Evaluation of the Creative Learning through the Arts Programme (2015 to 2020)

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Author(s): Dr Dyfan Powel, Endaf Griffiths, Llorenc O'Prey, and Mair Bell

Views expressed in this report are those of the researcher and not necessarily those of the Welsh Government or the Arts Council of Wales.

For further information please contact:
Kyle Henry
Knowledge and Analytical Services
Welsh Government
Cathays Park
Cardiff
CF10 3NQ
Email: schoolsresearch@gov.wales

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Glossary

CLZ	Creative Learning Zone
COVID-19	Coronavirus Disease 2019
CPD	Continuing Professional Development
EDAU	North Wales Arts and Education Network
GwE	North Wales Education Consortium
INSET	In-Service Training
RAEN	Regional Arts and Education Network

1. Executive Summary

1.1   This report is the final summative evaluation report of the Creative Learning through the Arts programme as delivered from 2015 to 2020. It draws on findings from across the five annual phases of evaluation to discuss the outcomes and impact of the programme as well as the main lessons learnt from its delivery.

Programme overview

1.2   The Creative Learning through the Arts programme sought to strengthen and extend arts education provision in schools across Wales and encourage participation in arts and culture. Moreover, it provided a broad range of experiences and projects under the creative learning umbrella to support learning across the curriculum. The programme was jointly funded by the Arts Council of Wales and the Welsh Government, with investment totalling around £20m over the five years from March 2015 to March 2020.

1.3   The programme consisted of two innovative strands of educational activities. The first, the Lead Creative Schools Scheme, focused on improving educational attainment through creative approaches to learning. It offered standardised in-person training followed by an intensive, bespoke school-based project, co-produced between teachers, learners and artists. Projects differed from school to school, as each one sought to respond to a specific attainment issue among a defined cohort of learners identified by each individual school.

1.4   The second strand was the All-Wales Arts and Education Offer. This included a range of different activities designed to increase and improve opportunities for teachers, learners, artists, and arts/cultural/heritage organisations in Wales to partner and work together. Furthermore, it sought to increase opportunities for young people to experience the work of Wales' artists and arts/cultural organisations. The elements of this strand consisted of Regional Arts and Education Networks (RAEN), the Creative Learning Zone (CLZ) online portal, and the Experiencing the Arts Fund.

1.5   The programme, across its two strands, engaged with and supported 1,237 schools across Wales (83 per cent of maintained schools) between March 2015 and March 2020. This included the provision of an estimated 134,000 learning opportunities for pupils and 4,600 professional learning opportunities for teachers.

Evaluation overview

1.6   The evaluation of Creative Learning through the Arts employed a mixed-methods approach to understanding both the impacts of the programme and the processes that led to them. Data informing the evaluation were collected and analysed across five phases between 2017 and 2020. In order to share learning and inform the development of the programme, phases one to four were completed as the programme was being delivered, while the fifth phase was completed after its conclusion.

1.7   This final evaluation report takes a summative look at the whole programme and seeks to identify and communicate the overarching findings from across all phases of its evaluation.

Overview of findings

Impact

1.8   There is no doubt that the programme has been a positive experience and had a meaningful impact across Wales. The two-strand structure, with its various complementary elements, has enabled and encouraged engagement at different levels from teachers, learners, artists, and arts/cultural organisations.

1.9   The significant training elements of both strands of the programme highlight how building the skills and abilities of teachers in creative learning has been a central tenet. The feedback on the training was consistently positive with teachers changing the way in which they taught by employing new and creative teaching methods. They felt more confident with this approach and that it was having a positive impact on staff and learners. They reported valuing creativity in education and becoming more creative personally in their teaching methods. Additionally, they discussed the benefits and relevance of developing creative learning pedagogy in view of the

introduction of the new Curriculum for Wales, which boosted interest and engagement among teachers and schools.

1.10   Pupil participation numbers in the Creative Learning through the Arts programme have been substantial. Through the Lead Creative Schools Scheme, groups of pupils in over one third of schools in Wales were exposed to an intensive intervention, working with artists on bespoke creative and artistic projects. Over 47,000 learners also experienced artistic performances and events through the Go and See grant. As a whole, the programme has exposed and enabled a substantial number of learners to develop greater awareness and understanding of the arts and creativity as a means of learning.

1.11   The evaluation was interested in the creative development of learners involved in the programme and introduced reflective tools, based on the Five Creative Habits of Mind, to help teachers measure the impact of activities.[1] Findings were also corroborated through case studies and interviews conducted throughout the evaluation. Teachers have consistently remarked on learners engaged in the Lead Creative Schools Scheme exhibiting creative characteristics and developing their skills. In addition, the scheme has led to learners having a more positive perception of their school and teachers and has resulted in their feeling more confident and being more engaged.

1.12   Indeed, the learners involved in the Lead Creative Schools Scheme have also exhibited better academic performance based on several different measures used by teachers. Amongst the teachers who tested the pupils' abilities targeted by the project before and after the intervention or who drew on profession- or industry-approved attainment measures, 94 per cent and 87 per cent respectively felt that the intervention had secured a positive impact on learner attainment. The data can give confidence that the intervention has had a largely positive impact on the attainment of learners that is worthy of consideration in the future development of pedagogy in Wales.

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[1] Developed by Dr Ellen Spencer, Professor Bill Lucas and Professor Guy Claxton. Further information on the tool can be found in Appendix F and here: Teaching for Creativity | A New Direction

1.13   The different aspects of the second strand of the programme were also found to have some positive impacts on learners, but these are not as clear and conclusive.

1.14   Artists have been supported by the programme, particularly the Lead Creative Schools and Creative Collaborations Schemes, to experience a different approach to teaching and learning and to develop their skills and services. Artists reported improvements in their own awareness and abilities with regard to developing activities to achieve learning outcomes for schools, as well as understanding their challenges and priorities within the context of the new curriculum. Moreover, the Lead Creative Schools Scheme has established a model for schools and artists to work together, with many artists looking to continue their engagement after the programme.

1.15   The programme has contributed to the income of these artists and organisations who have worked with the education system to a greater extent that they did previously. The programme has, therefore, secured a significant degree of not only financial but also experiential and knowledge investment in the arts sector. Involvement in the programme has resulted in tangible changes in staffing and structures within some arts organisations e.g. the appointment of education and outreach officers. The programme has also nurtured regional (RAEN) and, more recently, a national network of artists and arts organisations specifically to link with schools, which remains a positive legacy.

Design and delivery

1.16   The evaluation of the programme as a whole has shown that artists and arts organisations' access to schools is critical to making high-quality arts experiences accessible to children and their teachers in a way that has created memorable moments and has provided tangible benefits for all involved. It is important, therefore, that the Arts Council of Wales as the key enabler of this is able to maintain and continue to build relationships across the education system in Wales.

1.17   The Lead Creative Schools Scheme, the first strand of the programme, was very well designed focusing on improving educational attainment through creative approaches to learning. The dedicated training for teachers and artists as well as the placement of delivery staff on-site alongside Regional Education Consortia were

particular strengths supporting successful delivery. Physically placing these staff alongside consortium staff fostered easy access to and an easy exchange of information between the two partners. In turn, this has ensured good partnership working and supported the promotion of the scheme and recruitment of schools.

1.18   The Development Strand was designed later in the programme following three rounds of the Lead Creative Schools Scheme and offered additional funding to share the benefits of the scheme such as creative learning, practices and pedagogies with schools that had not benefitted from the original scheme. This strand illustrates that the evaluation cycle is working effectively and that efforts were being undertaken to ensure sustainability and build a legacy for the programme.

1.19   A future challenge to the model developed by the Lead Creative Schools Scheme relates to its resource-intensive nature and cost. The strength of the intervention was in its intensity, but the likelihood of replicating the model fully was consistently noted by teachers as being beyond the constraints of school budgets and reliant on continued or additional funding.

1.20   The second strand of the programme was also found to have been effectively designed. The Regional Arts and Education Networks (RAENs) were able to respond to regional differences and help support the priorities of regional education consortia, adding value to the wider statutory education system alongside their core mission. Their activities, particularly the provision of CPD and the Arts Champions support, were consistently noted by teachers and stakeholders as being of considerable value, and their relevance increased as the new Curriculum for Wales was introduced. However, some initial design decisions relating to the establishment of the RAENs contributed to confusion surrounding the extent of their remit. This issue was addressed through later clarification and guidance which improved working relationships.

1.21   The Experiencing the Arts Fund required only slight modification and clearer articulation of expectations to ensure that the applications for the Creative Collaborations grant reflected the intended scope. The other Go and See grant, which was smaller in scale, was deemed to be accessible and straightforward, with no further alterations needed.

1.22   The most likely way to sustain the activities and impact of the RAEN will be to maintain CPD and Arts Champions activities. However, RAEN staff and teachers frequently noted that funding, particularly paying for cover to enable teaching staff members to attend training, was key but unlikely to be replaced from school budgets.

1.23   Teachers tended to see a limited sustained impact and legacy of the Experiencing the Arts Fund beyond the experiences that the activities had given both learners and staff members. In the context of increasing pressure on school budgets, there was also a concern that schools would not be able to sustain and finance the involvement of arts organisations and artists in the future.

1.24   Components of the Creative Learning through the Arts programme have established a means of supporting the sustainability and legacy of the programme. Most notably, the Creative Learning Zone, which was perceived by teachers to be a verified and quality resource. The usage statistics for the Creative Learning Zone suggest that it has a most useful function for teachers as an online archive or repository for case studies and other practical examples to help implement creative learning in schools. Feedback indicates that explicit links to the new Curriculum for Wales could make the resource more relevant.

1.25   Throughout the lifetime of the programme the Creative Learning Zone has, however, had to contend with the concurrent use of popular private sector platforms such as Facebook and Google Scholar. Focus groups with teachers as well as interviews with Arts Champions revealed that they were searching for more than approved resources from the Creative Learning Zone and seeking an online space to network, interact, and share ideas and their own resources. The Creative Learning Zone was not however designed to function as a social network leading to the use of other platforms for that purpose.

Future

1.26   The following is the vision that was set out in 'Creative learning through the arts – an action plan for Wales (2015–2020):'

The arts, and creative approaches to teaching and learning, should have a major role in all our schools, where collaboration with arts and cultural organisations and with creative practitioners is a common feature, and where good practice is shared and accessible to all.[2]

1.27   Certainly, the programme has undertaken the groundwork with the relevant stakeholders to make this vision a possibility. This report has drawn on the evaluation findings to produce some concrete recommendations which aim to build on this foundation and ensure that the relevance of creative learning as well as access to the arts is neither lost nor surpassed by new and more pressing priorities for schools and education in Wales.

Recommendations

Based on the report's conclusions, the following recommendations are made.

