leading the Creative Partnerships programme, and that these systems are as inclusive as possible.

Some schools have found that establishing a separate young people's advisory group makes a positive contribution to developing pupil voice in the school and in ensuring that young people's choices are reflected in the shape and content of the programme. Young people involved in groups of this nature develop essential leadership skills. They commonly act as ambassadors for the programme, visiting other schools, representing the school at conferences and other events, and playing an active role in national networks of young people.

Young people selecting practitioners

A relatively simple method of developing young people's ownership of the programme is to involve them in the selection of the creative practitioners. Schools that have done this have found that it leads to many benefits, including:

- young people realise they need to develop skills in order to recruit practitioners fairly, and they engage positively in acquiring those skills
- young people develop the capacity to work collaboratively and cooperatively
- young people feel greater engagement as active stakeholders. This leads to much higher levels of participation in the programme

Other ways of developing young people as decision makers and leaders

The National Youth Agency has developed a set of standards for the active involvement of children and young people called 'Hear by Right'. These standards will help schools to establish the appropriate values, strategies, structures, systems, staffing arrangements, skills and knowledge to enable pupils to play an active role in leadership and decision making in the school.

*For further information on **Hear by Right**, visit: hbr.nya.org.uk*

Section 6

School staff and the school community

6.1 Leadership and the senior leadership team

Schools in the Creative Partnerships programme must have the full cooperation and support of the senior leadership team. This support must be reflected in the ethos and values of the senior leadership team, together with a connection with the programme at a practical level.

Ways in which the senior leadership team might support the Creative Partnerships programme are set out in the *Creative School Development Framework, section 1 (form B1)*.

6.2 School Governors

Creative Partnerships schools are required to nominate a Creative Partnerships Governor, who will ensure that the governing body is kept up to date with programme developments. Governors should be encouraged to become familiar with the programme at both policy and strategy level. They should attend Creative Partnerships events, be members of Creative Partnerships Advisory Groups and sit in on project sessions where appropriate.

The school's curriculum committee should monitor how the programme is contributing to the implementation of the school improvement plan.

Parent Governors have a particularly important role to play in helping the broader school community connect with the programme.

6.3 Creative Partnerships advisory groups

The Creative Partnerships Coordinator should develop involvement in the programme across the school community. One way of doing this is to establish a Creative Partnerships advisory group, made up of representatives from the staff team, parents, Governors, young people and other community members.

Advisory groups play an important role in ensuring that:

- the programme reflects the needs of the school
- opportunities for involvement are actively promoted as widely as possible
- all stakeholders have a say in how the programme is developed

6.4 Involving parents and community members

Creative Partnerships programmes offer many opportunities for parents and community members to play a more active role in the school. Schools are well accustomed to welcoming parents as audiences and use events to help parents feel at home in the school environment. Creative Partnerships encourages schools to build on existing practice and involve parents in project activity wherever this might be appropriate as a way of making use of parents' skills and increasing parental involvement in their children's learning.

Recent research has demonstrated that:

- Creativity improves home–school communication, as children talk more enthusiastically about what they have been doing in school. Parents are then motivated to find out more
- Creative projects make children happier and more enthusiastic about being at school, increasing motivation in all areas of learning
- Creative programmes have a significant long-term impact on children's skills, confidence and wider learning
- A creative curriculum contributes strongly to a distinctive school ethos, where children and families take pride in their school. This is especially true when projects involve children performing or exhibiting in public spaces, bringing the school into the community

- Creative projects reflect families' backgrounds, interests and activities, leading to parents feeling able to support their children's learning because they can contribute their own knowledge and skills
- Through creative projects, parents discover that learning happens in a variety of ways that they can support and become involved in
- Creative projects support children as individual learners, helping them achieve by learning in ways that suit their personal learning styles
- Parents say they would choose a school if it was committed to a creative curriculum. They appreciate the diversity of experiences their children encounter in these environments
- A creative curriculum sends a message that parents are valued by the school, through enhancing the environment and raising levels of interest in what is happening there

Ways of increasing parental environment include:

- inviting parents to performances and exhibitions
- inviting parents to take part in practical sessions as volunteer helpers or participants
- involving parents in publicising project activity
- employing parents to work on projects if they have the appropriate skills and experience

To find out more about how to involve parents, we recommend that you read 'Creative Projects, Getting Parents Involved', a pamphlet based on recent research by the Centre for Literacy in Primary Education.

*It can be downloaded from the **Creative Partnerships website:** <http://www.creative-partnerships.com>*

Section 7

External education partners

7.1 The local authority

Creative Partnerships Area Delivery Organisations strive to develop high-level strategic partnerships with the local authorities in which programmes are running.

Schools can help the Area Delivery Organisation by identifying key contacts in their local authority and by brokering meetings with these contacts.

