

Planning and evaluation guidance

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1. Introduction

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

Why the Planning and Evaluation Framework has been developed

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

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

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

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

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

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

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

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

2. Roles and responsibilities

Creative Agents

Creative Agents should oversee and manage the use of the Planning and Evaluation Framework in schools and will receive training in how to do this. Working closely with Creative Partnerships school coordinators they are responsible for:

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

Teachers and school staff

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

Creative Practitioners

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

Young People

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

3. Planning and evaluating your project

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

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

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

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

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

Each Enquiry School is assigned a Creative Agent who will spend six days during the year-long project facilitating project development and reflective practice with the school. The Creative Agent’s tasks in relation to evaluation can be broken down as follows.

1	The detail of each project and its focus for enquiry is agreed through consulting with school staff, pupils and practitioners.
2	The Creative Agent facilitates completion of the Project Planning Form which includes the key evaluation questions to be answered by pupils, teachers and creative practitioners.
3	As the project progresses, end of session reviews are used to ensure that the project is kept ‘on track’ and that the learning arising from projects is captured.
4	At the end of the project the Creative Agent facilitates three separate interviews lasting about 1 hour each with pupils, teachers and creative practitioners. Responses are recorded using the evaluation forms on the CPPD.

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

Some of the time allocated to the stages above is integral to the planning and development of the project idea. It is estimated that the total time that should be allocated by Creative Agents for evaluating each Enquiry School project will be the equivalent of approximately one day's work.

The first stage of the process: the project planning form

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

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

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

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

The evaluation conversations – end-point of the project

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

1. At the end of each project a conversation should take place between the Creative Agent and the teachers involved in the project which asks:
 - A. Three questions about young people's learning focussing on their:
 - 1) Attitude to learning
 - 2) Creative skill development
 - 3) Pupils formal attainment across and beyond the curriculum.
 - B. A question about the teachers' learning
 - C. A question about practitioners' learning
 - D. The input, process and quality questions
 - E. The distance travelled questions
2. A similar conversation should take place between the Creative Agent and the practitioners involved in the project using the same set of questions.
3. Finally a conversation should take place between the Creative Agent and the young people, (or a sample) involved in the project using the same set of questions.

Each conversation should take around an hour.

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

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

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

Numbers and classifiers

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

locations around the country or that pull together a number of projects by theme using our classifiers and project descriptions.

The five sections of the evaluation model

The five sections of the evaluation model reflect the priorities set out in Creative Partnerships' national aims together with a focus on quality assurance (see Appendix 1 for a full list of questions).

Section A - The project's impact on the learning of young people

Section A has three areas of focus. The first is centred around the question 'What have been the key impacts on young people's attitude to learning?' and seeks to find out whether the project has had an impact on how pupils approach their learning within and beyond the project. An assessment should be made in this section whether pupils are more motivated and enjoying learning as a result of involvement in the project and whether their social and emotional well-being has been enhanced, including their capacity to work collaboratively with others.

The second focus area is young people's creative skill development. Here it should be established whether there have been any gains in their ability to:

- identify and solve problems
- develop, refine and communicate ideas
- take risks with their thinking
- work as co-constructors of learning with other young people, teachers and practitioners
- reflect on their learning and improve it

The third focus area for young people's learning is on attainment across and beyond the formal curriculum. An assessment should be made whether there have been any measurable gains in attainment in subject areas as a direct result of project activity or whether there have been any other gains in relation to the 'wider curriculum'.

Through looking specifically on these three aspects of young people's learning it is hoped that a clearer focus might be maintained on the original enquiry question at the core of the project as well as identifying specific impacts arising from projects.

Section B - The project's impact on the learning of teachers and school staff

This section asks a broad question about teacher learning and the learning of other school staff involved in projects. Discussion might include, for example, consideration of whether the project has impacted on the ability of staff to solve problems, develop imaginative approaches to teaching and learning, take risks, reflect on their learning and develop positive relationships with pupils. An important element of this approach to evaluation is the gathering of pupils' opinions about their teachers' learning. Enabling a dialogue between

teachers and pupils about everyone's role in the project as a learner is central to the Creative Partnerships approach.

Section C- The project's impact on the learning of creative practitioners

Exploring the 'everyone as a learner' theme further, this section focuses on the learning of creative practitioners involved with the project. It is important that practitioners model the reflective process alongside teachers throughout project activity and share what they are learning with teachers and young people.

Section D – Input, process and quality

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

Asking Section D questions at the end of the project will provide a check as to whether quality processes have been employed by all partners in the delivery of the project.

Section E – Distance travelled and sustainability

Section E asks six questions about the distance travelled as a result of the project and the impact of the project on the school's approach to developing creativity. There is also space in this section to record unexpected outcomes that have value. Section E should be completed at the end of the project, primarily by school staff with the support of the Creative Agent, taking into consideration where appropriate, the views of young people. The table below illustrates the types of prompts that might be used to facilitate discussion around the six questions.