Recommendation 1: It should be acknowledged that there is a risk that the knowledge and practice of creative learning embedded in teachers, schools and artists during the course of the Creative Learning through the Arts programme will diminish. At the same time, there is potential to harness this new knowledge to establish and mainstream its practice and impacts. In order to do so, the Welsh Government and the Arts Council of Wales should consider establishing ownership, responsibility and a delivery mechanism for the future of creative learning that is more permanent than the steering group that has existed during the programme.

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[2] Creative learning through the arts – an action plan for Wales (2015–2020).

Recommendation 2: The Arts Council of Wales, with its expertise, resource, and central role in the promotion and development of the arts in Wales, is key to enabling creative learning and arts experiences for learners in schools. It should be supported to maintain this area of work as part of its core remit, ensuring that artists and arts organisations have excellent knowledge, relationships and experience with regard to working in schools and can align their work with the new Curriculum for Wales.

Recommendation 3: The Arts Council of Wales should be enabled to maintain and continue to build its relationships with Regional Education Consortia, local authority education departments, and schools as a means of ensuring that all children access high-quality arts experiences through their schools.

Recommendation 4: The Welsh Government and the Arts Council of Wales should ensure that there is sufficient support for and coordination between the various bodies and platforms promoting and delivering creative learning and arts experiences in schools, e.g. the National Arts & Education Network and plwg.cymru.

Recommendation 5: The Creative Learning Zone should be refocused to be a repository for case studies and any other practical examples of creative learning in schools, with explicit links to the new Curriculum for Wales. As a minimum, the purpose and function of the Creative Learning Zone should be revisited to assess whether it remains relevant in its current format.

Recommendation 6: The Welsh Government's Professional Learning activity should play a role in supporting Wales' creative learning journey, including work in Initial Teacher Education. Action is required to engage Initial Teacher Education partners and establish their role and remit with regard to creative learning.

Recommendation 7: Information on the impact that the Lead Creative Schools Scheme has had on attainment should be promoted to school leaders and teachers to encourage the use and development of creative learning. The language of creative learning should continue to be used in curriculum correspondence as well as future programmes so that the approach remains pertinent, and teachers choose to continue this area of professional learning.

Recommendation 8: A long-term funding model for schools for creative learning and arts experiences should be developed. Such a fund should be curriculum-backed to give schools confidence that the arts and creative learning, particularly collaboration with external artists, are supported and encouraged by the Welsh Government and Estyn. A long-term established fund will allow artists and arts organisations to invest and offer high-quality tailored services and experiences, supporting the industry to grow in confidence, stature and innovation.

Recommendation 9: When establishing and subcontracting delivery partners, in this case the Regional Arts and Education Networks (RAEN), it is important to ensure that the stated remit and the associated guidance include outcome-related expectations, as well as details of the types of activities desired. Clear and explicit instruction in relation to evaluation and data collection should also be provided from the outset.

Recommendation 10: If there is still a commitment to the vision for Creative Learning through the Arts in Wales, then a new action plan is required to build on the strong foundations established by the programme. This will require leadership, consultation and resources as well as consideration of the recommendations set out in this report.

2.   Introduction

2.1   This report presents the final summative analysis of the Creative Learning through the Arts programme as it was delivered between 2015 and 2020. It draws on the findings from across the five annual phases of evaluation to highlight and discuss the outcomes and impact of the programme as well as the main lessons learnt from its delivery.

The programme

2.2   The Creative Learning through the Arts programme was a partnership between the Arts Council of Wales and the Welsh Government. Established in 2015, the programme provided a broad range of experiences and projects under the creative learning umbrella. It drew on the arts to support learning across the curriculum, including numeracy, science and citizenship. Overall, the programme set out to strengthen and extend arts education provision in schools across Wales and encourage participation in the arts and culture.

2.3   The Creative Learning through the Arts programme emerged in response to Professor Dai Smith's independent review of arts education in Wales (Smith, 2013). The review explored how the arts could be more productively employed in educational settings to improve longer-term educational outcomes. Highlighting the importance of creativity in learning, the review set out 12 recommendations, which included the commitment to ensuring that all children receive a high-quality arts education.

2.4   In March 2014 the Welsh Government issued a response to the review, agreeing to all 12 recommendations. In collaboration with the Arts Council of Wales, the Welsh Government then developed an action plan (Welsh Government and Arts Council of Wales, 2014). The action plan set out to establish a comprehensive programme of activities designed to improve attainment through creativity, build teacher confidence and skills, and strengthen the links between schools and arts/cultural organisations.

2.5   The Creative Learning through the Arts programme emerged from the action plan and was jointly funded by the Arts Council of Wales and the Welsh Government, with investment totalling around £20m over the five years from March 2015 to March 2020. A legacy phase of the programme has been running since then.

2.6   The Creative Learning through the Arts programme consisted of two innovative strands of educational activities. The first strand was the Lead Creative Schools Scheme, which focused on improving educational attainment through creative approaches to learning. It offered standardised in-person training and an intensive intervention that brought teachers and learners together with 'Creative Agents' and 'Creative Practitioners'[3] in a primary, secondary or special school setting. The role of the Creative Agent was to mentor and advise a school, helping them to identify a specific attainment issue with a specific learner group, as well as devising a project in response. The Creative Agent would then recruit Creative Practitioners to deliver the project in partnership with teachers and learners. Each school was involved for two years and delivered two different projects. With its focus on creative learning pedagogy and curriculum design, the scheme also aimed to support schools to implement and embed the new Curriculum for Wales.

2.7   There were three rounds of the Lead Creative Schools Scheme, followed by a Development Strand. Introduced in 2018/19, the Development Strand offered further funding to a smaller number of schools that had benefitted from the Lead Creative Schools Scheme. This was to enable them to share creative learning, practices, and pedagogies with schools that had not benefitted from the original scheme.

2.8   The second strand was the All-Wales Arts and Education Offer. This included a range of different activities designed to increase and improve opportunities for teachers, learners, artists, and arts/cultural/heritage organisations in Wales to partner and work together. Furthermore, it sought to increase opportunities for

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[3] These are terms coined by Creativity, Culture and Education (CCE)) an organisation that advised on the design and implementation of the Lead Creative Schools Scheme and ran the initial training sessions for teachers, agents and practitioners.

young people to experience the work of Wales' artists and arts/cultural organisations. The offer included:

- Four Regional Arts and Education Networks (RAEN) which aimed to increase and improve arts experiences and opportunities in schools by forging links between: teachers, educationalists, and partners from the educational sector; arts practitioners, arts organisations, and venues; cultural and heritage organisations as well as venues such as museums and libraries (including music services); and higher education arts and cultural partners and the creative industries sector. The RAENs offered continuing professional development (CPD) and developed a network of local Arts Champions.

- The Experiencing the Arts Fund, which was designed to encourage schools to provide children and young people with opportunities to go one step further in their exploration of creative, cultural and arts experiences. There were two types of grants available: the smaller 'Go and See' grant for school visits, and the larger 'Creative Collaborations' grant (which funded unique collaborative creative projects involving schools).

- The Creative Learning Zone, which is an arts and creative learning portal hosted on Hwb, the all-Wales learning platform. The portal has been designed for use by teachers, learners, arts/cultural organisations, and practitioners.

2.9   The two strands of the Creative Learning through the Arts programme as well as their component parts are illustrated in Figure 2.1 below. Further information on the make-up and implementation of the programme can be found in Appendix A.

Figure 2.1: Creative Learning through the Arts programme diagram

Strand 1	**Strand 2**
Lead Creative Schools	**All Wales Arts and Education Offer**
Training and 2 projects over 2 years	Regional Arts and Education Networks (RAEN) x 4
→ Teachers	→ CPD
→ Creative Agents	→ Arts Champions
→ Creative Practitioners	
	Experiencing the Arts Fund
	→ Go and See
Rounds 1 to 3	→ Creative Collaborations
Followed by a Development Strand	Creative Learning Zone
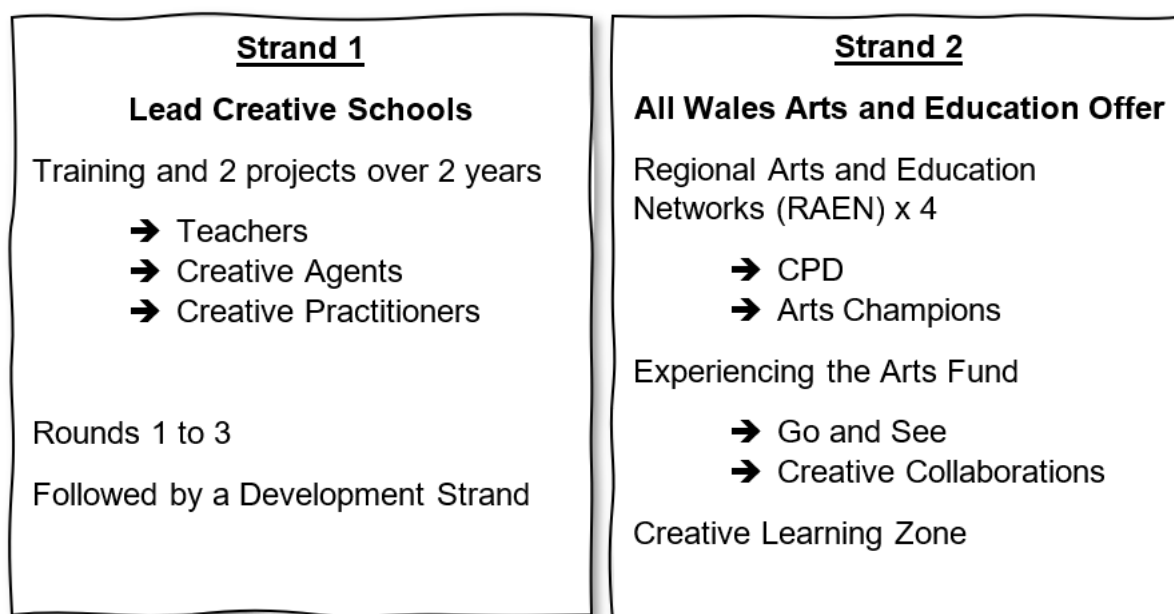
2.10   Between March 2015 and March 2020, the programme, across its two strands, engaged with and supported 1,237 schools across Wales (83 per cent of maintained schools). Of these, 1,004 were primary schools (81 per cent of all primary schools in Wales), 197 were secondary or middle schools[4] (95 per cent of all secondary and middle schools combined in Wales), and 36 were special schools (88 per cent of all special schools in Wales).[5] This included the provision of an estimated 134,000 learning opportunities for pupils and 4,600 professional learning opportunities for teachers. A summary of these programme outputs between 2015 and 2020 disaggregated by region and programme element can be found in Appendix B.

