

# Guidance for forms: Appendices

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## Appendix 1 Descriptors for completing SOC self assessment form

### Descriptors for completing SOC self assessment form

#### Section 1 - Leadership and Ethos

<b>1.1 Leadership for Creativity</b>			
	<b>Beginning</b>	<b>Progressing</b>	<b>Exemplary</b>
<b>Leadership - Ethos</b>	While the school leadership team is generally interested in the development of creativity, it has yet to establish a clear ethos and vision for this.	The leadership team has developed a clear ethos and vision for the development of creativity and this is understood by the majority of staff.	The leadership team successfully communicates a clear ethos and vision for the development of creativity that is clearly understood by everyone involved with the school. New staff and pupils are attracted to the school as a result of sharing this ethos.
<b>Leadership - Action</b>	The Headteacher and Leadership Team have begun to consider the practical implications of the development of creativity in the school.	The Headteacher and Leadership Team are actively supportive of development of creativity within the school; they sit in on some sessions, introduce themselves to creative practitioners and gather feedback from practitioners, staff and pupils.	Developing creativity is a regular agenda item for the leadership team, departmental and faculty meetings and meetings with governors. This is a key aspect of reviewing progress in relation to implementation of the School Improvement Plan.
<b>Distributed Leadership for creativity</b>	Leadership for creativity rests with a few committed individuals in the school.	Leadership for creativity is demonstrated across the staff team.	Distributed leadership for creativity can be seen throughout the school community, including children and young people.
<b>Governors</b>	The school's governing body is beginning to consider how creative learning will become a key component of teaching and learning plans.	The school's governing body is supportive of the development of creative learning as expressed in the school improvement plan and understands what the school has to do to achieve this	The school's governing body actively reviews the impact of creative teaching and learning on the development of the school and is involved in planning improvements in provision.

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<b>1.2. A strategy for creative learning</b>			
	<b>Beginning</b>	<b>Progressing</b>	<b>Exemplary</b>
<b>Creativity and the School Improvement Plan</b>	Creative teaching and learning and the development of creativity are referred to in the School Improvement Plan.	Staff have a shared understanding of creativity and most staff and departments are working to implement creative teaching and learning strategies in relation to the School Improvement Plan.	Ways in which creativity can deliver on wider school objectives are highlighted throughout the School Improvement Plan. Performance against these objectives is monitored and evaluated on an ongoing basis.
<b>A creativity action plan</b>	The school is involved in the early stages of developing a detailed action plan for the development of creativity.	The school's detailed creativity action plan is being implemented across the school and changes are taking place in practice and provision.	The school's detailed creativity action plan is engaged with across the school community as a key driving force for the continuous improvement of the school, routinely feeding into the school improvement planning cycle.
<b>Disseminating learning</b>	Dissemination of the impact of creative teaching and learning in the school is largely limited to the people directly involved and their close contacts.	The school actively disseminates the impact of creative teaching and learning through the use of notice boards, INSET days and staff meetings. It occasionally communicates its progress in developing creative learning to external partners.	The school proactively advocates its practice in creative teaching and learning through networks, events, publicity and representation on decision-making bodies, widely exerting influence outside of its own authority. Lesson plans, schemes of work and other ideas are shared with other schools.

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<b>1.3 The understanding and engagement of staff with creative teaching and learning</b>			
	<b>Beginning</b>	<b>Progressing</b>	<b>Exemplary</b>
<b>The understanding and engagement of staff with creative teaching and learning</b>	A minority of staff in the school understands the school's creative learning ethos and is committed to developing creative learning. Creativity is widely considered to be the domain of the expressive arts department only	The majority of staff across most departments in the school understand the school's creative learning ethos and is actively engaged in the development and delivery of creative teaching and learning.	All staff in the school have ownership of the creative learning ethos, are actively engaged in the development and delivery of creative teaching and learning and are motivated in their work as a result of this.