4. Recording data and reporting

The planning and evaluation process is recorded online on the Creative Partnerships Projects Database (CPPD). The forms to be completed are:

- Project planning form
- Project end form
- Budget form
- Project evaluation form – end-point
- Session recording form – (this is optional and is not completed on the CPPD. It is up to you whether or not you adapt it according to your own circumstances)

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

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

Appendix 1 – Evaluation model

A	THE LEARNING OF YOUNG PEOPLE
A1	What have been the key impacts on young people’s attitude to learning?
A2	What have been the key impacts on young people’s creative skill development?
A3	What have been the key areas of impact on young people’s attainment in subject areas and beyond subjects?
B	THE LEARNING OF TEACHERS AND SCHOOL STAFF
B1	What have been the key impacts on the learning of teachers and other school staff?
C	THE LEARNING OF CREATIVE PRACTITIONERS
C1	What have been the key impacts on the learning of creative practitioners?
D	INPUT, PROCESS AND QUALITY – please assess the quality of:
D1	<p>The project idea</p> <p>Has the project been designed to address key issues in the School Improvement/Development Plan (SIP/SDP), School Evaluation Form (SEF), Ofsted report or Creative School Development Framework (CSDF)?</p> <p>Has the project provided a sufficient level of challenge to everyone involved?</p>
D2	<p>The ability of the creative practitioner to communicate effectively with both teachers and young people</p> <p>Has communication throughout the project been professionally managed by the creative practitioners between young people, teachers and the creative practitioners?</p>
D3	<p>The language/professional vocabulary, skills, qualities, values and resources contributed by the practitioners</p> <p>How has young people’s learning been enhanced by the use of the creative practitioner’s use of professional vocabulary?</p> <p>What skills, qualities, values and resources did the practitioners bring to the partnership that made a recognisable difference to participants’ experience and learning?</p> <p>In what ways did the practitioner demonstrate excellence and inspirational qualities?</p>
D4	<p>The organisational arrangements – timekeeping, conduct of meetings, the provision of appropriate pastoral care and due attention to safeguarding young people.</p> <p>How satisfied were you with the standard of organisational arrangements: timekeeping, conduct of meetings and general professionalism?</p> <p>Was an appropriately safe and caring learning environment provided which ensured that young people were given appropriate advice and support?</p> <p>How effective were the arrangements to promote and safeguard the welfare and protection of young people?</p>
D5	<p>The relationship building and communication between all project partners and practitioners</p> <p>How satisfied were you with the quality of relationship building that took place throughout the project between practitioners, teachers and young people?</p> <p>Were relationships developed in such a way that they contributed to positive</p>

	outcomes and led to high standards of behaviour?
D6	The collaboration – was it a joint project, equally authored, owned and driven? How satisfied were you with the quality of collaboration throughout the project? Did any one party dominate processes and practice, or was this a joint project equally authored, owned and driven by everyone involved?
D7	The young people’s involvement as co-constructors of learning Were young people involved as co-constructors of learning? Were they involved in identifying learning needs, shaping the direction and content of the project and evaluating its outcomes on an appropriate basis alongside adults?
E	DISTANCE TRAVELLED AND SUSTAINABILITY
E1	Was the enquiry question at the heart of the project and was it answered? What further questions have emerged? Please ensure careful attention is given to the specific details of the question and record whether any additional areas of enquiry arising during the project have been addressed.
E2	Were there any unexpected outcomes from this project? Record both positive and negative unexpected outcomes and the learning arising from these.
E3	How has the project helped the school develop sustainable and embedded creative learning? Consider the impacts arising from the project in relation to the long-term developmental needs of the school identified in the CSDF self-assessment processes.
E4	In what ways did the project make a specific contribution to the Every Child Matters outcomes?
E5	What would you do differently next time? Please record specific rather than general recommendations.
E6	What do you intend to do next? Please record specific actions or recommendations.

Appendix 2 – Definitions of Arts Council artforms

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

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

1 Combined arts

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

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

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

Key words: participatory, participants, workshop.

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

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

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

Key words: festival, celebration

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

Key words: sound, technology, space.

Other Combined Arts

2 Dance

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

Key words: ballet, classical.

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

Key words: participants, amateur, workshop.

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

Key words: modern, contemporary, movement

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

Key words: young people, youth, dance

Other Dance

3 Theatre and drama

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

Key words: cabaret, variety, comedy, speciality act

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

Key words: children, young people

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

Key words: classic, classical, pre-war

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

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

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

Key words: community, created, participants, devised.

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

Key words: contemporary, post-war

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

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

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

Key words: mime, physical, wordless

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

Key words: musicals, music theatre

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

Key words: new

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

Key words: Christmas, spectacular, family entertainment

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

Key words: puppet

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

Key words: outdoors, street

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

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

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

Key words: translation, foreign languages

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

Key words: youth, young people

Other theatre and drama

4 Literature

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

Key words: live, performance

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

Key words: poetry, rhyme, blank verse

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

Key words: creative writing, prose, fiction

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

Key words: creative writing, factual, non-fiction

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

Key words: publish

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

Key words: reminiscence, memory, biography

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

Key words: storytelling

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

Key words: Translation

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

Key words: young people, young writers

Other literature

5 Music

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

Key words: brass band, silver band, arrangement

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

Key words: chamber, ensemble, quartets, trios etc

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

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

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

Key words: orchestra, symphony.

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

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

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

Key words: classical, new, contemporary, experimental.

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

Key words: rock, pop, urban.

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

Key words: period instrument, early.

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

Key words: experimental, electronic, new technology

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

Key words: jazz, improvisation

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

Key words: production, opera.

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

Key words: traditional, folk, roots.

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

Key words: international, non-western.

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

Key words: young people.

Other music

6 Visual arts

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

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

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

Key words: art, design, built environment.

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

Key words: craft, design, maker.

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

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

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

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

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

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

Key words: graphic, drawing, painting, illustrating

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

Key words: live

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

Key words: film, video, moving image, technology

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

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

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

Key words: photography, camera, image.

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

Key words: public art

Other visual art