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[4] Middle schools in Wales are defined as those catering to pupils all of the way through from age 3/4 to 16/18.
[5] Percentages are based on the 2019 schools' census to align with Arts Council of Wales own reporting.

The evaluation

2.11 The overarching aim of the programme, which was set out at its inception and directly aligned with the Welsh Government's priorities, was to improve literacy and numeracy and reduce the impact of disadvantage and/or deprivation. Three sub-aims were also specified, which were to:

1) Improve attainment through creativity

2) Increase and improve arts experiences and opportunities in schools

3) Support teachers and arts practitioners in developing their skills.

Reducing the impact of disadvantage and/or deprivation is not explicitly noted within these three more specific aims but should be considered tacit within each.

2.12 The evaluation sought to understand the programme's implementation and assess the extent to which the programme was able to achieve its stated aims by exploring the subsequent impacts on learners, teachers and the artists involved.

2.13 The initial step was to develop a theory of change for the programme, which set out behavioural change models and the expected impacts of the programme. This has provided a foundation and a key point of reference for the evaluation as it has developed. The evaluation then employed a mixed-methods quantitative and qualitative approach to understanding the impacts of the programme as well as the processes that led to them.

2.14 Data informing the evaluation were collected and analysed across five phases between 2017 and 2020. In order to share learning and inform the development of the programme, phases one to four were completed as the programme was being delivered. Findings from these phases were disseminated in four reports published by the Welsh Government. Here we present a short summary of the objectives and scope of each phase, with links to the published reports for reference.

- **Phase 1 (July 2017)[6]:** This included the development of a theory of change, mapping the causal pathways and the intended outcomes of the programme. The theory of change was informed by a series of participative workshops, alongside a review of the strategic and policy context and programme literature. The standalone theory of change can be found in Appendix C but is better understood within the context of the entire Phase 1 report.

- **Phase 2 (March 2018)[7]:** This focused on assessing initial progress and began to explore the evidence on emerging outcomes from the first two years of activity (academic years 2015–16 and 2016–17). Data supporting this analysis were drawn from a survey of teachers, case studies, and in-depth interviews with a range of stakeholders.

- **Phase 3 (April 2019)[8]:** Presented findings from data collected during the 2017–18 academic year. The analysis focused on identifying and sharing potentially promising practice in supporting positive outcomes for teaching and learning. It was informed by data that were collected through surveys of teachers and artists, case studies, semi-structured interviews, and observations.

- **Phase 4 (November 2020)[9]:** Presented findings from data collected during the 2018–19 academic year. The analysis paid particular attention to the impacts of elements of the programme on learners, teachers, and artists and arts organisations. A diverse range of data informed the analysis, including surveys, case studies, and in-depth interviews with a diverse range of stakeholders (including the learners themselves).

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[6] Available here: [Evaluation of the Creative Learning through the Arts programme: report 1 (theory of change)](#)
[7] Available here: [Evaluation of the Creative Learning through the Arts programme: report 2 (interim evaluation)](#)
[8] Available here: [Evaluation of the Creative Learning through the Arts programme: report 3 (interim evaluation)](#)
[9] Available here: [Evaluation of the Creative Learning through the Arts programme: report 4 (interim evaluation)](#)

2.15   Phase 5 was informed by the evaluation of activities undertaken during the 2019-20 academic year. For Strand 1 this meant a focus on the new Lead Creative Schools Development Strand, which supported a smaller number of schools to partner and mentor one another in their creative learning and experiences. Fieldwork for Phase 5 consisted of:

- Focus groups with teachers involved in the Development Strand

- In-depth analysis of schools' evaluation forms

- Management, delivery, and strategic stakeholder interviews

- Strand 2 activity monitoring data

- Interviews with RAEN coordinators and staff

- Analysis of evaluation forms on activities funded by Creative Collaborations.

2.16   The end of the evaluation fieldwork for Phase 5 was impacted to a degree by school building closures at the start of the COVID-19 pandemic; for example, some school staff became unavailable for interviews as they focused on adjusting to online teaching. Some interviews were not undertaken until 2021, and beginning the process of producing the report was therefore significantly delayed. Analysis of the Phase 5 fieldwork was presented to and discussed with the programme steering group. It was agreed that the findings confirmed those of previous phases and offered no new substantive insights or recommendations. As a result, the steering group agreed that it would be a better use of time and resources if a separate Phase 5 report was not produced and that its findings were instead integrated into a final evaluation report.

2.17   This final report takes a summative look at the programme and seeks to identify and communicate the overarching findings across the five phases of evaluation.

2.18   An additional and separate evaluation will consider the impact of the activities of the legacy phase of the Creative Learning through the Arts programme, which was delivered during the two academic years 2020/21 and 2021/22.

2.19   The evaluation aims to inform and enrich future practice and programmes that draw on the arts, culture and creativity in support of learning.

3. Findings: Structure

3.1 The following chapters present an overall analysis of the main findings from across phases one to five of the evaluation of the Creative Learning through the Arts programme. The structure reflects the logic set out in the programme's theory of change presented in the first report, in that it considers the behavioural impacts on key identified beneficiary groups in relation to the areas set out in Figure 3.1.

Figure 3.1: Basic behavioural change model
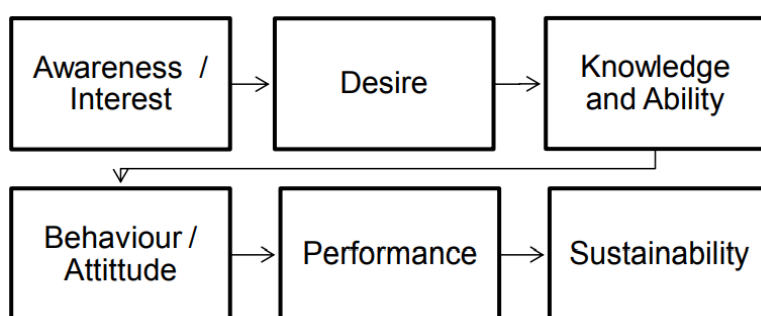
3.2 Detailed logic models alongside a table of behavioural change indicators and assumptions for each beneficiary group can be found within the first report.[10] In this final report, we discuss the extent to which the programme activities have achieved these intended and anticipated impacts, beginning with teachers and schools, then learners and, finally, artists and arts organisations.

3.3 Following this, findings from the evaluation of the processes surrounding the delivery of the whole programme are discussed, first examining Strand 1 on the Lead Creative Schools Scheme, and then Strand 2 on the All-Wales Arts and Education Offer.

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[10] For learners pp.24–26; for teachers pp.27–28; for schools pp.29–30, and for artists and arts organisations pp.31–32

4.   Findings: Impact on Teachers and Schools

4.1   Whilst the ultimate aim of any educational intervention is to benefit learners, the long-term success of the intervention, particularly the extent to which the practices and approaches with regard to creative learning are sustained and remain in operation, is dependent on teachers valuing, developing, employing and maintaining creative learning practices and approaches.

4.2   Building confidence as well as skills related to creative learning was a key outcome for teachers identified in the initial evaluation theory of change process. These improvements could lead to attitudinal and behavioural change, including in classroom practice, which, in turn, could impact on learner outcomes (including engagement and attainment).

Changes in awareness, interest and desire

4.3   Teachers were surveyed during each phase of the evaluation and their responses consistently indicated that their involvement in programme activities, primarily the Lead Creative Schools Scheme, had shifted the views of some teachers. Data presented in Table 4.1 below show that while the majority already agreed with the value of creativity prior to any involvement with the scheme, teachers were more likely to be aware of the value of creativity for learners and teaching following their involvement.

Table 4.1: Awareness of the value of creative skills for teaching and learners[11]

	Creativity skills for teaching and for learners are very valuable	
	Prior to Creative Learning through the Arts	**After Creative Learning through the Arts**
Strongly agree or agree	191	204
Neither agree nor disagree	11	2
Disagree or strongly disagree	4	0

Source: Annual survey of participating teachers, combining data from 2017 to 2019 (N=206)

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[11] Surveys were conducted in each year from 2017–2020. It was possible for teachers to respond to surveys across multiple years and therefore aggregated findings may be slightly inflated due to individuals responding over more than one year.

4.4   Data from the Teacher Survey also indicated that 'personal interest' was the primary motivation or desire behind engaging with the programme, particularly with reference to the Lead Creative Schools Scheme.[12] In later years, 'professional development' emerged as another key motivator for engaging in the Lead Creative Schools Scheme. This is likely to be related to the introduction of the new Curriculum for Wales when developing pedagogy became an important outcome that teachers cited from the activities.[13]

Table 4.2: Teacher motivations for involvement with Lead Creative Schools Scheme[14]

Other teachers were doing it	Was asked to	Professional development	Personal interest
10%	37%	65%	73%

Source: Annual survey of participating teachers, combining data from 2017 to 2019 (N=211)

4.5   Considering Strand 2 activities, the fact that there were more than 3,000 occasions on which teachers chose to attend continuing professional development (CPD) sessions run by the Regional Arts and Education Network (RAEN) and that teachers from more than 150 schools engaged with network Arts Champions, indicates an important level of interest and desire from teachers in engaging with creative learning and the arts. Many teachers engaged with more than one element over the lifetime of the programme.

4.6   Together, these findings suggest that the scheme had not only sparked a new or existing interest among teachers but also filled an important gap in creative learning professional support and development.

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[12] See Report 2: Section 5.6; Report 3: Section 3.2; Report 4: Section 1.26.
[13] See Report 4: Section 5.12.
[14] Surveys were conducted in each year from 2017–2020. It was possible for teachers to respond to surveys across multiple years and therefore aggregated findings may be slightly inflated due to individuals responding over more than one year.

Changes in knowledge and abilities

4.7   Core to the Lead Creative Schools Scheme was the formal creative teaching training of all teachers. This standardised programme of intensive in-person training, administered by Creativity, Culture and Education (CCE) and Arts Council of Wales personnel, ensured that all teachers involved were equipped to share their knowledge with other teachers and implement their skills in lessons, particularly alongside the Creative Practitioners engaged with the projects. Case studies, focus groups, and interviews with teachers[15] consistently noted the value and impact of the training regarding their confidence as well as knowledge and abilities in relation to creative teaching and learning.

4.8   Network Coordinators consistently self-reported in interviews that their CPD elicited positive feedback from teachers, specifically noting that the sessions built not only knowledge and skills but also confidence.

4.9   Arts Champions, administered by the RAEN, fulfilled a number of roles in practice, with their ways of working differing as intended, from one network to the next, to suit local contexts.[16] Teachers were supported in three main ways:

- Arts Champions acted as brokers of good practice and expertise within the region and amongst teachers and schools.

- Arts Champions acted as advisors or mentors to schools, departments or individual teachers.