7.2 School advisers and school improvement partners

Your Creative Agent should develop a working relationship with all advisers or school improvement partners working with your school. This will ensure that project activity is aligned with the broader development needs of your school and that resources available for school improvement can be combined for maximum effectiveness.

It is increasingly common for Creative Partnerships to be involved in joint training events with staff from local authority advisory services, creating programmes that capitalise on both parties' areas of expertise.

7.3 Ofsted

Ofsted inspection teams are becoming increasingly familiar with Creative Partnerships programmes and frequently acknowledge the positive contributions made by the programme.

It is important that your school's Ofsted Self-Evaluation Form should refer to your Creative Partnerships activity so that it will be referenced when Ofsted carry out their next inspection.

Following an Ofsted inspection, Creative Partnerships activity could be focused on addressing areas of concern raised by the inspection. There are several cases where Creative Partnerships has helped schools move out of Special Measures or a Notice to Improve, as a result of programme activity aligned with the post-Ofsted improvement plan.

Section 8

Budget management

8.1 The role of the school's finance department and school bursar

In most circumstances, schools involved in the Creative Partnerships programme act as budget holders, receiving grant payments in instalments. The schedule for these payments varies according to the type of programme. School finance departments and school bursar must therefore ensure that budget issues are managed in accordance with the agreement schools enter into with their Area Delivery Organisation (ADO). In schools where experience of managing programme budgets of this nature is limited, ADOs will provide support.

> Note: Creative practitioners usually work on a freelance basis and require prompt payment. Please agree a contract and payment schedule that does not put your external partners under undue financial strain.

The Creative Agent should agree all budget documentation with the school's Creative Partnerships Coordinator and with the person responsible for budgets, before sending it to your ADO for approval. >

8.2 How Creative Partnerships funding should be used

Creative Partnerships funding should be used principally to support creative practitioners and other external partners to develop a focused programme of enquiry-based learning with school staff and pupils and to create professional development opportunities with school staff. The majority of funding will be used to pay for creative practitioners' time.

Modest funds may be used for materials, transport costs and small items of equipment related to the programme.

Disproportionate requests for capital equipment will not be allowed and the school may not use funding to pay for items that have already been purchased. Up to 10 per cent of the school's total programme budget may be factored into project proposals for supply cover for teachers (apart from the

school's Creative Partnerships Coordinator) to be released for planning, evaluation and professional development.

8.3 The use of the school's contribution towards the Arts Award

Creative Partnerships is supportive of the Arts Award, which recognises young people's achievements. If the Arts Award is part of a Creative Partnerships project, then all adviser and moderation fees paid by the school can be set against the school's 25 per cent contribution. This is conditional on the award being a by-product of a project that meets the programme criteria and that at least part (if not all) of the award is rooted in the actual project.

To find out more about the Arts Awards, contact your regional coordinator. Details can be found at:

<http://www.artsaward.org.uk/centre/lookup.php>

The standard fees for adviser training and moderation can be found at: <http://www.artsaward.org.uk/site/?id=1378>

8.4 Using the budget form

Enquiry Schools

- You are required to submit a project budget form as a condition for release of the first grant payment
- The budget form should be submitted when you have planned your project
- As you set out your anticipated budget for each project in the green section, please add comments against each area of expenditure to illustrate how you have calculated this cost – eg *Creative practitioner cost, Joe Bloggs, Dancer, 7 days @ £200*
- When you submit your budget along with your project proposal your ADO will make an assessment about planned expenditure and communicate approval of this budget or ask you to reconsider issues of concern
- Once you have received notification that the budget has been approved, project activity can begin
- As the project progresses, actual expenditure should be recorded in the blue section. Please provide exact details of expenditure and add extra lines as necessary
- When the project has finished and all records of actual expenditure have been entered, the budget form should

reflect the income actually received and income actually spent. Please check that the two amounts balance before submitting your forms to your ADO

- Once received, Creative Partnerships will check the budget sheet and make the final grant payment, provided all conditions have been met. Creative Partnerships will calculate the total Creative Partnerships contribution, based on the school contributing 25 per cent of the total

Change Schools and Schools of Creativity

- The first instalment of your grant payment will be released to you when your ADO has approved your programme plan (*section 6 of the Creative School Development Framework*)
- As projects are developed, you must submit to your ADO for approval the proposed and actual budgets in relation to each project
- The system for completing budget forms is similar to that for Enquiry Schools
- It is likely that you will be developing up to three projects each year. You must complete a **Budget form** for each separate project
- The final grant payment will be paid on condition that all project proposals, evaluation materials and budget forms have been received by your ADO in accordance with the agreed schedule

Legal responsibilities

9.1: Safeguarding children and young people

Creative Partnerships is committed to safeguarding all children and young people and believes that the safety of the child or young person is paramount. No single programme, including Creative Partnerships, can guarantee the protection of children and young people, however we have robust policies and procedures in place, and require our Area Delivery Organisations to do the same.

