

# 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.

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## What is Creative Partnerships?

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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.

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## How to use this handbook

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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](http://www.creative-partnerships.com/es)
  - Change Schools: [www.creative-partnerships.com/cs](http://www.creative-partnerships.com/cs)
  - Schools of Creativity: [www.creative-partnerships.com/soc](http://www.creative-partnerships.com/soc)
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Section 1

# Schools of Creativity

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## 1.1 General description

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The Schools of Creativity programme builds on the best of Creative Partnerships current practice. It enables a select group of outstanding schools to engage in cutting-edge research and innovative outreach with other schools. The programme harnesses these schools' commitment to creativity and offers them a new role, based around innovation, leadership and influence, which builds on what they have already achieved. Schools of Creativity make up a national network that makes an important contribution to the ongoing development of the Creative Partnerships programme as a whole.

The first cohort of 30 Schools of Creativity (as at July 2008) includes nursery, primary, secondary and special schools. They are expected to hold the designation for three years.

### How the Schools of Creativity programme works

As well as developing innovative creative programmes in their own schools, Schools of Creativity provide leadership and support to a local network of schools and work at national level as an innovative and influential peer group that contributes to the development of teaching and learning.

They do this by:

- **developing practice – transforming their schools** through cutting-edge programmes and research within and across Schools of Creativity
- **influencing practice – helping to transform other schools** through innovative dissemination and partnership work with other schools
- **leading practice – helping to transform the education system** through a national network and a strategic role in the new national organisation, Creativity, Culture and Education, which manages the Creative Partnerships programme

The Creative Partnerships approach to developing a creative programme 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 needs based
- 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

The Schools of Creativity programme will develop innovative practice that might relate to:

- the role of leaders in developing a creative school and creative approaches to school leadership
- reforming and restructuring the curriculum
- the role of creativity in raising standards
- the personalised learning agenda and pupil voice
- the ways in which school staff teach and learn creatively
- the ways in which children are encouraged to learn creatively
- the ways in which spaces and other resources are used
- the ways in which external partners, especially from the creative and cultural sector, are involved in the life of the school
- sharing and developing practice across a network of schools
- family learning and community development – eg putting the creative school at the heart of the community

### Local profile, support and challenge

Creative Partnerships Area Delivery Organisations (ADOs) will help Schools of Creativity make links with other local schools and with schools elsewhere that may have common interests. There will be a focus on sharing practice between colleagues and taking a lead role in the development of the Creative Partnerships programme in the local area. Schools of Creativity will also receive support and challenge from a Creative Agent (at programme development level) and an external specialist consultant (at a whole school development level).

## National profile, support and challenge

Schools of Creativity will form a small and powerful national network with the ability to help shape the strategic direction of the Creative Partnerships Programme and influence education policy more generally.

To ensure coherence and maximise impact, the Schools of Creativity programme will be coordinated by the Creative Partnerships national office and will be led by the Director of Schools Programmes.

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## 1.2 Benefits

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Schools of Creativity receive the following benefits:

### Funding

Schools of Creativity will receive a grant of £20,000, which includes £15,000 towards programme costs and £5,000 towards creative agent fees. The school is required to make a cash contribution of £5,000, making a total annual programme budget of £25,000.

This funding will help creative practitioners and external partners to develop the creative programme 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 develop innovative practice.

### Creative Agent time

Schools of Creativity should contract Creative Agents for a minimum of 20 days over the academic year. These Creative Agents will also be part of the Creative Partnerships ADO's Creative Agent Team and will use five of these 20 days to attend team meetings, induction and development days, and to share practice with other Creative Agents and Creative Partnerships staff.

Your Creative Agent will work as a critical friend, helping your school and its wider network of schools to develop as a creative learning community. It is envisaged that Creative Agents will remain a partner to the School of Creativity for the entirety of the three-year programme, thereby enabling the development of a significant partnership, grounded in a deep knowledge of the school and its community. A Creative Agent working with a School of Creativity should also demonstrate the enhanced skills of a Lead Creative Agent (*see Section 1.8*).