- Arts Champions also supported and developed creative arts provision within schools by offering support with regard to the pedagogical implications of the new Curriculum for Wales.[17]

4.10   Teachers consistently provided positive feedback following engagement with network Arts Champions. Developing skills and confidence was commonly referenced as being the key outcome of such engagement, and in some years

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[15] See Report 2: Chapter 3; Report 3: Chapter 3.
[16] See Report 3: Sections 4.80–83.
[17] See Report 3: Section 7.58.

every response to this section of the Teacher Survey rated the Arts Champion programme element as being excellent.[18]

Changes in behaviours and attitudes

4.11   Evaluation data suggest that both strands of the programme have led to behavioural and attitudinal change among teachers in relation to creative learning.

4.12   The intensity of the Lead Creative Schools training and projects was explicitly designed to encourage this. Through school evaluation forms, learners consistently reported that being learning was more enjoyable and/or involved new or creative and innovative teaching methods — from the perspective of learners, teaching changed as a result of the intervention.

4.13   Programme management personnel reported that they had noted a developing and common vocabulary in the teaching profession with regard to creative learning and teaching. They attribute the emergence of this professional discourse to the Lead Creative Schools intervention. It is interesting to note that the importance of professional discourse is a noted feature of research conducted by Professor Pat Thompson, who suggests that the professional discourse of artists is observably different from that of teachers in ways that may invite more in-depth engagement with learning, and this can lead to improved learning outcomes.[19]

4.14   Illustrated in Figure 4.1 are the reflections of teachers involved in the Lead Creative Schools Scheme as to how their own Creative Habits of Mind have improved as a result of their involvement. This is a quantitative research instrument developed by Spencer et al. (2012), that explores five domains including: inquisitiveness, persistence, imagination, discipline and collaboration.[20] Collaborative and imaginative habits were those most cited by teachers (46 per cent and 37 per cent respectively), and interviews with teachers confirmed that many were applying these habits to their classroom teaching.

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[18] See Report 4: Section 2.118.
[19] See Thompson (2011) and Thompson et al (2012)
[20]For more background and details on the model see Appendix F.

Figure 4.1: Extent to which teachers feel that they have developed in the Creative Habits of Mind as a result of the Lead Creative Schools Scheme (Coded)
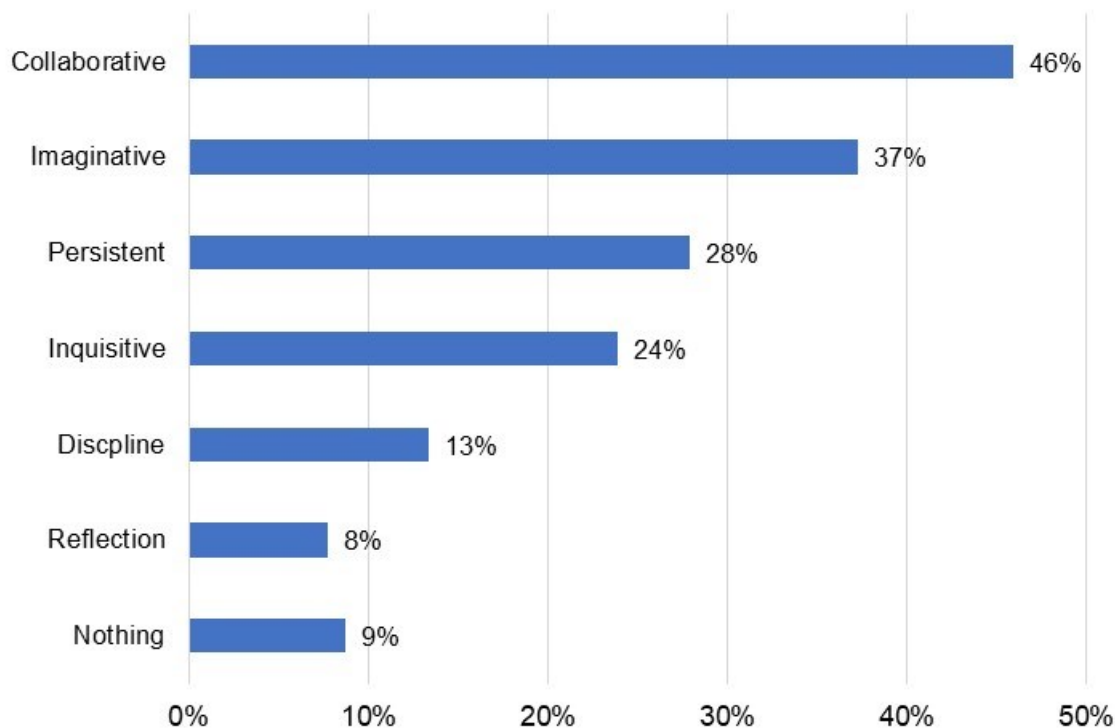
Source: Final evaluation forms, combined data from 2017 to 2019 (N=322)

4.15 Teachers interviewed consistently reported that the experience of the Lead Creative Schools Scheme had a positive impact on their attitudes towards and behaviours in relation to teaching. However, they also highlighted that the school environment, its culture, and attitudes towards the arts and creative learning were influential as either enablers of or barriers to maintaining and extending positive attitudes and creative learning practices to colleagues throughout the school.

4.16 When teachers were asked to reflect on the Strand 2 provision of the RAENs, they consistently remarked on the beneficial impact of the CPD courses as well as new practices on their approach and attitude towards the profession. They viewed the new practices in a positive light, specifically as being a more enjoyable and more effective approach to teaching and learning.[21]

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[21] See Report 4: Sections 2.80–2.83.

4.17   RAEN staff similarly noted the positive impact that the activities were having on teacher well-being. They reported that teachers often commented on the rejuvenating and exciting experience of receiving CPD in relation to the expressive arts.[22]

4.18   The data explored throughout the evaluation have suggested that each strand of the Creative Learning through the Arts programme has impacted positively on teacher attitudes and behaviour in relation to creative teaching. The programme activities have galvanised and given confidence to teachers to apply creative learning to their practice and to approach their profession differently.

Changes in teacher performance

4.19   Measuring changes in the performance of teachers is challenging without the use of intrusive and potentially disruptive research tools such as intensive observation. To try to gauge impacts here, the evaluation sought to rely on self-assessment from teachers and draw on wider opinions on changes in teacher performance from stakeholders working with them, e.g. artists, RAEN staff, and senior leadership.

4.20   Overall, teachers reported a range of impacts on their skills following the Lead Creative Schools Scheme intervention which gives some insight into their performance. Evaluation forms asked teachers to outline the impacts on their own practice and learning, with the data coded and presented in Figure 4.2 below. Only two per cent of teachers reported no impact at all, while the others noted (unprompted) a range of impacts such as becoming more creative or more innovative in their teaching (49 per cent), developing new teaching methods (44 per cent), increased confidence in their teaching (37 per cent), and positive impacts on pupils in both engagement and learning (32 per cent).

Figure 4.2: Impacts of the Lead Creative Schools Scheme on teachers' practice and their learning (Coded)
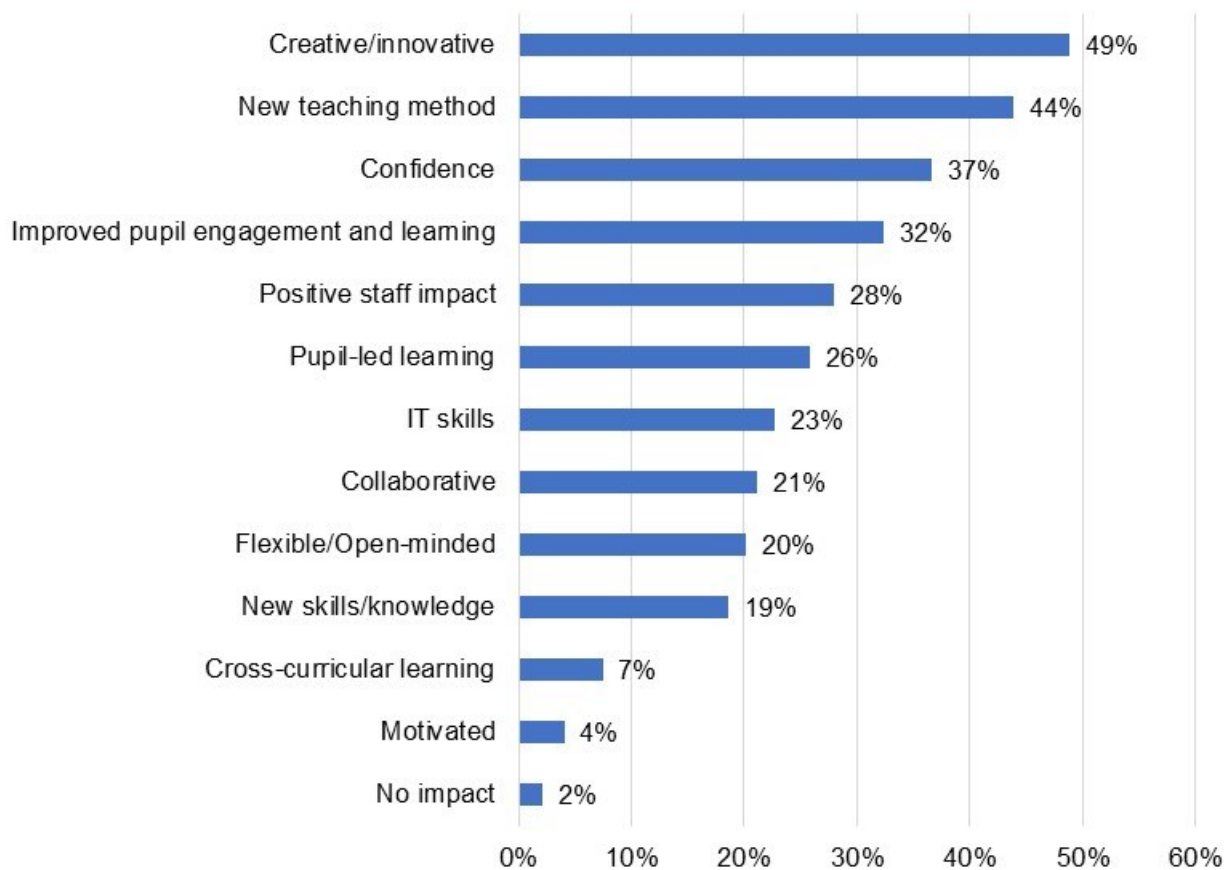
Source: Final evaluation forms, combined data from 2017 to 2019 (N=322)

4.21   Figures 4.1 and 4.2 above have both outlined the self-reported range of benefits and impacts that the Lead Creative Schools Scheme has had on teachers. The changes documented above sit alongside the positive impact that the new and creative approaches can have on pupil attainment, confidence and creativity, which are seen later in the report and in doing so give some support to the idea that the approaches have led to positive changes in teacher performance.