Creative Partnerships National Office also recognises that sometimes, when working in partnership it may be appropriate to follow our partners' procedures or arrangements if they provide greater protection.

Policies and procedures

Your school will have its own child protection policy and procedures, or it will follow those of the local authority.

We require our Area Delivery Organisations (ADOs) to have safeguarding and child protection policies which must be adhered to by the ADOs and by those they employ.

It is advisable to discuss safe working practices and safeguarding procedures with your ADO early on in your programme.

You may decide to follow one or other complete set of procedures or may agree to use different procedures from different policies as appropriate. Whichever policy and procedures you agree to use, make sure that you are providing the greatest possible protection to children and young people, and that the decision is recorded formally.

Recruitment of Creative Agents and creative practitioners

As the contracting agency, ADOs will check Creative Agents' references and carry out Enhanced Disclosure CRB checks at the start of their contract. They will not employ anyone they feel may pose a risk or threat to pupils' safety.

If Creative Practitioners are contracted by the ADO on behalf of your school, your ADO will check references and carry out Enhanced Disclosure CRB checks. They will not employ any creative practitioner who they believe may pose a threat to pupils. If there is a problem with a creative practitioner's CRB check (eg it has not arrived before the start of the project) the ADO will discuss this with you so you can collectively decide the best course of action.

If your school is contracting the creative practitioners directly, you will be responsible for carrying out Enhanced Disclosure CRB checks and for checking references. This should be done in line with the school or local authority's usual procedures. However, we would encourage you to ensure that, if there is a problem with a creative practitioner's CRB check (eg an offence is recorded on it), you discuss it with your ADO immediately to collectively agree the best course of action. This discussion will take place only with the one member of the ADO who is authorised to see CRB certificates in the course of their duties, and will remain confidential. Please ensure you inform creative practitioners of this process during initial planning stages.

Project planning and delivery

Please ensure that you never leave creative practitioners alone with pupils, even for a short length of time. When planning your programme, allow for at least one member of staff to be present during all Creative Partnerships activities. This will protect not only your pupils but also the creative practitioners.

It may be useful in planning meetings to agree the roles and responsibilities that the staff member and the creative practitioner will have during activities, particularly in relation to standards of behaviour and discipline. Creative practitioners may have different thresholds for standards of behaviour and while this can be a good thing, the welfare of your pupils must remain paramount.

Evaluation conversations

Make sure that you encourage safe working practices during the mid- and end-point evaluation conversations between your pupils and the Creative Agent. To ensure pupils feel able to speak freely, it is advisable that these conversations take place without any of the teachers present who were part of the project. There could be another staff member in the room or, if you and the Creative Agent are happy with this, there could be no other adults present.

If you pursue the latter option, we suggest you follow these guidelines:

- ensure you have documented this as a way of working and that other staff members know when and where the conversation is taking place
- make sure the pupils are happy for the conversation to take place with no adults present other than the Creative Agent
- ensure there is always more than one child in the room
- don't leave the room until the whole group is there
- agree with the Creative Agent how long the conversation will last and return to the group at the agreed time
- encourage the Creative Agent to think about how their practice could be misinterpreted by others; for example, avoid working in remote corners or with window blinds down unnecessarily

Reporting and referring

If a teacher or other staff member has a concern about a creative practitioner, Creative Agent or a member of Creative Partnerships staff, they should follow the school or local authority procedures for reporting. However, we would advise the school also to report their concern to the ADO.

9.2 Photographs and permissions

If you wish to take still or moving images of pupils participating in Creative Partnerships projects you must have permission from their parents or legal carers. You should follow your school or local authority's policies and procedures from for doing this.

ADOs may wish to use these images to promote their work locally or nationally and to do so they will require your permission. Each ADO may have a different process for securing this permission, but broadly speaking they will need you to declare in writing that:

- you have been given permission to take the images by the parents or legal carers
- you grant the ADO permission to use the images for their purposes

ADOs might want to use the images for more than one purpose and/or to keep a copy of the images for a length of time. This information should be recorded on any forms they require you to sign. It is good practice for the consent to last for no longer than two years.

You should not grant permission for any use that contradicts that which you have obtained from parents or carers. For example, if your school consent form requests permission to use images of young people for one academic year, you should only give consent to the ADO to use those images during that year. If your school consent form requests permission to use images in publications or leaflets, you should not give consent to the ADO to use those images on their banners or website. If the ADO wants to use the images in ways not covered by your original consent form, you will need to get further permission from parents and carers before granting this usage.

Please consider carefully the implications of granting permission for images to be put on other websites and social networking sites. Make sure that parents or carers are aware of the potential consequences of the use of these media.