Creative Agents will be selected by Schools of Creativity in association with Creative Partnerships. Your school may already be working with a Creative Agent and you may wish to continue this partnership, but as this is the start of a new programme with a different emphasis, it is important that your Creative Agent can bring a fresh perspective to your school. We are therefore suggesting that schools invite applications for this role and undertake a selection process that assesses candidates (including current Creative Agents if they wish to continue) against the Lead Creative Agent specification (*see Section 1.8*). If there is more than one School of Creativity in your area, you could also consider a joint Creative Agent recruitment process.

### **Additional support from specialist education consultants**

Each School of Creativity will be visited for one day each term by an external specialist consultant with extensive knowledge, skills and experience of schools and the education system. The consultant will have expertise in educational change, development and innovation and an understanding and a commitment to creative teaching and learning. The aim of this additional support is to look more broadly at issues relating to school leadership and management, and system-wide change.

Visits will involve observation of practice and conversations with headteachers and senior leaders, the Creative Partnerships Coordinator, other staff, Creative Agents, pupils, creative practitioners and other external partners as necessary.

The consultant's role will be to:

- support the management of whole school change and leadership development
- act as a critical friend for the whole school rather than just the Creative Partnerships Coordinator, and hence complement the role of the Creative Agent
- support the development of innovative practice by helping to identify the nature of the planned innovation, encouraging a disciplined approach and contributing to 'horizon scanning' – that is, looking outwards and being aware of other developments, so that the creative programme responds to national as well as local needs
- compare practice in the school against other Schools of Creativity and other schools
- support analysis, interrogation and the sharing of outcomes

- make links with national debates and developments
- provide a view on the potential to scale-up practice across the education system as a whole

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### 1.3 Commitments

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

#### A commitment to develop practice:

- to generate new ideas that support creative teaching, learning and partnership working and which help raise achievement
- to engage in project and programme monitoring and evaluation, using the Creative Partnerships *National Evaluation Framework*
- to participate in research programmes, often with the support of external researchers
- to undertake an annual whole-school self-assessment using the Creative School Development Framework and to link this to the school's SEF and school improvement plan
- to involve pupils as active partners in the planning, delivery and evaluation of your creative programme

#### A commitment to influence practice:

- to develop creative programmes in collaboration with other schools, the majority of which are likely to be in your local authority
- to establish new partnerships and share your learning with other schools and educators

#### A commitment to lead practice:

- to work nationally with other Schools of Creativity to influence the future development of the Creative Partnerships programme and the national policy for children and schools
- to connect with and contribute to the local Creative Partnerships programme

### A commitment to find time and capacity:

- to make a contribution towards programme costs, either from the school budget or from other sources, so that at least 25 per cent of the creative programme (£5,000) is funded by sources beyond Creative Partnerships. *Note that contributions cannot be in kind or consist of teacher time.* However, up to 10 per cent of programme expenditure will be allowed for supply cover for teachers (other than the Coordinator) involved in collaborative projects
- to ensure active support for the programme from the headteacher, senior leadership team and the school's governing body, demonstrated by regular participation in the programme in a leadership capacity, eg attendance at networking and review meetings
- to designate a Creative Partnerships Coordinator who is a member of the senior leadership team and has dedicated time to influence and make decisions. The anticipated **minimum** time commitment is anticipated to be the equivalent of 20 days each year, with adequate cover provided so that the Coordinator can be released to carry out their responsibilities >
- to establish a Creative Partnerships advisory group in the school, made up of teachers, other staff, Governors, parents, community members and pupils
- to allocate time for staff to plan, evaluate and reflect with your Creative Agent and all partners
- to act as the budget holder and distributor for the Creative Partnerships programme >
- to appoint a Creative Partnerships Governor to act as a main point of contact between the programme and the school's governing body
- to sign up to a partnership agreement signed by the headteacher, Chair of Governors and your school improvement partner

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

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

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## 1.4 Planning and evaluation

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### 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 following table lists the documents you will be required to use to plan and evaluate your School of Creativity 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.