<b>1.4 Pupil involvement in decision making and leadership</b>			
	<b>Beginning</b>	<b>Progressing</b>	<b>Exemplary</b>
<b>Young people's decision-making</b>	Young people have limited input into decision making in the school apart from occasional contributions from the school's student council.	Staff actively involve young people in decision making and the importance of pupil voice is emphasised within the School Improvement Plan.	Pupil representatives are regularly invited to contribute to SLT meetings, with their suggestions actioned where possible. Young people clearly play an active role in shaping how their school runs.
<b>Young people's leadership through advocacy</b>	Young people have limited input into the school's advocacy campaigns apart from being featured as participants in activities.	Young people occasionally act as advocates for the school as a creative learning environment.	Pupils act as advocates for the school as a creative learning environment through regular performances and through speaking at conferences and seminars.

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<b>1.5 Parental understanding of and engagement with creative learning</b>			
	<b>Beginning</b>	<b>Progressing</b>	<b>Exemplary</b>
<b>Parental Support</b>	Some parents understand the value of creative learning in their children's education and efforts to communicate the schools creative learning ethos are partially successful.	A majority of parents understand that creative learning is a key aspect of the school's ethos and are supportive of this approach.	There is a high level of parental support for creative learning evidenced by support for events and increased involvement in school life. Parents have an expectation that their child will have access to a broad range of creative opportunities throughout their school life.
<b>Active parental involvement</b>	The school is starting to practically involve parents and families in supporting the development of pupil's creative potential.	Parents are frequently actively involved in creative learning projects, supporting their children's learning while developing their own creativity.	Parents, especially parent governors, are involved in the development of creative learning action plans. Parental involvement in the creative life of the school is widespread and is reflected in the school's parent plan.
<b>1.6 Wider community involvement in creative learning</b>			
	<b>Beginning</b>	<b>Progressing</b>	<b>Exemplary</b>
<b>Wider community involvement in creative learning</b>	The school has links with voluntary, community, business and faith organisations in its locality and is beginning to plan how they might become involved in the development of creativity.	The school increasingly connects outwards, actively seeking out partners who can provide opportunities for school based creative learning to be connected with the surrounding community.	Staff make use of a broad range of links with community, voluntary and faith organisations, businesses and other area initiatives to explore creative learning in these contexts.

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<b>1.7 Financial sustainability and resources</b>			
	<b>Beginning</b>	<b>Progressing</b>	<b>Exemplary</b>
<b>Internal resources</b>	The school allocates some internal resources to creative teaching and learning.	The school allocates significant internal resources for creative teaching and learning activities.	The school routinely allocates substantial internal resources for creative teaching and learning activities.
<b>External resources</b>	The school is aware to some extent of external resources it can draw upon for creative activities making limited use of these to support creative teaching and learning.	The school is aware of a range of external resources and opportunities open to it and regularly uses them to add value to their creative activities.	The school actively initiates and fundraises for creative teaching and learning activities - either through independent applications or joint bids with creative partners and/or other schools and works in partnership with local service providers devising and running creative teaching and learning activities that are of mutual benefit.

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#### Section 2 - Curriculum development and delivery

##### 2.1 A curriculum that supports creative learning

	Beginning	Progressing	Exemplary
<b>Time for curriculum planning</b>	The school is beginning to allocate time and space for staff to explore creative approaches to curriculum planning.	The majority of staff spends time exploring creative approaches to curriculum planning.	The allocation of time for in-depth collaborative planning to support creative learning is an established practice in the school across the whole staff team.
<b>Cross-curricular planning</b>	While some connected or thematic work takes place, most staff teach curriculum areas separately.	Some projects are planned and delivered collaboratively which connect curriculum areas.	Staff consistently plan collaboratively and in detail using a cross curricular approach, underpinned by core learning skills and behaviours.

