

Guidance for forms

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1. Overview of the Schools of Creativity Framework

Creative Partnerships is delivered around a national framework which includes three distinct schools programmes that build on key Ofsted's recommendations. Please refer to the Creative Partnerships website for further information and research around the three programme strands. The framework builds on learning gained from implementing Creative Partnerships' first national evaluation framework and simplifies processes so that the use of the framework becomes realistically achievable across the Creative Partnerships programme. The revised framework has been produced by in response to recommendations made by Oxford Brookes University, who are carrying out a three-year audit of evaluation practice across Creative Partnerships.

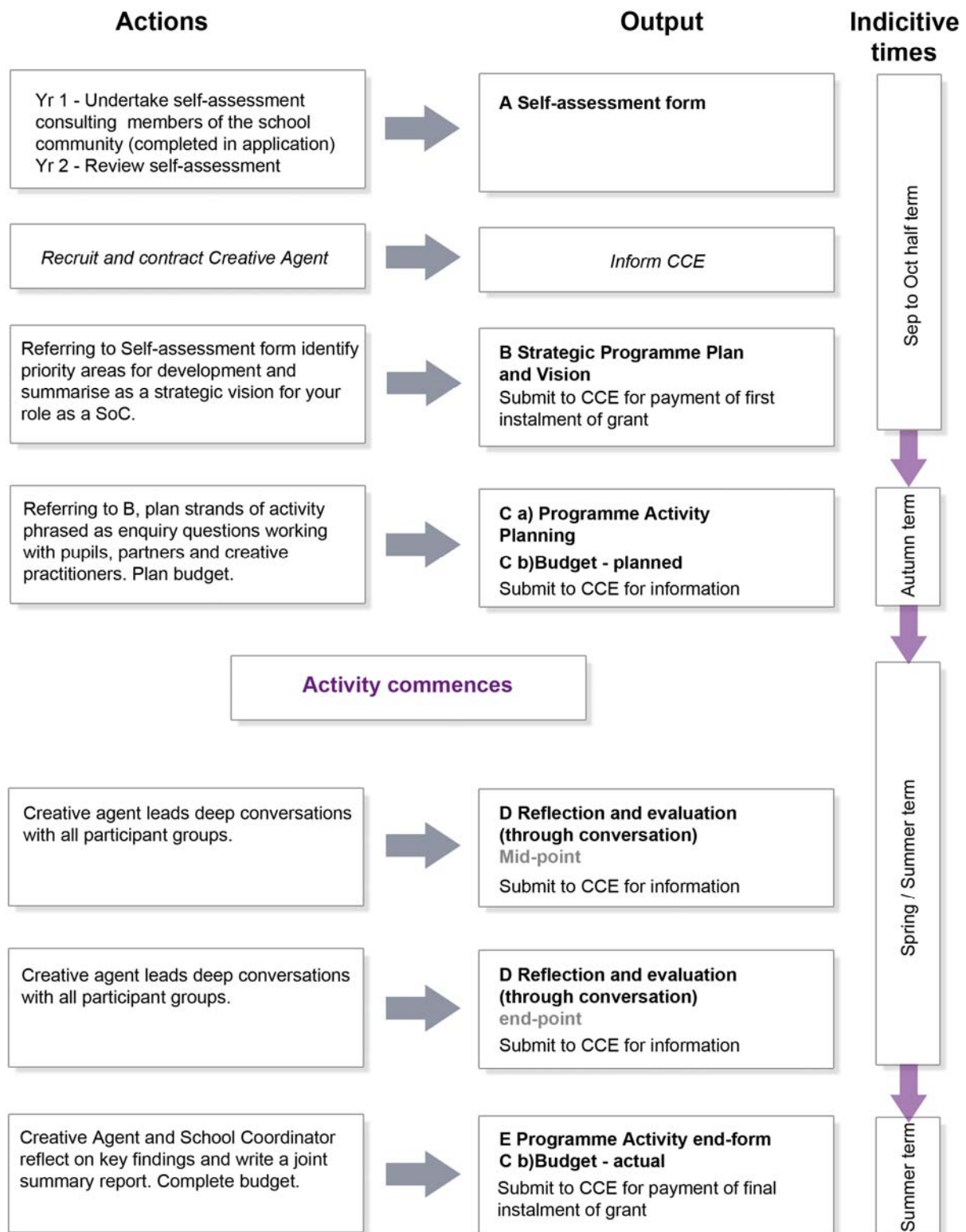
It is important that the process of dialogue, planning and activity takes place in a collaborative and creative manner, involving all partners in the decision making process at each stage. The results of this collaborative approach are recorded and summarised in the School of Creativity Framework paperwork. The emphasis and focus should be placed on the approach taken to planning an effective and strategic programme of work. Discussions, consultation and conversations will all take place in different ways and with different people. It is the outcomes from these open, collaborative approaches that should be recorded and should inform the completion of the forms within the School of Creativity Framework. The completion of the paperwork should not drive the process.