ADOs may want to take their own images of young people participating in Creative Partnerships projects for use locally or nationally. They will need your permission to do so, and the above guidance will apply. Please ensure that the

- > Note: The consent form for existing images can be applied to images taken by teachers and young people as well as by professional photographers or video/film makers.

photographer is never left alone with young people and that they are supervised at all times by a staff member.

Images of Creative Partnerships projects are useful to the Creative Partnerships national office for promotion and advocacy purposes. Whether we wish to use existing images or commission new ones, we will always contact the ADO first, who may approach you on our behalf or may suggest we contact you directly. Creative Partnerships national office follows the policies and procedures of Arts Council England, which has separate forms for using existing images and for commissioning images. The forms request permission to store the images in an internal image bank and to use the images for a maximum of two years in a variety of different media. >

9.3 Health and safety, and risk assessment

Each school is responsible for ensuring that creative professionals involved in the programme are made familiar with the school's health and safety procedures and that they work in relation to established practice.

Any necessary risk assessments should be carried out through consultation between teachers and practitioners at the planning stage of projects. ADOs commonly include information about health and safety and risk assessment during staff induction and training sessions.

9.4 Complaints

If you wish to make a complaint in relation to your involvement in the Creative Partnerships programme, please refer to the Creative Partnerships website for up-to-date guidance on our complaints procedure.

Section 10

Knowledge sharing and publicising your programme

10.1 Knowledge sharing

Sharing the learning and outcomes of your projects is an important part of all schools programmes. The Creative Partnerships programme provides a range of opportunities for you to celebrate and share what you have learned.

People who are passionate about the importance of creativity being at the heart of education often see themselves as part of a movement. That movement grows and thrives through sharing knowledge.

Who you tell about your work and how you do it will depend on many factors, including your partnership, area of enquiry and geographical location. You and your colleagues might want to share your findings at headteachers' meetings, in network groups or at local authority events. To develop your learning further, you may want to set up or join a community of interest, where you can connect with other schools and external partners involved in similar enquiries. Parents may be very interested in hearing about your work. Pupils could share their work with others in other schools.

You could use your project as the basis for other studying you are undertaking. For example, some teachers have used their projects as part of their Masters Degree in research. If you are an Advanced Skills Teacher, you could use the learning from your school's projects in your outreach work in other schools.

One of the key mechanisms for sharing your work will be through the Creative Partnerships website. Your Area Delivery Organisation (ADO) will encourage you to contribute to the profile for that area – your work will then be shared with a global audience.

10.2 PR and marketing

When promoting your project through local media and other networks, there are some *things you must do* and some *things you might want to do*.

Things you must do

- use the Creative Partnerships logo on your school website and other websites where you promote your project
- use the Creative Partnerships logo on all written materials, including letters
- refer to the Creative Partnerships *visual identity guidelines* when using the logo
- provide your ADO with information about your project – eg text, images and quotes. Your ADO will let you know what they need, eg size and format of images
- make sure you have correct permissions to use images. See *Photographs and permissions, in Section 8*. If you are unsure if permission has been granted, don't use the images
- use the Creative Partnerships *standard description*, *What Creative Partnerships has achieved* and *What Creative Partnerships does* sections when communicating with the media

Standard description

Creative Partnerships is the Government's flagship creative learning programme, designed to develop the skills of young people across England, raising their aspirations and achievements and opening up more opportunities for their futures. This world-leading programme is transforming teaching and learning across the curriculum. We support thousands of innovative long-term partnerships, between schools and creative professionals, from architects to scientists and multimedia developers to artists.

Schools of Creativity, Change Schools and Enquiry Schools are Creative Partnerships Programmes.

Creative Partnerships is funded by the Department for Culture, Media and Sport and the Department for Children, Schools and Families.

For more information visit www.creative-partnerships.com

What Creative Partnerships has achieved

- Schools that work with Creative Partnerships improve their GCSE results faster
- 7 out of 10 secondary headteachers say Creative Partnerships improves pupil behaviour in their school
- Academic evidence shows that Creative Partnerships increases parental engagement in children's learning

What Creative Partnerships does

- Creative Partnerships helps to raise the aspirations and achievements of young people in England
- Creative Partnerships helps to equip young people with skills for life
- Creative Partnerships is vital to the continued growth of the creative industries
- Creative Partnerships focuses on the most deprived communities in England, which have had little or no cultural funding

Things you might want to do

- invite people to register online for the Creative Partnerships eBulletin to receive monthly email updates about the programme:
www.creative-partnerships.com/ebulletin
- include the Creative Partnerships values on your materials
- tell everyone in your school about your project
- talk to local press, radio and television
- write about your project on websites or in newsletters. Check out the opportunities in your school, local authority and in your local community
- participate in local events

Help with publicity

Creative Partnerships ADOs will provide help with publicity where possible. They can usually provide advice about:

- images (photography, technical specifications, permissions and credits)
- writing press releases and finding contacts for local and regional media
- writing online text
- planning and participating in promotional events
- producing communications materials, eg newsletters, flyers and posters. In some cases, they may have materials you can borrow

If your ADO is unable to help you, they will try to give you another appropriate contact.