##### 2.2 Management and organisation of the creative curriculum

	Beginning	Progressing	Exemplary
<b>Classroom management</b>	A minority of staff in the school uses approaches to classroom management that support creative learning.	Staff are experimenting with a range of flexible systems of classroom management and are identifying ways in which changes might increase opportunities for creative learning. Systems are partly negotiated with pupils with some ideas taken into consideration.	Classroom management supports collaborative and creative learning and is used with flexibility. Rules and routines are agreed through negotiation between teachers and pupils and a wide range of methodologies is reflected in session plans.
<b>Timetable flexibility</b>	Some staff are willing to adapt session timings to allow more flexible working across subject areas.	Flexibility in the use of time is regularly seen in the school with staff across departments working in a mutually supportive way with colleagues.	The school has a highly flexible approach to the use of time. Activity is often structured so that timescales reflect the needs of the activity rather than predetermined time slots and flexible

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			working arrangements allow staff to facilitate out of hours creative learning.
<b>Cross-phase working</b>	The school is beginning to explore how creative approaches might be used to support cross-phase working.	Cross-phase working using creative approaches takes place regularly in the school.	A range of creative approaches to managing transition and cross phase working are explored in the school. Staff make use of a broad range of creative programming options to develop regular activity across phases and year groups

<b>2.3 Creative careers and enterprise advice</b>			
	<b>Beginning</b>	<b>Progressing</b>	<b>Exemplary</b>
<b>Creative careers and enterprise advice</b>	Pupils receive limited advice on entering the creative industries on an employed or self-employed basis.	Building on the recognition of creative skills and attributes in pupils, staff highlight entry routes into employment within the creative industries alongside guidance about self-employment and business development.	The school's enterprise and careers advice services actively represent the creative industries. Practitioners demonstrate career progression through school visits and work experience placements are negotiated within creative organisations. The Business Studies curriculum makes reference to creative industries development. The school has also developed effective relationships with FE & HE providers that encourage pupils to develop careers in the creative industries.

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<b>2.4 Special events</b>			
	<b>Beginning</b>	<b>Progressing</b>	<b>Exemplary</b>
<b>Special events</b>	Special events take place throughout the school year reflecting the traditions of the school and largely repeating the pattern of previous years. Staff are aware of the need to develop this area of practice more creatively.	In addition to traditional events, the school is innovatively growing its programme of special events with a creative and cultural focus, some of which are connected to curriculum areas and learning outcomes.	Pupils' creative achievements are regularly celebrated through exhibitions, performances, awards and dissemination. These celebrations are largely shaped by pupils' ideas and characterised by innovation and are linked to curriculum areas. The special events programme is collaborative and strongly aligned with the life of the surrounding community.

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<b>Section 3 - Teaching and Learning</b>			
<b>3.1 Planning and collaboration</b>			
	<b>Beginning</b>	<b>Progressing</b>	<b>Exemplary</b>
<b>Planning by staff</b>	Staff are beginning to be more aware of opportunities to plan more creative approaches to teaching and learning.	Staff are involved regularly in long, medium and short-term planning designed to develop creative teaching and learning.	Planning for creative teaching and learning in the school is characterised by thorough planning, constant innovation, experimentation and a high degree of risk taking.
<b>Creativity across the curriculum</b>	Planning for creative teaching and learning is mainly limited to expressive arts subjects.	Planning for creative teaching and learning features across most curriculum areas.	All staff plan for creative approaches to teaching and learning throughout their work and right across the curriculum. These planning processes are visible in departmental or whole school plans of work.
<b>Staff sharing practice</b>	There is some commitment amongst the staff to share practice with colleagues.	The staff team regularly shares practice in a collaborative manner.	Staff regularly observe and share good practice and time for this is integrated into the school year. Opportunities for sharing practice are supported by appropriate time allocations.

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<b>3.2 The use of ICT to support creative learning</b>			
	<b>Beginning</b>	<b>Progressing</b>	<b>Exemplary</b>
<b>Creative use of ICT</b>	While there is some evidence of good practice in the school, the use of ICT to support creative learning is agreed to be underdeveloped across the curriculum.	ICT is used creatively across many areas of the curriculum and plans are in place to extend this practice across all curriculum areas.	Staff make full use of available ICT resources and constantly look for new opportunities to make use of ICT to support creative learning across the curriculum.
<b>Training in the creative use of ICT</b>	The school is aware of the need to provide training to enable staff to make better use of ICT in developing creativity.	Training is in place to help staff make more creative use of ICT – less experienced staff shadow more experienced colleagues	Named members of staff have responsibility for developing creative uses of ICT across departments and coordinate training to support this.