As a designated School of Creativity, you are able to test and explore innovations in creative learning and teaching within your school and local network as well as nationally through a programme of opportunities developed by CCE. For this reason, you do not require authorisation from CCE to start the delivery of your programme of work, apart from satisfying the payment requirements stipulated within your grant offer. However, in order for us to develop a bank of knowledge about the programme to share with colleagues and key stakeholders, we do require submission of information at key points throughout the programme. Please note that release of

funding to schools will be contingent on compliance with the conditions in your grant offer, which includes submission of all planning, evaluation and monitoring and budget forms.

Please note that the forms within the school of creativity framework cover the minimum information that we need to account for the programme. Please fill in all of the sections provided, using your best judgement. However if the forms do not give you the space to convey what you need to us then please do augment the forms so that they are more appropriate and fitting for your needs.

Overview of Schools of Creativity Framework



2. Guide to completing forms

A. Self-assessment form

Context

In our work with schools, we have found that creativity is sometimes viewed as a complex subject that is 'hard to pin down'. Experience has taught us that when schools use the self assessment form to analyse the ways in which they are developing effective contexts for creative learning, a greater sense of clarity and purpose is achieved. Creative Partnerships does not seek to be prescriptive about developing contexts for effective creative learning. Schools develop their own perspectives based on years of experience and understanding of their individual contexts and it is important that this is respected. The aspects of the 'creative school' that feature in the self assessment framework have been identified across Creative Partnerships schools over many years of practical engagement and are offered as a reference point for your thinking. The Schools of Creativity programme is a diverse programme and schools vary in character. You may therefore feel that some sections are not as relevant for your particular context as they will be for others. We ask that you use your professional judgement to reflect on the issues that are most relevant to your school.

It is the responsibility of the Senior Leadership Team within partner schools to ensure the self-assessment is carried out. It is recommended that schools involve as many members of the school community as possible in the self-assessment process. Many schools have found it useful to do this as part of a staff training session, thereby helping staff fully understand the full nature of involvement in the Creative Partnerships programme. As the process becomes more familiar to schools, we would expect this self-assessment to become an integral part of their internal planning cycle linked to the development of School Improvement Plan and the SEF. We ask you to keep these files on record to measure your progress each year, a revised version also forms part of the annual return of data to CCE. Over the period of your involvement with the Schools of Creativity programme these completed forms will provide an important record of your progress. Both cohorts of schools in the programme will have now undertaken an in depth self assessment. This formed the

first stage of the 08 /09 programme and formed part of the application and selection process for the second cohort. Both cohorts should revisit and revise their self assessment on a rolling basis.

How to fill in the form

The form is split into five sections:

Section 1 Leadership and ethos

Section 2 Curriculum development and delivery

Section 3 Teaching and learning

Section 4 Staff learning and development

Section 5 Environment and resources

A number of methods can be used for carrying out the self-assessment including discussion groups using the form either printed out or as an electronic Word document on an interactive whiteboard as a reference point. Creative Agents will receive training in methods of delivering practical creative workshops that can engage a number of members of the school community. Holding a participatory event that gathers a range of opinions from all members of the school may be a good starting point for your self-assessment exercise.