10.3 Branding and house style

Please use the following guidelines when writing reports or other documents in connection with your Creative Partnerships programme.

Please create your reports using Microsoft Word (PC compatible) on A4 white paper so that your document will be easy to print on a range of printers.

Use the Arial font in all reports. The minimum type size is always 12 point, which is RNIB guidelines. Captions may appear in 10pt. Headlines can be larger, eg 14 point.

Please do not:

- apply type effects, eg shadows and outlines to text
- use hyphenation at the end of lines
- underline text
- put headings or chunks of text in uppercase or italics
- use horizontal scaling to condense text

Logo guidelines

When you produce online or hard copy visual materials, you must use the Creative Partnerships logo. You can download various versions of the logo from:

www.creative-partnerships.com/aboutcp/financeLogos

When using the Creative Partnerships logo, you must refer to our visual identity guidelines, which can be downloaded from:

www.creative-partnerships.com/aboutcp/brandguidelines_06

For further information about branding and house style, please get in touch with your Creative Partnerships Area Delivery Organisation.

10.4 Intellectual property rights

Intellectual property (IP) rights are a set of legal ownership rights governing the physical products of creative ideas. They give the creators or owners of artistic works certain rights in respect of their work and are used to prevent others from:

- copying a work without permission (copyright)
- using a distinctive name, image or other quality which defines another work (trademark rights)
- copying a unique invention (patent rights)

Creative Partnership programmes generate intellectual property in the form of artwork, literature, films, photographs and other visual artforms. The most common intellectual property right in relation to such works will be copyright, although in some circumstances, trademark rights may be applicable.

Under the terms of Creative Partnerships grant agreements, grant holders own the IP rights of all work produced. However, in law, it is generally the author of a work who is the first owner of any IP rights. Identifying who the authors of the work are is not always an easy task for a complex project that may have had many contributors, including children.

Whether or not your school is capable of owning IP rights will depend on how it is governed. The local authority may be the ultimate owner of IP rights, so you must check the local agreements regarding your right to own and exploit IP.

In addition, experienced creative practitioners who work with your school may wish to retain the IP rights of their work. This is a matter for local agreement and we would suggest that it is discussed and agreed at the earliest possible stage.

All we ask is that you display the Creative Partnerships logo (see 'Logo guidelines', above) and credit your programme in the following way on all online, hard copy and presentation materials: [Enquiry Schools/Change Schools/Schools of Creativity is a Creative Partnerships Programme](#)

If you have any queries or concerns about this advice on intellectual property rights, contact your ADO in the first instance.

Section 11

Creative Partnerships in today's learning environment

11.1 What is creativity?

In a report published in 1999, the National Advisory Committee on Creative and Cultural Education described creativity as having four characteristics:

- it always involves thinking or behaving imaginatively
- the activity is purposeful; that is, it is directed to achieving an objective
- the process must generate something original
- the outcome must be of value in relation to the objective

Thinking about these characteristics can be a good starting point for agreeing what your school means by creativity.

- **Imagination** is a key part of creativity. But are all imaginative ideas creative?
- Creative people are **purposeful as well as imaginative. Their imaginative activity is directed at achieving an objective and this objective may change over time**
- What do we mean by **originality**? What might we mean by originality when we are talking about pupils' learning? Original in relation to their previous work, other pupils' work, or work that has gained public recognition?
- Imaginative activity can only be creative if it is of **value** in relation to its purpose. Teachers need to help pupils judge the value of what they have done through critical evaluation. This means asking questions such as, '*Does it do the job?*' '*Is it aesthetically pleasing?*' '*Is it a valid solution?*' and '*Is it useful?*' Sometimes teachers' and pupils' views about what is worthwhile and valuable may differ. Sharing judgements provides insights into what other people value. An act can be highly imaginative and original, but harm someone or destroy something. Are we happy with this kind of creativity?

11.2 Creativity in the educational context

Since Creative Partnerships was established in 2002 much attention has been given to the role of creativity in learning and several key policy changes reflect this. Some of these are described briefly below.

The Qualifications and Curriculum Authority (QCA) resource *Creativity: find it, promote it*, outlines ways in which teachers can support the development of creativity. It identifies the characteristics of creative thinking and behaviour as primarily involving:

- questioning and challenging
- making connections and seeing relationships
- envisaging what might be
- exploring ideas and keeping options open
- reflecting critically on ideas, actions and outcomes

The QCA continues to inform the development of Creativity in schools through its work on the revised Secondary Curriculum and the Primary Review.