*For further general guidance on how to use the forms listed overleaf, please refer to form A4: **Change Schools and Schools of Creativity – Planning and evaluation guidance.***

*You may also find it useful to look at:*

- **A1: Overview of planning and evaluation for the schools programme** – A document outlining 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**

*The forms are available on the Creative Partnerships website: [www.creative-partnerships.com/cs](http://www.creative-partnerships.com/cs)*

Name of form	Purpose
D1: National Evaluation framework	<ul style="list-style-type: none"> <li>• 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</li> </ul>
B1: The Creative School Development Framework: Guidance notes and descriptors	<ul style="list-style-type: none"> <li>• A diagnostic tool to help schools on their journey towards becoming a creative school</li> <li>• Used to determine the programme plan for the year and required for the first grant payment</li> <li>• The guidance notes and descriptors should be referred to when filling in the Self-assessment form B2</li> </ul>
B2: The Creative School Development Framework: Self-assessment form	<ul style="list-style-type: none"> <li>• Section 6 is the school's programme plan</li> <li>• Use is mandatory for Schools of Creativity</li> </ul>
C4: Project planning form	<ul style="list-style-type: none"> <li>• For recording the project plan, including all required numerical data and initial evaluation questions</li> <li>• Guidance for the use of this form is found at the start of the document and in document A4</li> </ul>
D2: Sample session recording form	<ul style="list-style-type: none"> <li>• For use at the end of each session for 10–15 minutes of reflection by all project participants</li> <li>• For optional use by creative practitioners and teachers; alternative methods may be used</li> <li>• 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</li> </ul>
D4: Evaluation mid-point conversations with young people, teachers and creative practitioners	<ul style="list-style-type: none"> <li>• Creative Agents should use this form in the middle of the project to record key points from three evaluative conversations, using the <i>National Evaluation Framework</i></li> <li>• Involves three conversations with each group, each lasting approximately 45 minutes</li> </ul>

*continued overleaf*

Name of form	Purpose
<b>D5: Evaluation end-point conversations</b>	<ul style="list-style-type: none"><li>• Creative Agents should use this form at the end of the project to record key points from conversations, using the National Evaluation Framework</li><li>• Involves three conversations with each group, each lasting approximately one hour</li></ul>
<b>C5: Project end form</b>	<ul style="list-style-type: none"><li>• Creative Agents should use this form at the end of a project as a final reflection on the project</li><li>• Records key points from their evaluative conversations with young people, teachers and creative practitioners involved in the project</li><li>• Includes final numerical and classificatory data</li><li>• Includes a final report, drawing on all previous project documentation and synthesised into an accessible format</li></ul>
<b>Budget form</b>	<ul style="list-style-type: none"><li>• A record of planned and actual income and expenditure</li></ul>

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## 1.5 Programme development

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The Schools of Creativity programme seeks to develop innovative practice in the school and also to lead and influence practice in other schools locally and nationally. For this to happen, your programme should be fully aligned with your school's long-term strategy for improvement.

### The Creative School Development Framework

In order to establish that strategic alignment, Schools of Creativity are required to participate in a self-assessment exercise using the *Creative School Development Framework*. This tool will help your school to identify developmental priorities for establishing a creative learning environment. Full details of how to complete the self-assessment exercise are given in the Creative School Development Framework guidance notes. Your Creative Agent will be familiar with the use of this resource.

### Your programme plan

When completed, Section 6 of the Creative School Development Framework represents your programme plan. This must be submitted to Creative Partnerships national office in order to release the first payment of 70 per cent of the Creative Partnerships contribution to your programme budget. For schools receiving £15,000 from Creative Partnerships towards their programme budgets and £5,000 to cover Creative Agent fees, £14,000 will be paid in this first instalment. The final payment of £6,000 will be payable to the school at the end of the year, on condition that all project evaluations and budget reports have been received in accordance with the agreed schedule.

### Programme management

Schools of Creativity is a national programme that involves a close relationship between schools and the Creative Partnerships national office. Programme management responsibilities are summarised in the table below.