<b>3.3 The involvement of external creative partners</b>			
	<b>Beginning</b>	<b>Progressing</b>	<b>Exemplary</b>
<b>Working with external creative partners</b>	Staff are aware of the potential of developing creativity with external partners and have some experience of developing joint projects. These projects tend to be practitioner-led.	Staff regularly develop collaborative creative teaching and learning opportunities making use of external creative partners.	Creative partners from a broad range of disciplines, not limited to traditional arts subjects, work alongside staff to explore and deliver the curriculum. The involvement of external partners is characterised by co-delivery, extensive dialogue, reflective practice, commitment to enquiry and constant innovation.
<b>Sourcing external creative partners</b>	The school has some experience of sourcing creative partners and has a small network of contacts.	The school is able to draw up a list of specifications for creative practitioners and has a systematic approach throughout the school to match	The school demonstrates deep commitment to collaboration with external creative partners having built up a network of creative

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		external partners to particular learning or development needs.	practitioners that it can draw upon and knowing where to source new ones from a broad range of disciplines.
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#### 3. 4 Pupils' involvement in planning and personalised learning

	Beginning	Progressing	Exemplary
<b>Pupils - Planning and Evaluating creative learning</b>	Young people have limited involvement in the planning and evaluation of creative teaching and learning activity.	The majority of young people in the school are clear about the purpose and anticipated outcomes and impacts of creative teaching and learning activity, together with an understanding of potential progression onto further activity.	Staff demonstrate a commitment, reflected in practice, to enabling young people to initiate, plan, run and evaluate creative teaching and learning activities. Staff are fully committed to involving pupils as co-constructors of learning.
<b>Personalised learning and creativity</b>	Staff are beginning to explore the development of creativity through personalised learning.	Developing creativity through effective personalised learning is an increasing priority throughout the school.	Developing creativity through effective personalised learning is established practice and the school evaluates regularly whether this philosophy is reflected in practice.

#### 3.5 Developing Creative skills & attributes in pupils and staff

	Beginning	Progressing	Exemplary
<b>Creative skill development through activity</b>	Staff understand the importance of developing pupils' creative skills and attributes but may be unaware as to how to develop this potential through structured activity.	Staff in some departments work with pupils to develop creative skills through carefully planned and structured activity. They communicate positive perceptions of pupils' creative skills while supporting their development.	All staff demonstrate a deep commitment to developing creative skills and attributes in pupils and understand how and when to offer stimuli, resources and encouragement to assist this process. Pupils enjoy a broad range of opportunities across the whole

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			curriculum to develop creative skills and attributes through carefully planned and structured activity including play.
<b>Creative skill development across the curriculum</b>	Staff tend to understand creativity in generic terms but are beginning to recognise the need to develop a more detailed understanding of the component elements of creative skills and attributes and their relevance across the curriculum.	Staff are developing increased understanding of different creative skills and attributes and how they are applicable across the curriculum. This understanding is reflected in practice.	Staff across the school are confident in their ability to identify and discuss different creative skills and attributes and how they are applicable across the curriculum. Their understanding is confidently reflected in practice.
<b>Staff modelling creative behaviours</b>	Most staff expect external creative partners to model creativity and see their own roles as supportive.	The majority of staff model a range of creative skills and attributes and act as positive role models while working creatively alongside pupils and practitioners.	All staff model a range of creative skills and attributes and act as positive role models while working creatively alongside pupils and practitioners.
<b>Monitoring pupils' creative development</b>	Staff are starting to explore ways of systematically monitoring pupils' individual creative development within broader frameworks of pupil assessment.	The majority of staff use established mechanisms for systematically monitoring pupils' individual creative development within broader frameworks of pupil assessment. Analysis of this helps to shape future provision.	The school is confidently and systematically monitors pupils' individual creative development within its broader framework of pupil assessment. Creative achievements are valued and celebrated on a par with academic, sporting, social and other achievements throughout the school