The *Roberts Review* was commissioned by the Department for Culture, Media and Sport and the Department for Education and Skills to review the creative and cultural development of young people in schools, as well as looking at the skills needed for the creative and cultural industries. Its report mapped out a framework for developing creativity and has exercised a lasting influence on government policy, including the establishment of the Cultural and Creative Education Board in 2006.

In the *Practice Guidance for the Early Years Foundation Stage*, reference is made to developing creativity and critical thinking in young children, and creative development forms one of the six identified areas of learning and development. Early years practitioner development includes developing the capability to foster children's creativity.

The *revised secondary curriculum* includes Personal, Learning and Thinking Skills (PLTS), within which are included many of the skills commonly associated with creativity: independent enquiry, creative thinking, and reflective learning. This curriculum gives schools permission to design teaching and learning processes that place creative learning at the centre of the curriculum.

The new *14–19 Creative and Media Diploma* focuses

on vocational skills for work in the creative and cultural industries and 'encourages students to think and work creatively, giving students the practical skills to bring their ideas to life'. It is anticipated that the diploma will generate an exciting range of opportunities for students to learn creatively, develop their creative skills and become prepared for work in the creative industries or more widely for the challenges of the modern workplace.

The Children's Plan, launched in December 2007, included a commitment that '... all children and young people should have the opportunity to get involved in top quality cultural opportunities', as informed spectators, participants and creators, and that there should be a 'focus on young people working with the very best of the professional cultural sector'. To begin to meet this commitment, ten areas of the country have been identified as pilots for the 'Find your Talent' programme. The pilots will explore the means by which a rich cultural offer, that as a minimum represents participation in five hours of cultural activity per week, can eventually be made available to all children and young people.

Together, these policy developments represent a positive shift that is encouraging for anyone who believes in the value of creativity at the core of education. Of course, significant barriers remain that prevent many children and young people from realising their creative potential and developing a strong, creative sense of personal agency. However, in the context of these developments, those who are passionate about the role of creativity in education are hopefully more able to find ways of moving this agenda forwards.

11.3 What is creative learning?

'Creative learning develops our capacity for imaginative activity, leading to outcomes which are judged by appropriate observers to be original and of value.'

(D Spendlove, D Wyse, A Craft and J Hallgarten, *Creative Learning Definition: work in progress*, Private correspondence emerging from Documenting Creative Learning International Symposium held at University of Cambridge, April 2005)

When Creative Partnerships was established in 2002, it began to explore the intersections between creativity, culture and education, and the term 'creative learning' came to

stand as a shorthand description for this process. The term was used as a way of summing up Creative Partnerships' contribution to school change, curriculum development, and teaching and learning practices. While one phrase is always going to be guilty of ambiguity, Creative Partnerships believed that the term summed up its mission, significantly because of its attention to the learner, given that the programme has always been concerned to place the voice of the young person at the heart of its activities.

There is no single definition of the term 'creative learning' which has come to be accepted above all others. However, when we use the term within Creative Partnerships we would expect it to refer to the following characteristics, although acknowledging that there are other related elements that can usefully be added in certain contexts:

- it is long term and collaborative in nature
- it demands a joint commitment and shared vision, together with a willingness to embrace open-ended outcomes, challenge and risk
- it offers an opportunity to look at the world in new ways, to value difference and to experience new things
- it encourages creative, critical and reflective thinking and produces excited, enthusiastic, enquiry-driven learners

Creative learning can be different because:

- pupils are consulted at all stages of the planning – they are placed centre stage in the learning process
- school staff, creative professionals and young people take part together, as equals, in a process of imaginative enquiry. They collaborate, explore and learn together. Projects are journeys that include open-ended outcomes rather pre-defined products
- creative professionals with a broad range of expertise – artists, architects, web designers, chefs, gardeners, engineers and scientists – bring unique perspectives, ideas and skills to the learning experience
- creative professionals work as part of a team over a sustained period of time, rather than coming in to deliver a defined activity with minimal teacher involvement
- programmes focus on developing pupils' creative behaviour as well as wider outcomes. Artistic skills may be developed, but this is not the primary purpose
- creative learning is an opportunity to think broadly about learning cultures and the possibility of working with a wide range of people in the community and beyond

11.4 Creative Partnerships – a creative learning programme

Creative Partnerships is the Government's flagship creative learning programme, designed to develop the skills of young people across England, raising their aspirations and achievements and equipping them for their futures. This world-leading programme is helping to transform learning practice right across the curriculum.

We support thousands of innovative, long-term partnerships between schools and creative professionals. Working with Creative Partnerships, schools use creativity to address a range of issues and challenges. They see improvements in pupil behaviour and school performance.