An informed and objective judgement should be made about where your school fits on the development scale for each of the areas; indicating if you are beginning, progressing or exemplary. It is important that a genuine and accurate judgement is made as by doing this, clear areas for further work and focus will be identified. Analysis of this self-assessment will form the basis for the school's School of Creativity strategic programme plan and vision which in turn forms the foundation for programme activity planning. By carrying out this thorough diagnostic process you will be able to establish a clear focus for the programme and a highly individualised approach, matching school needs to anticipated outcomes. This is the means by which Creative Partnerships develops a truly needs-based approach with schools.

B Strategic Programme Plan and Vision

Context

The strategic programme plan and vision document is key in identifying and laying out what your priorities and ambitions are as a School of Creativity, based on a gap analysis of the self assessment and taking other factors into account such as local need and partnership / network development.

How to fill in the form

Section 2 Strategic Programme Plan

Having worked through the 5 sections of the self assessment form you should consider how the priority areas for development can be included in a strategic programme plan. You do not need to cover every area of the 5 sections of the self assessment form, just those that are most pertinent to your development and vision as a School of Creativity. The table allows you to capture at a glance headline objectives, related back to your own schools targets and planning documents. There is an opportunity to cover how you will work with your network or learning community to share and disseminate your practice or set up joint working groups.

Section 3 Strategic Vision

The next step is to think about your schools vision for being a School of Creativity, capturing the main aspirations and objectives in a succinct summary paragraph. This statement will be used as an easy way to share information about Schools of Creativity with other partners and should therefore be something that you are happy to be used publically. It is important that whilst completing the form, that you think about how you will ensure that the planning and delivery processes are collaborative and result in shared ownership across the school community, ensuring that young people are included in these processes as equal partners.

C Programme activity planning

Context

The programme activity planning stage should be used to plan and understand how a programme of work, made up of between one to three separate strands of enquiry, delivers against the strategic vision and ambitions as laid out in your strategic programme plan and vision. This provides a clear path of understanding how the work will help you achieve your strategic aspirations. The programme activity planning form, C a), captures this information on two levels:

1. Recording the basic details (e.g. key contacts, numbers of participants, curriculum focus etc) which we are required to collect to meet the terms of our public sector funding agreement
2. Encouraging partners to set out the specific details of the enquiry question at the core of the programme, together with details of the anticipated learning outcomes for teachers, creative practitioners and pupils in order for a consistent and robust ongoing evaluation of the impact of the programme.

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 the programme activity. The 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.

Devising an appropriate programme budget is an integral part of the planning stage and should not be undertaken in isolation. With the support and guidance of your creative agent, you should make informed judgements about the appropriate level of spend on individual practitioner's fees and associated costs. Creative Partnerships funding should be used principally to pay for Creative Practitioners time, with the emphasis on developing long term, deep relationships between practitioner and school. For further information and guidance about the recruitment and commissioning of creative practitioners, please refer to the Creative Practitioners

section of the Schools of Creativity handbook which is available to download from the website.

Schools of creativity do not have to seek permission from CCE to develop and deliver their programme of activity, following the successful submission of their strategic programme plan and vision. Support and guidance is available from the CCE Schools of Creativity Manager and Coordinator. Schools of Creativity may also wish to have strategic conversations with their local Creative Partnerships Area Delivery Organisation (ADO), local authority or other partners to align or embed their programme of work into a localised context.

How to fill in the form

C a) The programme activity planning process should be undertaken as a collaborative partnership between your school, your Creative Agent and your creative partner(s). While all participants should be involved in working through this framework as you plan and evaluate the programme, you should decide at the start of the programme who will be responsible for actually filling it in and submitting it. We would recommend your Creative Agent is responsible for this at the start and the lead teacher on the programme is responsible for this at the end of the programme. Begin to fill out these forms at the beginning of the planning process, and treat them as working documents, making revisions and updates as necessary. Towards the end of the planning stage when plans have a more concrete form, you should ensure that every question in this form and the planned budget in C b) are completed before submitting it to CCE for information. The programme activity planning form is divided into five sections.