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#### Section 4 – Staff learning and development

<b>4.1. Valuing teachers' creativity</b>			
	<b>Beginning</b>	<b>Progressing</b>	<b>Exemplary</b>
<b>Valuing teachers' creativity</b>	The school is beginning to understand the value of developing staff as creative individuals and creative teachers.	Staff are supported in a variety of ways to develop their personal creativity including opportunities to develop their creativity away from school.	The creative talents of staff are recognised throughout the school as its key strength and staff feel fully able to realise their creative potential within a teaching and learning environment. During recruitment procedures, candidates' creative capacities are taken into consideration.

<b>4.2 The quality and relevance of CPD in creative teaching and learning</b>			
	<b>Beginning</b>	<b>Progressing</b>	<b>Exemplary</b>
<b>Needs-based provision of CPD</b>	The school is aware of the need to provide increased professional development on the use and benefits of creative teaching and learning. Professional development opportunities are not always fully matched to need.	Staff take part in regular professional development on the use and benefits of creative teaching and learning. Professional development is tailored to the specific needs of staff and the school.	All staff are actively engaged in regular and appropriate professional development on the use and benefits of creative teaching and learning which is high quality, relevant to staff needs and pitched at an appropriate level of challenge.

<b>4.3 Learning networks</b>			
	<b>Beginning</b>	<b>Progressing</b>	<b>Exemplary</b>
<b>Learning networks</b>	Membership of creative teaching and learning	Staff attend existing creative teaching and learning networks,	The school initiates and co-ordinates networks of fellow schools and

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	networks is limited within the school.	sharing best practice and giving and receiving peer-to-peer support.	education professionals in which best practice is shared and peer-to-peer support offered in relation to creative teaching and learning.
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4.4 Reflective practice			
	Beginning	Progressing	Exemplary
<b>A culture of reflective practice</b>	There is a growing culture of reflective practice within the school and the school recognises the need to develop this further.	A culture of reflective practice is developing throughout the school in relation to creative teaching and learning and progression from past activities is considered when new activities are being planned.	A culture of reflective practice is well established in the school and creative teaching and learning is seen as a key driving force for continuous improvement. Staff take part in a range of professional development opportunities that place a strong emphasis on reflective practice.
<b>Reflective practice within projects</b>	The school has yet to develop reflective practice within projects through collaborative planning and evaluation between teachers and creative practitioners.	Staff who will be involved in a creative teaching and learning activity are released to take part in sessions to plan and deliver the activity alongside creative practitioners and to attend evaluation meetings.	Staff reflect upon their day-to-day working practice and further develop it through continuous reflective practice in partnership with creative practitioners and other colleagues.
<b>Systematic evaluation</b>	Evaluation of creative teaching and learning in the school is largely anecdotal and ad hoc.	A rigorous system is in place to monitor and evaluate how activities are delivering on their stated objectives. Additional ways of measuring impact are used by staff.	In evaluating programmes and developments the school selects from a range of tried and tested evaluation techniques including triangulation of the views of pupils, staff and creative practitioners.

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<b>4.5 Performance management</b>			
	<b>Beginning</b>	<b>Progressing</b>	<b>Exemplary</b>
<b>Performance management</b>	While performance management discussions focus on teaching and learning, there may be a lack of emphasis on creative teaching and learning.	Performance management discussions increasingly feature discussions about creative teaching and learning.	During the setting of performance management objectives, including those for the Headteacher, creativity is included as a subject in discussions about teaching and learning.

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#### Section 5 – Environments and resources

<b>5.1 Indoor learning spaces that support creative learning</b>			
	<b>Beginning</b>	<b>Progressing</b>	<b>Exemplary</b>
<b>Indoor spaces</b>	Staff are experimenting with the design and adaptation of indoor spaces to support creative learning and are keen to learn how to do this better.	The school is partially successful in developing inspiring indoor spaces that support different learning styles, encourage team working and offer room for exploring ideas. Pupils are increasingly involved in the design of these spaces.	Inspiring indoor spaces throughout the school are used flexibly, stimulating and supporting creative learning. Both pupils and staff enjoy being in these spaces and there is a strong feeling of ownership of space as a valued creative learning resource.