This style of collaborative working inspires schools to deliver the curriculum through innovative teaching techniques. It encourages young people to challenge themselves in new ways, gaining confidence and playing a more active role in their learning.

By working in this way young people develop the skills they need to perform well, not only in examinations and extracurricular activities, but also in the workplace and wider society.

Embracing change as a positive aspect of education

As society changes, one of the greatest challenges children and young people have to face is managing these changes – changes in the social make up of communities, employment patterns, cultural and leisure options and the use of technology. We believe that one of the primary purposes of education is to prepare children and young people to manage these changes. To do so, schools have developed increasing levels of confidence and skill in constantly adapting and innovating to meet learners' needs, embracing change as a positive aspect of school life.

We believe that whatever changes come about in young people's lives, creative skills are key to success. Creative skills include:

- questioning
- making connections
- imagining possibilities
- exploring and expressing ideas
- reflecting critically on ideas, actions and outcomes

In addition to creative skills, creative attributes or qualities are equally important. These include:

- application and perseverance
- playfulness
- risk taking
- curiosity
- self-awareness

However society is shaped in the future, creative people will always be in demand with their ability to adapt, innovate and discover new ways of contributing to a sustainable economy and a well-functioning society.

What we believe

We believe that creativity is not a skill bound within the arts, but a wider ability to question, make connections, and take an innovative and imaginative approach to problem solving. These are skills that are demanded by today's employers. We also believe that connecting children and young people with a rich and diverse cultural offer – linking them to the work of the thousands of cultural organisations around the country who work with Creative Partnerships and to those others who are not yet involved with the programme – is of crucial importance in broadening horizons and opening up opportunities.

Our values

The work of Creative Partnerships is underpinned by a nationally agreed statement of values:

- **Question:** We challenge and relish being challenged, experimenting to find unexpected solutions
- **Connect:** We encourage a brave approach to collaboration and are relentlessly partnership spirited
- **Imagine:** We believe that the development of the individual imagination is a fundamental human right
- **Reflect:** We invest energy to ensure that learning never stops, so that creative experiences result in change with lasting, sustainable impact

How Creative Partnerships could change your school

Schools that work with creative professionals to support learning can transform the achievements of their young people and bring about whole school change.

Whole school change can be identified as a 'structural change in the thinking, organisational management and ethos of a school towards creative learning'. (Anna Cutler, Creative Partnerships Kent)

Some schools have a clear idea of the creative journey they want to embark on and how creative professionals can support this. Others know they are letting down a significant number of pupils and believe that working more creatively could help address this.

Depending on your investment of time and energy, your Creative Partnerships programme could be a catalyst for major changes in your school, or it could build on approaches already encouraged and practised. Partnership working can positively affect staff retention and morale, as well as fostering a cycle of improvement that includes the development of a more dynamic culture of learning.

Improving outcomes for children and young people

Creative Partnerships was established in 2002 and, up to July 2008, has worked with over 2,700 schools from the Foundation Stage to Key Stage 4 in areas of high deprivation across England.

Creative Partnerships programmes have consistently demonstrated that when schools foster creative skills and attributes in learners, those learners become more motivated and engaged, taking greater responsibility for their learning and playing a fuller role in the life of the school and of society. Creative Partnerships is fully committed to exploring new ways for children and young people to be involved as co-constructors of learning to maximise motivation, engagement and personal agency.

Ofsted reported very positively on the Creative Partnerships programme's impact:

'Schools offered evidence of improvement in achievement in areas such as literacy, numeracy and information and communication technology (ICT), which they associated with pupils' enjoyment in learning through Creative Partnerships programmes and their aim to develop thinking skills.

'Often the outcomes of programmes could be seen in changed attitudes and behaviours, and the demonstration of creative approaches to work. This represents a significant achievement. It included teachers who previously lacked belief in their own creativity and ability to inspire creativity in others, and pupils who were previously unconvinced by approaches to learning or the value of education.'

Creative Partnerships – Initiative and Impact, Ofsted, 2006

Creative Partnerships consistently demonstrates a range of positive outcomes for children and young people in relation to all five areas of the ***Every Child Matters*** agenda. For example, the focus on emotional well-being that characterises many programmes contributes to keeping children healthy and safe. The physical aspects of programmes that involve physical activity, such as dance or outdoor learning, contribute to the development of healthy lifestyles. Pupils' enjoyment of learning is well documented in evaluations of Creative Partnerships' programmes and this enjoyment commonly results in improved achievement, in both its broadest sense and formal attainment measures. Through encouraging learners to play a full role in the design of programmes, the habit of making a positive contribution is fostered at an early age and creative skills and attributes are increasingly recognised as the defining characteristics for economic and social well-being.