Section 1 Basic details

Section 2 Area(s) of enquiry

Section 3 Evaluation quality and impact

Section 4 Numbers and Classifiers – Planned

Section 5 Checklist

Section 2 Area(s) of Enquiry

The strategic programme plan has identified the strategic aims for your programme. It may be more appropriate to undertake a series of smaller interventions, as stepping stones to approaching the overall aims, or one large intervention. In order to encourage reflective and evaluative practice, these should be phrased as enquiry questions. These now need to be translated into strands of activity which will test out innovative creative approaches to achieving these aims. We would expect to see no more than three areas of enquiry within one programme year. Section 2 of the form has deliberately been left fairly open so that you can plan and record the best combination of activity for your school and needs. Therefore, only one programme activity form should be completed per year which should capture all of your planning. Where there is more than one area of enquiry, they should be recorded in the same box and referenced accordingly. This allows a holistic overview to your programme to be built up so that the work is viewed as a programme of activity as opposed to a series of independent projects.

When completing this section don't forget to think about the following key points:

- Will the activity encourage more parents, family and community members to visit the school to see young people's work at school assemblies, performances, exhibitions?
- Will any parents, family members or community members be actively involved in the activity?
- Why and how have the creative practitioners been selected?
- What unique offer do they bring? Why were their skills most appropriate in investigating this enquiry question with you?

Section 3 Evaluating quality and impact (Section A – C)

This part of the form asks you to indicate which learning theme you will be focusing on for each participant group involved in the enquiry i.e. young people, teachers and creative practitioners. There are nine learning themes available to choose from. These themes are consistent across the three participant groups but are worded differently for each to make them relevant and appropriate. Evidence should be

gathered on a continuous basis and could consist of journal extracts; drawings, diagrams, meeting notes; teacher, pupil and practitioner observations; photos; formal attainment data etc.

Section 3 Evaluating quality and impact (Section D)

This part of the form should be used as a quality assurance checklist to ensure that the best possible planning and thinking has gone into the programme.

Section 4 Numbers and Classifiers – planned

Evaluation is different to monitoring. We also need to track outputs from our programmes through the collection of classifiers and numbers. Section 4 provides space for you to record the number of individuals and sessions, and to classify activity according to which national curriculum subjects and which artforms or areas of creative practice are being covered in each of the areas of enquiry.

C b) The budget spreadsheet form contains two worksheets, a planned and an actual budget summary. At this stage you should complete the planned budget summary entering the planned costs for creative practitioners, resources, materials etc.

D Reflection and evaluation (through conversation)

Context

One main learning theme for each participant group should have been identified at the start of each enquiry to sharpen the enquiry focus and should be concentrated upon during the evaluation process. Creative Agents will gather views from each participant group about each of the themes through a series of probing ‘deep’ conversations. Deep conversations should last about half an hour each and should take place at both the mid way and the end point stage. Each learning theme needs to be addressed by each of the three groups. For example: a conversation should take place between the Creative Agent and the teachers involved in the enquiry which asks:

- A. the learning theme focus question about young people learning;
- B. the learning theme focus question about the teachers’ own learning;

- C. the learning theme focus question about practitioner learning;
- D. the input, process and quality questions; and
- E. the distance travelled questions (asked only at the end of the programme).

A conversation should take place between the Creative Agent and the practitioners involved in the enquiry using the same set of questions. Finally a conversation should take place between the Creative Agent and the young people, or a sample of the young people involved in the enquiry using the same set of questions. This process generates the ability to triangulate the responses from each group and identify consistency or discrepancy in the opinions about the learning that has occurred.

It is the creative agent's roles to summarise and synthesise the three different sets of opinions in each section into one final judgement. Scores using the attitudinal scale should be averaged out accordingly and where there is a large discrepancy or difference of opinion, this should be recorded in the notes section provided.