<b>5.2 The use of display to support creative learning</b>			
	<b>Beginning</b>	<b>Progressing</b>	<b>Exemplary</b>
<b>Display as a pedagogical resource</b>	Display is generally mainly in the school along traditional lines, generally representing finished work rather than learning processes.	Displays are impressive with learning processes reflected in the content.	Display is used imaginatively throughout the school and reflects the ethos of valuing creative learning. Displays reflect learning processes and successful learning outcomes as well as finished work. The documentation of learning processes is an established educational practice.
<b>Pupil involvement in display design</b>	Pupils have limited involvement in the design and creation of displays.	Pupils are increasingly involved in the design and creation of displays	Pupils are regularly actively involved in the design and creation of displays which are annotated to demonstrate ownership.
<b>Staff training - display</b>	Some staff lack confidence and training in creating quality displays.	Staff receive regular training in the use of display to support creative learning	Staff demonstrate a highly confident approach, supported by high quality training in the use of display to

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			support creative learning.
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<b>5.3 Outdoor learning spaces that support creative learning</b>			
	<b>Beginning</b>	<b>Progressing</b>	<b>Exemplary</b>
<b>Outdoor learning spaces</b>	Outdoor spaces around the school are partially developed as a creative learning resource.	The school is partially successful in developing inspiring outdoor spaces around the school that support different learning styles, encourage team working and offer room for exploring ideas. Pupils are increasingly involved in the design of these spaces.	Inspiring outdoor spaces throughout the school are used flexibly, stimulating and supporting creative learning. Both pupils and staff enjoy being in these spaces and there is a strong feeling of ownership of space as a valued creative learning resource.

<b>5.4 Visits that support creative learning</b>			
	<b>Beginning</b>	<b>Progressing</b>	<b>Exemplary</b>
<b>Visits</b>	Visits to external learning environments are infrequent with some integration with broader curriculum delivery.	Visits take place to a range of external environments including unusual or previously unvisited locations. Staff devise detailed programmes of work in relation to these visits.	The school makes regular visits to a broad variety of external learning environments where creative learning can take place and develops appropriate partnerships to make best use of those resources. The content of visits is well integrated into curriculum delivery.

## Appendix 2 Evaluation descriptors



### Evaluation descriptors - summary

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

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

## Appendix 2

### Evaluation descriptors



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

#### B. THE LEARNING OF TEACHERS AND SCHOOL STAFF

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

<b>B8</b> Professional standards for teachers	In what ways has the project helped teachers demonstrate the TDA's professional standards in areas that were previously underdeveloped?
<b>B9</b> The development of creative teaching and learning beyond the project	What evidence do you have of staff making use of creative methodologies outside of the project?

<b>C. THE LEARNING OF CREATIVE PRACTITIONERS</b>	
<b>C1</b> The ability to identify and address new problems and challenges creatively	<p><b>How have creative practitioners developed their ability to look at things from different perspectives and address new issues and challenges creatively as a result of the project? Including:</b></p> <ul style="list-style-type: none"> <li>• Using a variety of approaches well matched to young people needs, cultural backgrounds, preferred learning styles and abilities</li> <li>• Planning effectively throughout the project, in partnership with others, setting clear learning objectives which are understood by and agreed with young people</li> <li>• Planning for progression in the development of participants' skills, knowledge and understanding</li> </ul>
<b>C2</b> The development and communication of new skills, ideas, knowledge and understanding	In what ways have creative practitioners developed new skills, knowledge and understanding?
<b>C3</b> Taking risks	How have creative practitioners developed an increased ability to take risks in their creative practice at an appropriate level? How have they managed uncertainty or worked flexibly in relation to outcomes?
<b>C4</b> Co-construction of learning with young people	In what ways has the project increased practitioners' ability to work with young people as co-constructors of learning?
<b>C5</b> Reflecting on learning	In what ways has the project helped creative practitioners reflect on their work and improve it?
<b>C6</b> Establishing and maintaining positive relationships with young people	How has the project contributed to practitioners' ability to establish and maintain positive relationships with young people while establishing acceptable levels of behaviour and achievement and a purposeful learning environment?
<b>C7</b> Increased confidence to develop creative teaching and learning in other settings	If creative practitioners have developed an increased sense of enjoyment, motivation and confidence toward their work in education as a result of this project, in what ways is this