Other research projects have shown that:

- schools that work with Creative Partnerships improve their GCSE results faster than those that don't
- 7 out of 10 secondary headteachers say Creative Partnerships improves pupil behaviour
- Creative Partnerships increases parental engagement in children's learning, impacting positively on children's attainment levels

Section 12

Useful publications and resources

Numerous publications, reports and research reports considering a wide range of issues related to the development of creativity can be found at:
www.creative-partnerships.com/resources

Literature reviews

The following five publications will be of interest to schools, and can be accessed at:
www.creative-partnerships.com/literaturereviews

Arts in Education and Creativity

Mike Fleming, Durham University, May 2008

Offers an historical and theoretical overview of arts education over the last 120 years, its place in the English curriculum, and its relationship with creative learning and creativity education

Consulting Young People

Sara Bragg, Open University, March 2007

Highlights some of the reasons why young learners should be listened to, and explains how to go about it in a way that generates genuine dialogue and collaboration

The Cultural and Creative Industries

Justin O'Connor, Leeds University, November 2007

A history of the formation and definition of the creative sector. Delineates the sector's roots in cultural practice and reflects on more recent New Labour descriptions and uses of the creative industries

Rhetorics of Creativity

Shakuntala Banaji and Andrew Burn, with David Buckingham, Institute of Education, University of London, December 2006

An important and original report that surveys the core concept of creativity. It sets out an original way to disentangle the range and variety of theories and understandings of the concept

Whole School Change

Pat Thomson, Nottingham University, June 2007

A serious and robust review of change theory which should be of use to all practitioners and educators with ambitions to effect structural and systemic change

Other publications on creativity

The following publications will also be of interest:

All our futures: creativity, culture and education

NACCCE, DfES/DCMS, 1999

Summary of the report produced by the National Advisory Committee on Creative and Cultural Education

www.dfes.gov.uk

Creativity counts: emerging good practice in promoting creativity

Scottish Executive Education Department and HMIE, 2006

Identifies and analyses emerging good practice and provides advice on a range of issues and current practice in evaluating success in promoting creativity

www.ltscotland.org.uk/creativity

Creativity in education and learning: a guide for teachers and educators

Arthur Cropley, 2001

Looks at creativity in the context of education and considers just how creativity 'works' and how it can be encouraged

Creativity: flow and the psychology of discovery and invention

Mihaly Csikszentmihalyi, 1996

Drawing on interviews with creative people in every field and 30 years of research, Professor Mihaly Csikszentmihalyi uses his famous 'flow' theory to explain the creative process and shows how creativity can enrich us all

Creativity in schools

Anna Craft, 2005

Focuses on the challenges of fostering creativity in schools. Questions considered include: to what extent is creativity a tool; is creativity determined by its subject context; is there a universal concept of creativity or is it limited by its cultural specificity and how can teachers encourage students to evaluate the effect of their choices on others

*Developing creativity for learning in the primary school
– a practical guide for school leaders*

National College for School Leadership, 2004

www.ncsl.org.uk/publications

*Education Epidemic: Transforming secondary schools
through innovation networks*

David Hargreaves, Demos, 2003

www.demos.co.uk/files/educationepidemic.pdf

Expecting the Unexpected

Ofsted, 2003

Ofsted undertook a survey to identify good practice in the promotion of creativity in primary and secondary schools

www.ofsted.gov.uk

Futurelab

By bringing together the creative technical and educational communities, Futurelab is pioneering ways of using new technologies to transform the learning experience

www.futurelab.org.uk

Joinedupdesignforschools

John and Frances Sorrell, 2005

The fascinating story of how a charity joined up school children from all over Britain with some of the best designers in the world and put pupils in charge of improving their schools

www.thesorrellfoundation.com

*Nurturing Creativity in Young People,
DCMS/DfES by Paul Roberts, 2006*

A report to Government to inform future policy on creativity in young people www.culture.gov.uk

Out of our minds: learning to be creative

Ken Robinson, 2001

Dr Ken Robinson (Chairman of the committee responsible for the All Our Futures report on the future of education, 2000) asks why it is essential to promote and develop creativity and how it can be achieved

QCA: Creativity: Find it, promote it

This website has a number of materials to support teachers and learners, and a good list of further reading

www.ncaction.org.uk/creativity/resources.htm

The best of both worlds: developing successful partnerships between schools and the arts
Specialist Schools and Academies Trust, 2006

Aims to celebrate good practice and use it to provide some general guidelines for schools and arts practitioners that are seeking to develop creative, reflective and productive arts partnerships

The rise of the creative class
R Florida, 2002

Traces the growing role of creativity in the economy, predicting that in the future the creative class will determine how the workplace is organised, which companies will prosper or go bankrupt, and even which cities will thrive or wither