<b>Creative Partnerships national office</b>	<b>Area Delivery Organisation (ADO)</b>	<b>School of Creativity</b>	<b>Creative Agent</b>
<ul style="list-style-type: none"> <li>• Offers a grant to School of Creativity for programme costs and Creative Agent fees</li> <li>• Sets payment conditions and schedule</li> <li>• Monitors payment conditions and releases grant payments</li> <li>• Receives final version of programme plans from Schools of Creativity</li> <li>• Signs off programme plans and releases grant payments</li> </ul>	<ul style="list-style-type: none"> <li>• Works with the School of Creativity to identify local school network, including selecting a small group of Enquiry Schools</li> <li>• Agrees how the School of Creativity will act as a resource for area Creative Partnerships team and other schools participating in the area programme</li> <li>• Supports School of Creativity to select a Creative Agent</li> <li>• Supports the Creative Agent as part of the area team</li> </ul>	<ul style="list-style-type: none"> <li>• Receives a grant for programme and Creative Agent fees from Creative Partnerships national office</li> <li>• Selects a Creative Agent with support of the ADO</li> <li>• Works with ADO to identify a local school network</li> <li>• Helps schools in the network to develop applications for the Enquiry School programme</li> <li>• Develops programme plans with advice and support from the Creative Agent</li> </ul>	<ul style="list-style-type: none"> <li>• Supports programme development in the School of Creativity and local school network</li> <li>• Engaged and paid by School of Creativity</li> <li>• Supported by ADO as part of the local Creative Agent team</li> <li>• Attends area team meetings and meetings with the national School of Creativity network where appropriate</li> </ul>

*continued overleaf*

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<b>Creative Partnerships national office</b>	<b>Area Delivery Organisation (ADO)</b>	<b>School of Creativity</b>	<b>Creative Agent</b>
<ul style="list-style-type: none"> <li>Facilitates a national network, including a national support programme for Schools of Creativity, in association with partners</li> <li>Takes a strategic overview of the programme, including regular visits to Schools of Creativity</li> <li>Determines national strategic priorities in consultation with national School of Creativity network and external stakeholders and partners (eg national agencies, Government departments, etc)</li> <li>Determines School of Creativity involvement in national research strategy</li> </ul>	<ul style="list-style-type: none"> <li>Member of the area team attends national School of Creativity network meetings where appropriate</li> </ul>	<ul style="list-style-type: none"> <li>Submits final versions of plans to Creative Partnerships national office to release grant payment</li> <li>Facilitates planning and development meetings with the local network of schools</li> <li>Agrees with the ADO how it will act as a resource for area Creative Partnerships team and other schools participating in the area programme</li> <li>Participates in meetings and other events with national Schools of Creativity network</li> <li>Receives additional support from external specialist consultant (one day each term)</li> </ul>	

## 1.6 Project delivery

Your programme plan will set out the key developmental priorities for the year. It will be the foundation from which you will develop projects aligned to the developmental needs of the school and geared towards generating innovative practice.

This process is likely to involve:

- identifying an area of need that is relevant to your school, but which can extend beyond the local context and be system wide
- looking outwards and being aware of other developments to locate this need in the wider context – ie ‘horizon scanning’
- agreeing the scope and scale of the proposed innovation: Is it near or far from existing practice? Large or small scale? Is your intention to produce incremental or radical change?
- finding external partners who can work collaboratively and introduce new ideas and approaches, and allocating sufficient time to build partnerships (for example, through a development day or a residential programme with partners)
- identifying an enquiry focus that will enable innovative practice to emerge
- providing a creative and experimental space (psychological as well as physical) in which new ideas can flourish in a disciplined context
- the active involvement and empowerment of – not just consultation with – pupils, staff, creative practitioners, families and the wider community
- analysing outcomes and system-wide relevance through evaluation and reflection
- sharing and questioning these outcomes within communities of practice (including the local network of schools, and the national Schools of Creativity network)

### Planning and evaluation

Creative Partnerships uses a standard system to plan and evaluate projects. This provides a framework for schools and their partners to plan projects systematically and efficiently. The planning and evaluation process is broken down into a number of stages.

### 1. The enquiry question

The enquiry question is the focal point for the development of the project. It should be agreed by all partners at the start of the planning process, although it may be modified as the project progresses, eg at the mid-point evaluation.