## Appendix 2 Evaluation descriptors



	shown?
<b>C8</b> Professional standards for Practitioners	In what ways has the project helped practitioners demonstrate professional competencies in line with the Creative Partnerships National Competency Framework, or other forms of accreditation, in areas that were previously underdeveloped?
<b>C9</b> The development of creative teaching and learning beyond the project	What evidence do you have of practitioners developing creative educational interventions outside of this project?

<b>D. INPUT, PROCESS &amp; QUALITY – assess the quality of the following:</b>	
<b>D1</b> The project idea – its relevance and link to issues in the School Improvement Plan, Self-Evaluation Form or Creative School Development Framework and the level of challenge presented by the project	Has the project been designed to address key issues in the school's improvement plan, Self-Evaluation Form or Ofsted report? Have issues identified in carrying out the Creative School Development Framework self assessment process been addressed? Have the objectives of the project been appropriate and relevant? Has the project provided a sufficient level of challenge to everyone involved?
<b>D2</b> The ability of the practitioners involved to communicate effectively with both teachers and young people	Has communication throughout the project been professionally managed between young people and teachers?
<b>D3</b> The language/professional vocabulary, skills, qualities and resources contributed by the practitioners	How has young people's learning been enhanced by the creative practitioners' use of professional vocabulary? Have the creative practitioners involved used professional language appropriately for the context? What skills, qualities, values and resources did the practitioners bring to the partnership that made a recognisable difference to participants' experience and learning? In what ways did the practitioner's work demonstrate excellence and inspirational qualities?
<b>D4</b> The organisational arrangements – timekeeping, conduct of meetings, the provision of appropriate pastoral care and due attention to safeguarding young people.	How satisfied were you with the standard of organisational arrangements, timekeeping, conduct of meetings and general professionalism? Was an appropriately safe and caring learning environment provided which ensured that young people were given appropriate advice and support? How effective were the arrangements to promote and safeguard the welfare and protection of young people?
<b>D5</b> The relationship building and communication between	How satisfied were you with the quality of relationship building that took place throughout the project between practitioners,

## Appendix 2 Evaluation descriptors



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

### E. DISTANCE TRAVELLED AND SUSTAINABILITY

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

### Appendix 3 – Definitions of Arts Council artforms

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

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

#### 1 Combined arts

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

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

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

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

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

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

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

**Key words:** festival, celebration

**Sound art:** projects, which experiment with sound technologies, often in unusual spaces or exploring the relationship between sound and space. These involve, for

example, 'found sounds', performance, radio, software, which generates sound, and instrumentation which does not fall into a single music category. Sound art often falls within the interdisciplinary arts activities outlined above.

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

### Other Combined Arts

#### 2 Dance

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

**Key words:** ballet, classical.

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

**Key words:** participants, animateur, 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

## Appendix 3

### Definition of Arts Council artforms



**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

## Appendix 3

### Definition of Arts Council artforms



**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

## Appendix 3

### Definition of Arts Council artforms



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

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

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

**Key words:** orchestra, symphony.

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

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

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

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

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

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

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

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

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

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

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

**Key words:** jazz, improvisation

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

**Key words:** production, opera.

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

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

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

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

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

**Key words:** young people.

#### Other music

## 6 Visual arts

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

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

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

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

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

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

## Appendix 3

### Definition of Arts Council artforms



**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.

## Appendix 3

### Definition of Arts Council artforms



**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**