4.22   Staff at Regional Education Consortia, the bodies tasked with raising performance standards in schools, noted, with reference to Strand 2 CPD and Arts Champions, that the feedback that they had received had demonstrated a positive impact on teachers and pedagogy. The close working relationship between Edau (a RAEN) and GwE (a consortium) in particular suggests that in some instances the network

offer was informally adopted as a component of the consortium's wider professional education support offer for teachers in the region.[23]

Sustainability

4.23   The sustainability of the changes is key to the long-term impact and success of the programme. It is our view that, if the positive changes outlined above can be sustained or even extended to more teachers and schools, the programme and its related expenditure and resources will continue to add value to teaching and learning in Wales in the future. In relation to Lead Creative Schools, a key question is whether teachers can continue to implement their learning as well as new practices without the support provided by the programme.

4.24   Schools participating in the Lead Creative Schools Scheme were supported by a Creative Agent for a minimum of two years in bringing about improvements through codesigned creative projects. The support sought to embed creative teaching practices to generate a sustainable impact. Senior management support in embedding the intervention within a whole-school improvement policy at the design stage was considered by programme stakeholders across the board to be key to the success of the intervention (examples of interventions can be found in Appendix D: Artist Case Studies).

4.25   Programme stakeholders noted a growing interest from senior leadership within schools in creative learning and the teaching of creativity, thanks to the emphasis placed on the expressive arts within the new curriculum.[24] Indeed, previous evaluation reports confirm that the level of engagement of head teachers and other senior leadership personnel within schools has been a key enabler of or barrier to the programme affecting change. Teachers would frequently remark on the importance of a supportive senior leadership team when explaining how and why the intervention had secured a positive impact. Conversely, they would suggest that uninterested and disengaged senior leadership was a barrier to employing or

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[23] See Report 4: Section 2.97.
[24] See Report 3: Section 3.4.

sharing their new practices or knowledge within the classroom or more widely throughout the school.

4.26 The evaluation also explored the barriers facing teachers in relation to ensuring that the new practices and learning can be implemented beyond the Lead Creative Schools Scheme. Figure 4.3 below presents coded responses provided through annual evaluation forms and shows that the main barrier facing teachers was time, suggesting a lack of dedicated timetabled or scheduled time for developing creative approaches to teaching. This is likely to be linked to the second most common barrier, namely curriculum demands.[25]

4.27 These data support findings from interviews and discussions with teachers throughout the evaluation which suggested that their main concerns were finding time to teach differently (particularly in secondary schools) and justifying doing so to colleagues who may focus on other headline priorities as well as school performance measures.

Figure 4.3: Barriers for teachers in utilising new practice and learning deriving from the Lead Creative Schools Scheme (Coded)
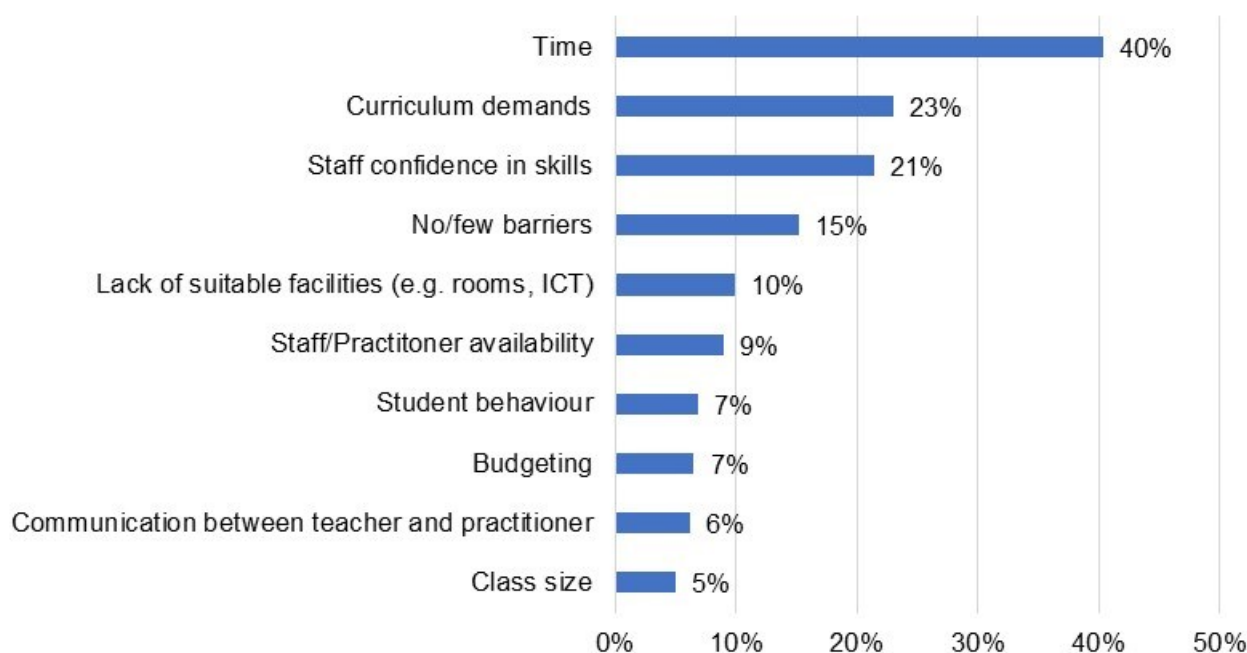
Source: Final evaluation forms, combined data from 2017 to 2019 (N=322) Categories <5 per cent excluded.

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[25] These data were collected prior to the outbreak of the COVID-19 pandemic. Barriers during and after the pandemic may have been different (see point 4.30).

4.28   Peer-to-peer sharing of good practice was reported by teachers to be a particularly effective method of imparting the core principles of creative learning. Report 3 explicitly explored the sharing of practices and knowledge within schools which had participated in the Lead Creative Schools Scheme, and concluded that the sharing of theory, new and good practices, and positive experiences was indeed happening.[26]

4.29   Teacher Survey data presented in Report 4 suggested that 98 per cent of responding teachers involved in Lead Creative Schools (115 out of 117 surveyed in 2018–19) had shared their knowledge and practices in some form. Thirty-nine per cent had shared on a largely informal basis, such as through discussions with colleagues, while 35 per cent had shared their learning through dedicated, structured sessions. INSET days were used by 19 per cent of teachers as a means of sharing their knowledge, and a further five per cent had shared practices and knowledge by other means.[27]

4.30   Evaluation interviews in 2020 and 2021 with programme staff and schools involved in the Lead Creative Schools Development Strand revealed that in some cases there had been practical challenges to sharing learning as a result of the COVID-19 pandemic and the resulting pressures and changes to ways of working. These included the need for social distancing, disruption to timetables, and switching to and from online teaching as different classes needed to isolate, all of which made scheduling and prioritising sessions for sharing learning difficult.

4.31   In relation to the Strand 2 Experiencing the Arts Fund, interviewees tended to see a limited sustained impact and legacy beyond the experiences that the activities had given both learners and staff members. In the context of increasing pressure on school budgets, staff members did not envisage that schools would be able to sustain and finance the involvement of arts organisations and artists in the future.[28]

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[26] See Report 3: Sections 7.27–7.35.
[27] See Report 4: Sections 1.73–1.77.
[28] See Report 4: Sections 5.38–39.

4.32   The legacy of the programme beyond Lead Creative Schools is therefore less clear. The most likely way in which to sustain the activities and impact of the Arts and Education Networks will be to maintain CPD and Arts Champions activities. Teachers and RAEN staff frequently noted that the funding, particularly paying for teacher cover to enable staff members to attend training, was key but unlikely to be replaced from school budgets.[29] Whilst the consortia value the activities of the RAEN, whether they do so to the extent that they would take on funding these activities in the future is, however, unclear.

4.33   Certain components of the Creative Learning through the Arts programme have established a means of supporting the sustainability and legacy of the programme. Most notably, the Creative Learning Zone, perceived by teachers to be a verified and quality resource,[30] offers an online archive of creative learning tools alongside practical case studies and examples to help implement creative learning in the classroom.

4.34   Regional Network staff noted that the relationships that had been brokered and nurtured between teachers and between teachers and artists will persist, while online platforms such as plwg.cymru will support these links and enable further and continued engagement between teachers and artists.[31]

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[29] See Report 3: Sections 4.33 and 4.38.
[30] See Report 3: Section 7.68.
[31] See Report 3: Section 7.52.

5.   Findings: Impact on Learners

5.1   The evaluation sought to capture data on the impacts of elements of both main strands of the Creative Learning through the Arts programme on learners and learner outcomes. These included quantitative and qualitative information surrounding teacher perceptions of impacts on learners, as well as feedback from learners themselves.

Changes in knowledge and abilities

5.2   The evaluation was interested in the creative development of learners involved in the programme and, therefore, also employed the Five Creative Habits of Mind tool to help measure the impact of Lead Creative Schools Scheme activities for this group.

5.3   Within the evaluation, use of the tool was not compulsory, but all teachers and artists involved in the Lead Creative Schools Scheme were introduced to it and its concepts in their training and were invited to supply data for the evaluation. The purpose was to provide common evaluation data with which to evidence the impacts of the programme. Additionally, the tool was designed to provide schools with immediate top-line analysis of learner progress.

5.4   Table 5.1 below outlines the teacher-observed improvements in learners' creative capabilities across the five measures. Submissions from Round 1 Lead Creative Schools (the first cohort of schools that participated in 2015/16 and 2016/17) were too few to be included in our analysis, but submissions from Round 2 and 3 schools were greatly increased and can be found in Table 5.1. The improvement made by individual pupils in each category was scored by their teacher on a scale of 1–10 after the intervention (1 = no improvement and 10 = the most significant improvement). This was therefore a judgement made by individual teachers based on common guidelines. Whilst a subjective judgement over a large number of responses, the average score provides an indication of the impact of the Lead Creative Schools approach. The data found consistent improvements across the five domains and that the Lead Creative Schools Scheme activities contributed to achieving a core aim of improving the creative skills and habits of learners.