### 2. The anticipated learning outcomes

Having established the enquiry question, the next stage is to decide what the anticipated learning outcomes will be for pupils, teachers and creative practitioners. The Creative Partnerships evaluation framework asks partners to focus on three out of nine possible themes (listed in the *National Evaluation Framework*) that relate to the learning of pupils, teachers and creative practitioners. These themes are used across the whole Creative Partnerships programme. Themes can be combined in any number of ways to create a meaningful focus to the evaluation process for all participants. Similar or different themes might be identified for each group of participants. Pupils should be involved as far as possible at this stage, so they can play a full role in addressing their own learning needs and shaping the learning process.

### 3. Designing project activity

Having agreed the anticipated learning outcomes, the next task is to design the project activity that will lead to these outcomes. This is where the quality of the collaborative process between the creative practitioner and the teacher plays a key role in the project's success. Both professionals come to the partnership with knowledge, skills, experience and behaviours which, when combined in a positive collaborative relationship, can create innovative and powerful responses to learners' needs. This collaboration is further enhanced when young people participate in this planning process as equals.

### 4. Completing the project planning form and budget form

At this stage, partners will have sufficient information to complete the *Project planning form (C4)*, including the number of participants, curriculum areas and other data that Creative Partnerships needs for our database. This form should then be signed by the school's Creative Partnerships Coordinator and the Creative Agent, and then submitted to Creative Partnerships national office. (When the online project management system is established, the project planning form will be completed and submitted electronically to Creative Partnerships.)

The project *Budget form* should also be completed and submitted at this stage.

### 5. Session planning

Once the programme of activity has been designed and approved by Creative Partnerships national office, you should move on to the next stage, which is session planning. Both the planning and delivery of sessions should be collaborative processes, shared as widely as possible by the partners involved.

### 6. Continuous monitoring and review

Once project activity has started it is important that a process of continuous and collaborative reflection is established that involves pupils, teachers and practitioners. The *Sample session recording form (D2)* will help to structure conversations at the end of each session and focus participants' minds on the project's core purposes. These forms will be invaluable later as an aid to memory when evaluation conversations take place at the mid and end-point of the project. Alternative methods of recording end-of-session conversations may be used.

### 7. Mid-way evaluation conversations

A core principle of the Creative Partnerships approach to evaluation is that all groups of learners in a school – pupils, teachers and practitioners – make observations on their own learning and the learning of others. A range of perspectives on learning can then be compared and conclusions drawn about what is being learned. This process particularly helps pupils to become co-constructors of their learning – an important element in the development of creativity.

At the mid-point of the project, the Creative Agent will facilitate separate evaluation conversations with pupils, practitioners and teachers to see if the project is on track, whether the anticipated learning outcomes are being worked towards as planned, and whether everyone is happy with the delivery process. By comparing the three sets of responses, the Creative Agent can make judgements about the progress of the project and assess whether any adjustments need to be made. After liaising with the school's Creative Partnerships Coordinator, the Creative Agent will arrange appropriate meetings and make any necessary changes.

## 8. Final evaluation conversations

When all project activity is completed, the Creative Agent will facilitate another series of separate evaluation conversations with pupils, creative practitioners and teachers. These conversations will discover what learning has taken place for all three groups of learners, the partners' views on the quality of the delivery processes and an assessment of the distance travelled by the school as a result of the project. Each of these conversations should last about an hour.

Creative agents are required to exercise a considerable degree of skill and judgement in carrying out these conversations, using language and a questioning style that is appropriate for the age and ability of the pupils while maintaining a focus on the anticipated learning outcomes for the project. Evaluation conversations are carried out using a variety of creative methodologies and will eventually be recorded using the Creative Partnerships online system. While this is under development, paper-based systems will be used to record the detail of these conversations.

## 9. The project end form – including the summary report

The final task is for the Creative Agent and the school's Creative Partnerships Coordinator to complete the *Project end form (C5)* that will include the details required for monitoring. In the project summary section of the form, the views of project participants should be synthesised into a summary of:

- the project description
- the impact on the three groups of learners involved
- the quality of the delivery processes used in the project
- the distance travelled by the school as a result of the project

The summary should be readily accessible and a means by which a reader might quickly understand what the project is agreed to have achieved in the view of those involved in it.