The tailoring of specific questions and clear learning goals for young people, teachers and practitioners provides a clear route for evaluation of the enquiry activity and in turn, the overall programme. We ask that these sets of questions are asked both at a mid-point and at the end of the enquiry activity and recorded using the reflection and evaluation forms. The mid point findings will be formative, helping to inform the direction of the second half of the project. The end point findings will be both summative, in terms of making judgements of impact on learners, and formative, in terms of determining next steps for all those involved. This model of ongoing, embedded reflection and evaluation is crucial in providing a series of robust judgements and evidence.

How to fill in the form

It is the responsibility of Creative Agents to ensure all of these forms are used correctly. 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. Implementation of the evaluation model 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, the evaluation process will not be characterised by extensive form filling.

It is vital that space for dialogue is factored into programme 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 10-15 minutes discussing sessions immediately after they have finished – a realistic expectation within the course of a busy school day - longer sessions for planning and review should be built into the fabric of the programme. By the time an enquiry reaches the end-point 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 programme, 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. It is estimated that the total time that should be allocated by Creative Agents for evaluating each School of Creativity strand of programme will be between 1 and 2 days, depending on the approach taken.

Section 2 A – C should be used by the Creative Agent to provide a summary of the conversations held, using their judgement to provide an objective overview. Where participants groups have disagreed in opinion or have held widely different views, this should be acknowledged and noted in the note section provided. It is important that through the series of conversations that the impacts arising for each group are analysed in relation to the anticipated outcomes set out in the Programme Activity Planning Form. Unexpected outcomes are also of considerable value in the creative learning process and these will be recorded in section E. Analysis of the scoring system also provides useful information about trends developing within the programme together with a rapidly understandable set of indicators about the agreement or disagreement in the three perspectives of young people, teachers and

creative practitioners. It is the responsibility of the Creative Agents and School Coordinators to reflect on these scores as part of programme management, and as part of writing the final report, section 3 of the Programme activity end-form.

Section 2 D is made up of seven questions about the input, process and quality of the programme. Answers to these questions provide insights into the relationship between the inputs and processes that are brought to the programme and the outputs that are generated. This section asks respondents to make judgements about the quality of these inputs and processes and this is an important element of Creative Partnerships' quality assurance process. Section D should be used at the mid-way review stage to structure conversations with all partners, partly as a means of keeping the programme 'on track'. This mid way conversation should not be as long as it will be during the final review and comments only need to be recorded briefly using the evaluation forms. Repeating these questions at the end of the programme will provide a check as to whether quality processes have been employed by all partners in its delivery.

Section 2 E asks six questions about the distance travelled as a result of the programme and its impact on the school's approach to developing creativity. There is also space in this section to record unexpected outcomes that have value.

E Programme activity end-form

Context

Toward the end of the evaluation process it is the job of the school co-ordinator and the Creative Agent, to write up a summary programme report which presents the key findings that have arisen from triangulating young people, teachers and creative practitioners' responses. By comparing responses in this way we are able to identify where agreed learning outcomes have taken place and where opinions differ. The report should give an honest picture of what went on and what was learned and should enable the reader to gain an understanding of the impact of the programme 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.

How to fill in the form

At the end of your project, you should begin to work on this form as part of your evaluation process. The majority of your time at this stage should be spent focusing on the evaluative questions, distilling key learning and reflecting on the changes and impacts that may have occurred. In section 2, you will need to refer back to the programme activity planning form as part of the review process, to reflect on what actually happened. Before filling in section 3, you will need to have worked through the Reflection and Evaluation Form for the end point of your project. You should also use the Programme activity end form to make any final changes to classificatory data as necessary and add in numerical information in section 4 showing what actually happened. At this point, the second worksheet in C b) (the actual budget) should be completed. The budget sheet must reflect what income was actually received and what was actually spent. Please check that the two amounts balance before submitting your forms to CCE.

Finally, at the end of all programme activity, it is important to reflect back on the strategic aims of the programme to see if they have been achieved and to identify possible next steps. Moving into the next year of the programme, the process begins again.