Table 5.1: Five Creative Habits of Mind: Teachers' median scores on positive change in learners from the Lead Creative Schools Scheme

	Inquisitive	Persistent	Imaginative	Collaborative	Disciplined
Round 2 Year 1 (2016/17) (base: 289 responses)	6.3	6.3	6.5	6.7	6.4
Round 2 Year 2 (2017/18) (base: 93 responses)	5.7	6.2	6.2	6.6	6.5
Round 3 Year 1 (2017/18) (base: 635 responses)	6.1	6.3	6.4	6.3	6.1
Round 3 Year 2 (2018/19) (base: 348 responses)	6.1	6.5	6.6	6.8	6.4
Average scores across all rounds (base: 1,365 responses)	6.1	6.3	6.4	6.3	6.1

Source: Creative Habits of Mind forms submitted between 2016 and 2019 (N=1,365)

5.5   These findings were widely corroborated through case studies and interviews conducted throughout the evaluation. Comments from teachers on the Creative Habits of Mind forms frequently noted the manner in which learners' creativity had been improved by the Lead Creative Schools approach. Moreover, the teachers themselves would use the language of creative learning, referring consistently to the Five Habits of Mind anchoring the approach. Comments on the Creative Habits of Mind forms from teachers also highlighted that some learners were continuing to engage with and use creative skills more generally in their education.[32]

> "[Pupil] has improved in her creativity and this has been shown through her other work in other areas of the curriculum." (**Teacher**)

> "[Pupil] has gained confidence in his own ability. Since the end of the project his creative work in the pupil room has improved and he has been awarded 'Star of the Week' for his creative stories. As with nearly all the year 4 learners, [pupil] now speaks English confidently." (**Teacher**)

5.6   Across the evaluation, there was further examples of evidence which indicated the impact of Strand 2 elements of the programme on learner interest and knowledge. Exploring the impacts of Go and See, for example, teachers frequently recognised the success of the grant in achieving its objectives. Most notably, teachers felt that the grant broadened learners' experiences of the arts and helped to develop their knowledge. This was especially the case for learners from disadvantaged

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[32] See Report 4: Sections 1.57 and 1.59.

backgrounds and for those that may not have extensive opportunities to access and experience the arts (according to Phase 5 evaluation interviews in 2021):

> "One of the strands, Go and See, has been effective — massive successes where you have children from deprived areas of Wales who have never been to a gallery or theatre being given those opportunities." (**Stakeholder Interview, 2021**)

5.7   Furthermore, case studies of Creative Collaborations projects[33] detailed the way in which creative approaches to teaching could develop learners' interest in the arts. Though challenging to gauge the extent of the changes, learners were, nonetheless, noted by Practitioners to have frequently referred to the Creative Collaborations activities, whilst individual pupils also spoke of their desire to pursue a career in the arts.

Changes in behaviours and attitudes

5.8   As detailed throughout the interim reports, data on individual learners' behaviour in terms of attendance were not available to the evaluation. However, some qualitative data relating to the Lead Creative Schools project indicated that teachers felt that, in some cases at least, learner attendance improved as a result of greater enjoyment and engagement.[34]

5.9   As for the attitudes of learners, there was strong evidence with which to suggest that the programme had had a positive impact. The Lead Creative Schools Scheme, for example, was found to have had a positive impact on learners' perception of teachers and learning in school. Analysis of evaluation forms provided by 238 Round 2 and 3 schools, between 2017 and 2019, revealed that 85 per cent said that learners perceived that the intervention had had a positive impact on their teachers, whilst 37 per cent reported that pupils noticed new teaching methods being employed. A further 38 per cent reported that learners also believed that their education was more fun or more enjoyable as a result of the intervention. These findings reflect interview data and case studies throughout the reports, all of which

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[33] See Report 4: Chapter 3.
[34] See Report 3: Section 3 and Report 4: Section 3.58.

suggest that engagement had led to positive changes in learners' behaviours and attitudes.

Impact on academic performance

5.10   The first sub-aim of the Creative Learning through the Arts programme was to "improve attainment through creativity." However, carrying out a robust analysis of the impact of the Lead Creative Schools Scheme on learners' attainment, or academic performance, was challenging given the number of learners involved and the range of other factors that can have an influence on these learner outcomes. The evaluation has nevertheless sought to gain some insight via different sources.

5.11   Teachers discussed the impact of the intervention on attainment in their evaluation forms and also detailed the data sources that they used to make their judgments. These sources were categorised according to the quality and robustness of the data, with Category 1 being the most robust and Category 4 being the least robust. This is illustrated in Table 5.2 below, while full details of the data sources and the approach adopted to measure attainment are included in Appendix H.

Table 5.2: Categories of evidence

Category	Description
Category 1	Pre and post-intervention attainment and performance testing.
Category 2	Profession- or industry-approved attainment measurement or monitoring systems data collected only after the intervention
Category 3	Other attainment measurement or monitoring systems data collected only after the intervention
Category 4	Observational or anecdotal data or the opinion of a teacher involving reflection after the intervention.

5.12   The degree of impact perceived by the teachers across all data sources was coded and categorised by the evaluation team according to the following categories:

- Positive impact: Where teachers attributed a noticeable improvement in attainment to the intervention or where the data provided demonstrated at least a five per cent improvement (e.g. moving from a score of 13/20 to 14).

- Partially positive: Where teachers did not feel confident in attributing any improvements to the intervention specifically or where data suggested only marginal improvements of less than five per cent.

- No significant change: Where teachers did not perceive the intervention to have had any impact on attainment or where the data did not suggest any impact.

- Partially negative: Where learners' attainment declined over the course of the intervention, but teachers did not attribute the decline to the intervention specifically.

5.13   The results presented in Figure 5.1 below suggest that the better the quality of data available and the more rigorous the approach to evaluating impact on attainment, the more likely teachers were to note a positive impact on attainment as a result of the Lead Creative Schools Scheme intervention. Indeed, the intervention is believed to have had a positive impact on attainment in 94 per cent of instances in which pre- and post-testing were in place as well as 87 per cent of instances in which profession- or industry-approved attainment measurements or monitoring systems were used. The data can give confidence that the intervention has had a largely positive impact on the attainment of learners.

Figure 5.1: Impact of the Lead Creative Schools project on learner attainment according to data cited in evaluation form responses and categorised by quality
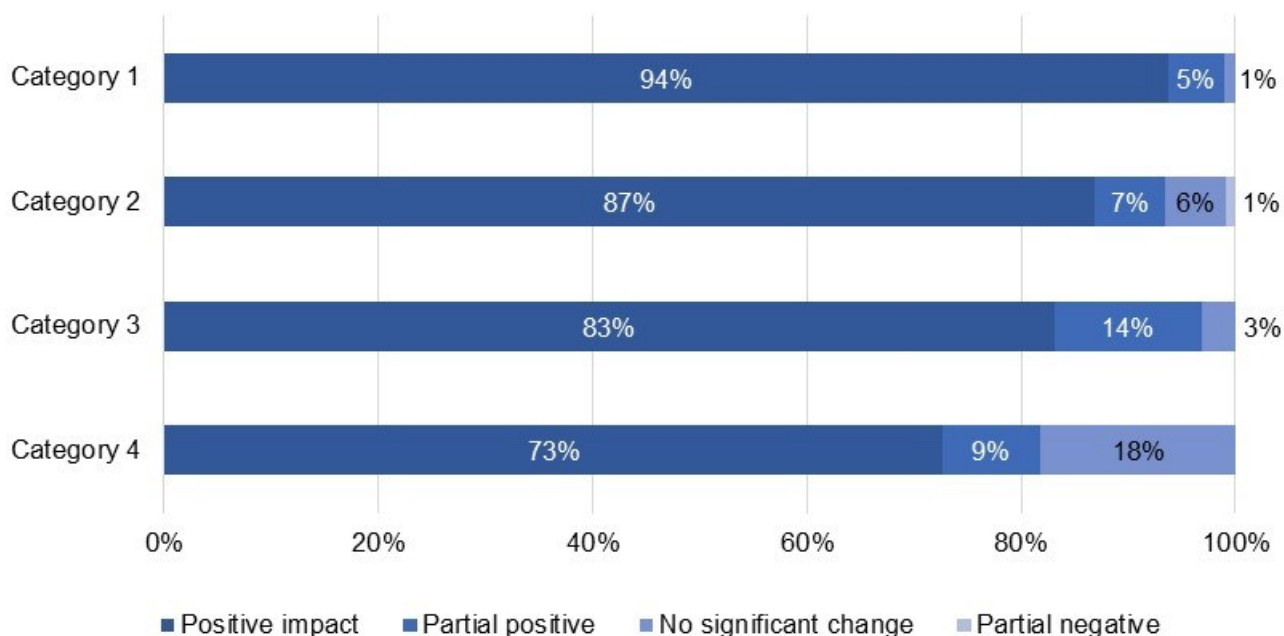
Source: Final evaluation forms, combined data from 2017 to 2019 (N=315)

5.14   Each Lead Creative Schools Scheme project was unique, involving different artists, projects, and cohorts of learners and with different attainment focuses. Specific projects were intentionally and frequently developed to (often successfully) address particular literacy or numeracy issues and challenges for cohorts of learners. While this variability has made it impossible to directly compare their impacts, the tailored and flexible approach is found to have benefitted learners. Teachers spoke of the potential, through the more creative approaches to lessons, to explore and address attainment challenges more effectively than through more conventional planned and structured lessons.

5.15   A considerable volume of the qualitative reflections of teachers in their evaluation forms, based on a range of sources, therefore suggests that the intervention can have a positive impact on attainment. That this was witnessed across projects of all kinds suggests that a creative approach to teaching is a key factor that leads to such a positive impact. Important questions remain, such as the extent to which the impact is sustained, and whether the impact of creative learning outweighs or is

more significant than that of more conventional approaches to addressing core attainment measures such as literacy and numeracy levels. When combined with the wider benefits to confidence and engagement, however, the approach merits, at the very least, further consideration and, if possible, more controlled analysis.

Wider impact on learners

5.16   The evaluation also sought to capture any wider impacts on learners beyond those initially considered at the outset of the programme. It is notable that the impacts discussed here chime with those referenced in the findings of the literature review in the first evaluation report.[35]

5.17   The Lead Creative Schools evaluation forms asked teachers to elaborate on what they perceived to be the broader impacts of the activities on pupils who were involved. Figure 5.2 below displays coded responses from teachers across all three rounds of participating schools. Over half (55 per cent) of the 331 responding teachers suggested that the intervention had improved the confidence or independence of learners, with close to one fifth citing improved collaboration/communication (21 per cent), improved engagement and contributions (19 per cent), and improved creativity/imagination (19 per cent).