The final project Budget form should be submitted to Creative Partnerships along with the Project end form. At the end of the year, when all programme planning and evaluation forms have been received and approved by Creative Partnerships, the final 30 per cent of the funding will be released to the school.

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## 1.7 Sharing learning, and influencing and leading practice

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Schools of Creativity are required not only to develop innovative practice in their own school, but also to influence and lead practice in other schools – at local and national level.

### Embedding practice within your school

Schools of Creativity have already demonstrated an established commitment to creative teaching and learning. Your creative programme should aim to further innovate and challenge accepted practice. There should be a high level of awareness of the programme across the whole school, and you should plan ways of sharing learning and encouraging a critique of practice across the staff team.

### Visitors

It is highly likely that colleagues who are interested in creative learning will wish to visit your school to find out more about the excellent practice being developed. Your school will become accustomed to managing levels of interest, but it is important that you balance receiving guests with visiting other schools yourself to learn from others.

You may wish to hold regular open days and other events which take a structured approach to enabling visitors to engage with practice. Or you might want to develop reciprocal arrangements with other Schools of Creativity who share your needs and interests.

### Local networking

Schools of Creativity are required to support a local network of schools that will be identified in association with your ADO. This network may include schools participating in other strands of the Creative Partnerships programme and schools currently not involved in the Creative Partnerships programme. These schools may be interested in joining the programme and Schools of Creativity can offer advice and support (eg assisting schools with Enquiry School applications). You should schedule regular meetings with this network of schools to share experiences, offer support and advice, and challenge where appropriate.

You should also meet regularly with other Schools of Creativity in your area and representatives from the ADO to plan how you will act as a resource for the area programme as a whole. For example, Schools of Creativity headteachers

may be invited to join local steering groups and selection panels and serve on the board of their ADO. Your school will also be involved in other 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.

### National networking

It is envisaged that the Schools of Creativity group will develop into a community of practice that can:

- contribute to the development of the Creative Partnerships programme as a whole and inform the direction and leadership of the new national organisation that manages Creative Partnerships programmes – Creativity, Culture and Education
- take a national lead to champion and support creative teaching and learning in all schools by developing a distinctive and powerful voice that can form opinions, comment on key issues and engage in national debates

To do this, the group will meet and network regularly, as a whole group and in thematic and geographical subgroups. National networking events will be jointly organised by Creative Partnerships national office and representatives of the Schools of Creativity group themselves. They will give schools the opportunity to:

- share plans
- identify emerging themes
- make links with schools with common interests
- engage in discussion with representatives from national bodies and stakeholder groups

Colleagues may also visit and collaborate with other Schools of Creativity. It is also planned that opportunities for virtual networking will be available via the Creative Partnerships website.

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## 1.8 Lead Creative Agents

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It is essential that Creative Agents attached to Schools of Creativity have the enhanced skills of a Lead Creative Agent.

In addition to the Creative Agent Service Specification and the ability to operate confidently across the competencies outlined in the Creative Agent Competency Framework, it is desirable that a Lead Creative Agent should be a creative professional with at least two years' experience of working with schools in an external support and advisory capacity, either as a Creative Partnerships Creative Agent or in a similar role.

Lead Creative Agents should have a high level of knowledge and skills to support the school in its role to innovate, influence and lead practice both locally and nationally, so that the Schools of Creativity group can become a powerful lever for transforming schools and the education system.

They should strongly model the Creative Partnerships values of questioning, connecting, imagining and reflecting. The questioning role is particularly important for a School of Creativity.