Figure 5.2: Wider positive impact on learners identified by teachers in Lead Creative Schools evaluation forms
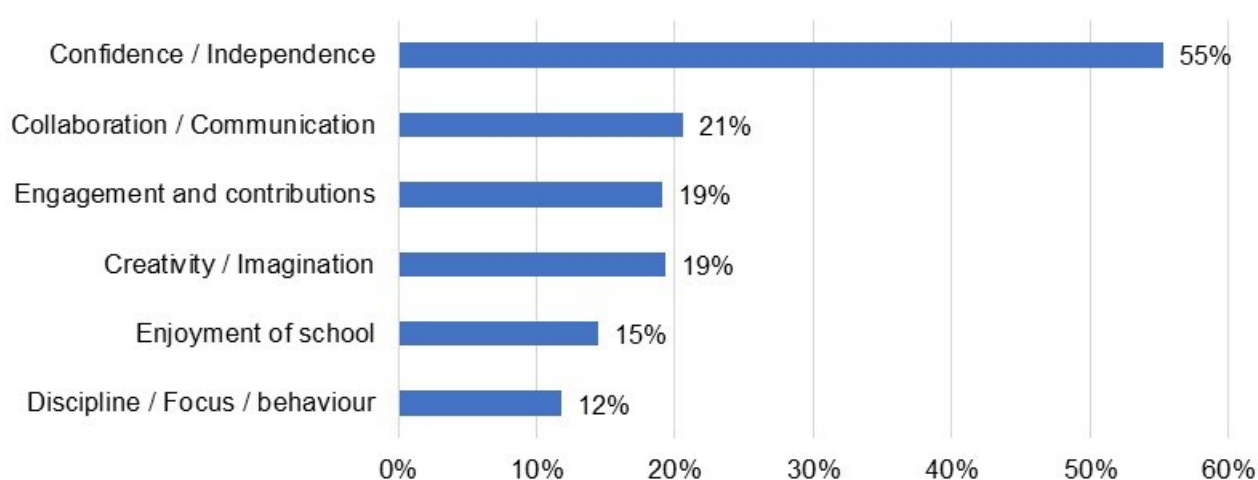
Source: Final evaluation forms, combined data from 2017 to 2019 (N=331)

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[35] See Report 1: Section 4.6.

5.18   These findings, particularly an increase in learner confidence, were also frequently noted by teachers and learners in case studies and qualitative interviews, while teachers also felt that the impact could be long-lasting and still visible over a year later.[36]

5.19   The learner (self-)efficacy tool was a pre- and post-intervention self-completion questionnaire for learners which explicitly sought to gauge the impact of activities on the well-being of pupils and their attitudes towards school and learning. Lead Creative Schools were encouraged to use it with their pupils and report on it in their project evaluations. More details on the tool can be found in Appendix G. The sample of responses was large enough to analyse with confidence. However, the data did not show a statistically significant overall positive or negative correlation between the scheme and learners' well-being or their attitudes towards school.

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[36] See Report 2: Section 3.

6. Findings: Impact on Artists and Arts Organisations

6.1 Artists and arts organisations were central to the activities of both strands of the Creative Learning through the Arts programme: as trained Creative Agents and Creative Practitioners in Lead Creative Schools, and as Arts Champions for the Regional Networks and also as the providers of arts and cultural experiences for learners benefitting from the Experiencing the Arts Fund. The evaluation therefore explored the impacts of their involvement in this school-based programme on the artists and the sector more broadly.

Changes in awareness, interest and desire

6.2 The programme has engaged with a significant number of artists and arts organisations, and they have had a central role in co-designing, developing and delivering projects across the programme. Their involvement was direct, offering practical experience of the use and value of creative skills for teachers.

6.3 Alongside developing their own awareness as well as interest in contributing to education, artists also spoke of how their involvement across both strands of activity influenced teachers and raised awareness within schools of the value of the arts as pedagogy:

> "Some [teachers] saw art as entertainment, but I have won them over. They can now see the benefit of it. I know of two teachers now who have taken up music lessons, piano and guitar. They have even gone into the school to show the students what they have learnt." (**Artist Case Study Interview, 2019**)

6.4 Regional Arts and Education Network (RAEN) Coordinators noted that the impact on artists and arts organisations was becoming more apparent as their involvement intensified or was prolonged. They could see arts organisations and artists becoming increasingly familiar with the expectations and the potential opportunities for contribution and collaboration with the educational sector, particularly following the introduction of the new Curriculum for Wales.[37]

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[37] See Report 4: Section 5.65.

6.5   Responses to the Artist Survey relating to the whole programme presented in Figure 6.1 below, show significant positive improvements in artists' awareness of and ability to develop activities to achieve learning outcomes for schools (42 per cent) and to understand their challenges and priorities within the context of the new curriculum (41 per cent). It is interesting that there are also quite high levels of 'no change'. Accompanying qualitative responses to the survey reveal that this is because many of the artists and their organisations were already engaged in schools and/or education, albeit to a lesser extent than during the programme.

Figure 6.1: Combined Artist Survey responses related to the whole programme (2017–2019)[38]
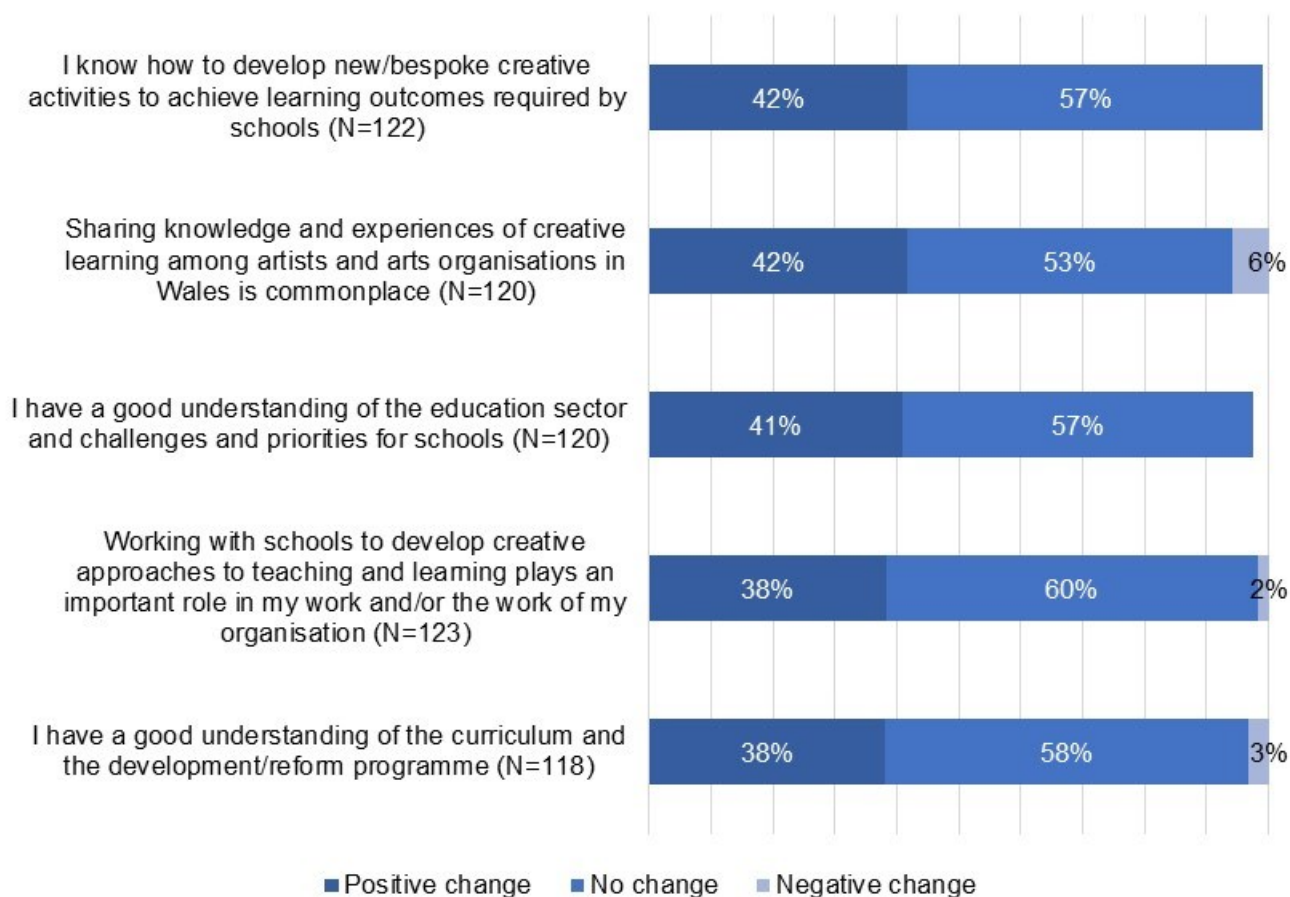
Source: Annual survey of participating artists, combined data from 2017 to 2019

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[38] Surveys were conducted in each year from 2017–2020. It was possible for artists to respond to surveys across multiple years and therefore aggregated findings may be slightly inflated due to individuals responding over more than one year.

Changes in behaviours, attitudes and services

6.6   Between March 2015 and March 2020, across its two strands, 1,237 schools across Wales received bespoke creative education services through the support provided by the Creative Learning through the Arts programme. The programme therefore made a substantial, direct impact on the range of services available to the educational sector from artists and arts organisations.

6.7   The Lead Creative Schools Scheme established a model of working that involves intensive and relatively lengthy involvement of artists and arts organisations with schools, teachers and learners. Interim evaluation reports noted instances of artists and arts organisations looking to continue their engagement with schools and the educational system as a result of their positive experiences of the programme. In some instances, this has led to tangible changes in staffing and structures within arts organisations. Some had appointed education and outreach officers to develop links with local educational authorities and institutions in order to develop a stronger link to local communities, which might ultimately contribute to higher attendance at performances and shows.[39]

6.8   Initiatives such as the Lead Creative Schools and Creative Collaborations Schemes have offered the means by which artists and arts organisations can gain practical experience as well as opportunities to develop their engagement and their services with local educational authorities and institutions. As observed in the survey of artists presented above, artists are in a better position to develop new or bespoke services for the educational sector and were working more with schools.

6.9   There are some reported instances of follow-up work being contracted directly by schools with artists. There is little evidence with which to suggest, however, that the level of direct engagement of artists by schools will be able to replace the very significant level of investment and support that artists and arts organisations had from the programme.

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[39] See Report 4: Section 3.62.

Sustainability

6.10   Opportunities for artists to engage with schools have been improved as a result of the programme. As has been discussed, artists and arts organisations that have been contracted by the programme as a whole have developed relationships with educational settings, with many having adapted their own practices in order to be able to appeal and offer services and support to schools.

6.11   The development of the plwg.cymru app was widely felt by artists to be a potential "game changer" in facilitating and sustaining relationships between schools and teachers.[40] They noted that the app offers a means of consolidating their engagement with schools at the level most appropriate for schools and their resources and budgets.

6.12   However, there are a number of sustainability challenges. A future challenge to the model developed by the Lead Creative Schools Scheme and, to a lesser extent, the Creative Collaborations grant relates to its resource-intensive nature and cost. The strength of the intervention was in its intensity, but the likelihood of replicating the model fully was consistently noted by teachers as being beyond the constraints of school budgets and reliant on further or continued funding.