Lead Creative Agents should:

- have a deep knowledge and experience of school change, leadership, and teaching and learning across the curriculum to be able to offer the necessary support and challenge
- have extensive knowledge of the creative and cultural sector locally, nationally and, ideally, internationally
- be able to develop long-term partnerships, working closely with school leaders, strategic partners and stakeholders
- have a high degree of understanding of reflective practice and enquiry-based learning
- understand the role of pupils as co-constructors of learning and of child-centred learning

Lead Creative Agents should be able to:

- look beyond the school and contribute to shifting learning from rapid change in schools, outwards to the system as a whole
- make use of the Creative Partnerships National Evaluation Framework
- facilitate the active involvement of partner schools in the use of a broad range of evaluation methodologies

Lead Creative Agents should function as a critical friend and 'constructive irritant' to enable a school to push their creative thinking and practice further. This will encourage the school to become a risk-taking environment, led by the needs and interests of learners, continually renewed by new partners, new experiences and new ways of working.

The principal function of the Lead Creative Agent is to support and challenge the school to:

- generate new ideas and develop innovative practice that is disciplined and has a clear sense of purpose and value beyond the School of Creativity itself
- seek out collaboration and engage dynamically in partnerships with a wide range of creative partners who can explore new ideas and ways of working, extending existing thought and practice
- sensitively and appropriately introduce new and possibly contentious ideas that push schools out of their comfort zone, challenging and questioning established practice
- provide leadership and facilitate the development of creative programmes with a designated local network of schools
- ensure the creative programme retains its focus on the agreed areas of enquiry and support a cycle of action and reflection to analyse and refine the enquiry focus
- share learning more widely and become a resource for the area Creative Partnerships programme and other local schools interested in creativity
- lead and influence practice as part of a national networked learning community
- advocate for embedding creative teaching and learning methodologies to key partners of influence across the education system

In addition to team activities outlined in the Creative Agent Service Specification, Lead Creative Agents will attend national Schools of Creativity events and meetings where appropriate. They may also be offered specific training and development opportunities.

Schools of Creativity will receive a grant from Creative Partnerships National Office to cover Creative Agent fees as well as a programme budget. The Lead Creative Agent will be engaged and paid by the School of Creativity at an agreed rate.

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.

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## 2.1 Key functions

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### 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

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## 3:1 What is a Creative Agent?

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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

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## 4.2 Creative practitioner competencies and qualities

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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

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## 5.1 Principles

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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.

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## 5.2 Practicalities

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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](http://hbr.nya.org.uk)*

Section 6

# School staff and the school community

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## 6.1 Leadership and the senior leadership team

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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)*.

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## 6.2 School Governors

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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.

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### 6.3 Creative Partnerships advisory groups

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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

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### 6.4 Involving parents and community members

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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

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## 7.1 The local authority

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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.

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## 7.2 School advisers and school improvement partners

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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.

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### 7.3 Ofsted

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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

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

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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. >**

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## 8.2 How Creative Partnerships funding should be used

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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.

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

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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>*

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### 8.4 Using the budget form

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#### 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

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## 9.1: Safeguarding children and young people

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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.

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## 9.2 Photographs and permissions

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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. >

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### 9.3 Health and safety, and risk assessment

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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.

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### 9.4 Complaints

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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

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## 10.1 Knowledge sharing

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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](http://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](http://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.

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### 10.3 Branding and house style

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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/aboutcpl/financeLogos](http://www.creative-partnerships.com/aboutcpl/financeLogos)

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

[www.creative-partnerships.com/aboutcpl/brandguidelines\\_06](http://www.creative-partnerships.com/aboutcpl/brandguidelines_06)

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

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## 10.4 Intellectual property rights

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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

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## 11.1 What is creativity?

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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?

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## 11.2 Creativity in the educational context

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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.

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### 11.3 What is creative learning?

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'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

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## 11.4 Creative Partnerships – a creative learning programme

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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](http://www.creative-partnerships.com/resources)

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## Literature reviews

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The following five publications will be of interest to schools, and can be accessed at:

[www.creative-partnerships.com/literaturereviews](http://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

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### Other publications on creativity

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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](http://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](http://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](http://www.ncsl.org.uk/publications)

*Education Epidemic: Transforming secondary schools through innovation networks*  
David Hargreaves, Demos, 2003  
[www.demos.co.uk/files/educationepidemic.pdf](http://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](http://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](http://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](http://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](http://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](http://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