6.13   This was echoed by some arts organisations which suggested that a key barrier to sustaining their capacity to engage with and support education remains the financial viability of doing so. Even for some of Wales' largest arts organisations and venues, if such engagement does not generate revenue — directly or indirectly — the engagement is unlikely to be sustained.[41]

6.14   In evaluation interviews, some artists also queried how sustainable it was for them to be funded to work with schools. Some raised the possibility that it had generated unrealistic expectations among fellow artists about the amount of work that would be available, as they did not see that schools would be in a position in which to sustain and finance the involvement of the organisation and artists in the future.[42]

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[40] See Report 4: Section 2.41.
[41] See Report 4: Section 3.79.
[42] See Report 4: Sections 3.109–3.110.

6.15   Arts organisations noted that the day rate (£250) for artists paid by the programme was above the freelance market average and the Independent Theatre Council guidelines. A further concern was consequently expressed that the programme would lead to expectations of higher fees and inflated day rates among artists. The Arts Council of Wales, however, has a stated aim to see artists' earned income and average earnings increase[43] to support the resilience of the sector.

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[43] See Arts Council of Wales Corporate Plan 2018 – 2023, p.11.

7. Findings: Process Evaluation

7.1 This section summarises the findings of the process elements of the evaluation focusing on the design and operations of the Creative Learning through the Arts programme. It is primarily based on the interviews with management and delivery staff as well as strategic stakeholders over the course of the programme. Process evaluation findings were reported in each phase of the evaluation so that its delivery could be adapted in response to recommendations in an iterative manner. This section examines the different elements of the programme, how they were delivered and what can be learnt from that process.

Strand 1: Lead Creative Schools

7.2 The evaluation's interim reports have consistently noted that the Lead Creative Schools Scheme was particularly well designed and well managed, with very few modifications or changes required. The scheme has essentially operated in the same successful manner from the outset. Teachers and management staff reported that application, delivery and evaluation processes have been clear and effective, with sufficient support available when needed.

7.3 The placement of regional Lead Creative Schools Scheme delivery staff within Regional Education Consortia emerged as a key factor in supporting the successful delivery of the scheme. Physically placing these staff alongside consortium staff fostered easy access to and an easy exchange of information between the two partners. In turn, this has ensured good partnership working and supported promotion of the scheme and the recruitment of schools.

7.4 A key risk identified when planning and developing the programme was in relation to the extent of specialist knowledge of creative learning required for the Lead Creative Schools Scheme and its delivery. Some of the challenges in developing a creative educational project in school and integrating creative learning into teaching could have been overwhelming, leading to teacher disengagement. The application and planning processes, and particularly the dedicated intensive training sessions, were widely felt by teachers to have adequately prepared them for the scheme.

7.5 The design of the intervention at the school level was also consistently praised, with particular value placed on the bespoke nature of the projects and on the emphasis on coproducing the interventions (involving teachers, artists and, in particular, learners).

7.6 The design of the Development Strand embodies the iterative and effective internal evaluation cycle at work. The evaluation had highlighted that a key challenge facing the Lead Creative Schools Scheme would be to share the creative learning experiences and practices that many schools had the opportunity to access with other schools that had not participated in any of the original three rounds. In response, a two-year enhancement of the scheme was designed and delivered — the Development Strand.

Strand 2: All-Wales Arts and Education Offer

Regional Arts and Education Networks

7.7 The Regional Arts and Education Networks were, for the Arts Council of Wales, an innovatively designed approach to delivering activities to support the arts sector as well as arts experiences in schools. The design lent many benefits, enabling the programme to relate to local priorities and support Regional Education Consortia more effectively than a uniform national-level network would have been able to do.

7.8 Firstly, the freedom for RAEN Coordinators and their staff to design and develop the network's offer was consistently noted as a particular strength. Networks were able to align with and help support the priorities of Regional Education Consortia. In the GwE consortium region, for instance, the Edau Network's Arts Champions were explicitly adopted by the consortium to develop creative arts teaching and learning across its schools. This evidences the extent to which network delivery could be developed to support and address wider and strategic educational priorities in the regions.

7.9 Similarly, development of the brokering app (plwg.cymru) is another example of innovation from the freedom that the RAENs had to develop their own offer.

7.10 The use of Arts Champions, not only to deliver support directly to schools and teachers but also to report back on the support needs of the region's schools, was a widely recognised strength of the RAEN design.

7.11 The RAENs maintained throughout the evaluation that they were well positioned to deliver specific creative learning CPD such as that delivered through the Lead Creative Schools Scheme. This shows that there exist potential sources of creative learning and arts education expertise in Wales that could perhaps be called upon in the future.[44]

7.12 Faced with the likelihood of fewer resources going forward, the attraction of a single, Wales-wide network gained ground with RAEN management and delivery staff as the programme drew to a close. While a single central legacy network may not have the benefits of a localised bespoke approach, consolidating resources and standardising the offer may be the most practical option to maintain momentum in delivering activities to support the arts sector as well as arts experiences in schools.

7.13 For all of its positives, the design of the RAENs did, however, lead to management, delivery and evaluation challenges. These aspects were discussed in detail in Reports 3 and 4. In summary, the remit stipulated for the RAENs was in essence the delivery of six outputs, focused on activities rather than outcomes (these can be found in Appendix A). This led to a lack of clarity in relation to the ultimate outcomes for beneficiaries. For example, the RAENs were tasked with providing CPD for teachers, but not to ensure nor to demonstrate any particular impact on teachers or their methods, which has had implications for the evaluation of these matters.

7.14 The framework design of the programme led to miscommunication as well as differing views regarding the nature of the relationship between the RAENs and the Arts Council of Wales management. The Arts Council of Wales regarded the relationship as being one based on their framework, which enabled networks to operate as they saw fit, albeit with the responsibility of evidencing success and delivery. However, the activity-focused nature of the framework, as well as increasingly specific monitoring demands which were focused on hitting output

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[44] Note that the RAENs did not deliver this specific CPD during the programme term, as Arts Council of Wales management staff considered it to be duplicative of Strand 1 delivery.

targets, may have contributed to the perception among RAEN staff that the relationship was based on their compliance with the demands of the Arts Council of Wales.

7.15 The programme management consistently responded and sought to address these issues, redesigning evaluation and monitoring requirements, and developing a series of case studies during the latter years of the programme. Their efforts included deeper engagement with RAEN staff to address any miscommunication as well as differing views regarding the ultimate aims of the activities, which did improve the working relationship.

7.16 In drawing lessons from the experience, future programmes seeking to subcontract or encourage partners to deliver components of a programme should provide (where possible) outcome-related guidance for partners, as well as detailing the activities desired. Clearer and more explicit instruction in relation to evaluation and data collection should also be considered at an earlier stage of commissioning.

7.17 The delivery of RAEN activities was also somewhat slower than that of other schemes and strands during the initial 18 months. The establishment of the networks and the design and development of the offer took time. In reality, therefore, RAEN staff felt that the networks offered only around two to three years of full delivery, though even this was curtailed by the pandemic and lockdown during its final year.

7.18 Despite this, monitoring data, teacher surveys, and staff interviews suggest that the delivery of activities has been largely successful. Clearer targets were adopted by the third year to support monitoring and evaluation, and no concerns were expressed in relation to the networks' ability to meet these.

7.19 Network Coordinators met regularly, shared experiences and approaches, and addressed emerging management issues. Ultimately, this cooperation developed into efforts to sustain some activity beyond the lifetime of the project through a legacy network, namely the National Arts and Education Network.

Experiencing the Arts

7.20   The Experiencing the Arts component of the programme was again considered by the majority of interviewees throughout the evaluation period to have been effectively designed. As part of this, the Go and See Fund for small grants was deemed to be accessible as well as straightforward to administer and deliver.

7.21   The other Creative Collaborations element evolved somewhat throughout the lifetime of the programme. Initial expectations regarding the types of projects to be supported were not reflected in the applications received. Management staff spoke of receiving applications from arts and cultural organisations seeking to continue with existing provision or projects rather than, as desired, innovative projects seeking to support creative learning and develop teachers. The modifications made after the first two years reflect how the management team were able to adapt in response. Smaller 'taster' grants were offered, whilst clearer communication was undertaken of the desired aims of the full Creative Collaborations grant. This resulted in new applications that were closer to the original aim and design of the programme.

7.22   Schools completing their Lead Creative Schools projects were also turning to the Creative Collaborations grant as a means of extending their engagement with artists. This offered a means of sustaining and continuing the approaches developed through the Lead Creative Schools Scheme, albeit only for the lifetime of the Creative Collaborations grants. This suggests that the sustainability of the approach is dependent on external funding availability for some schools.

Creative Learning Zone

7.23   The design of the Creative Learning Zone was discussed in detail in Report 1 (see also Appendix A). A key strength of the design consistently noted by users and management staff was that it was a resource hosted by the Welsh Government. The explicit link to the Welsh Government supported its reputation as a source of accredited and approved materials. Moreover, the Creative Learning Zone was able to capitalise on broader engagement with the Hwb platform after the release of

provisional documentation related to the new Curriculum for Wales, as evidenced by a particularly notable peak in use during the same period.[45]

7.24   Whilst Hwb is a relatively straightforward online platform through which to upload and access resources to support teaching, technical difficulties were reported during the early period of the Creative Learning Zone. The extent of the technical difficulties was disputed by the relevant Welsh Government staff, however, which suggested that IT skill deficiencies amongst artists and some teachers may have been a contributing factor.

7.25   If the latter, then the programme may have revealed a particular skill weakness within the arts and educational sectors as well as an assumption that artists and teachers would be able to engage with an unfamiliar online platform. It is possible that the Creative Learning Zone suffered from reputational damage caused by these technical challenges at earlier stages of the programme. Welsh Government staff responded by providing training to RAEN staff who were tasked with engaging teachers and artists with the Creative Learning Zone.

7.26   Throughout the lifetime of the programme the Creative Learning Zone was to contend with two other key challenges. Firstly, the websites, platforms and apps developed by the RAENs proliferated the options and possibly diluted the audience for and users of the CLZ. The greatest difficulty, however, has been the concurrent and continued use of more popular private sector platforms such as Facebook and Google Scholar. Focus groups with teachers as well as interviews with Arts Champions revealed that they were searching for more than approved resources from the Creative Learning Zone and seeking an online space to network, interact, and share ideas and their own resources.[46] The CLZ was not designed to function as a social network.

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[45] See Report 4: Section 4.11.
[46] See Report 3: Sections 6.3 and 6.9.

8.   Conclusion and Recommendations

8.1   This report is the final summative analysis of the Creative Learning through the Arts programme (March 2015 to March 2020) and has drawn on the findings from across the five annual phases of evaluation to discuss the outcomes and impact of the programme as well as the main lessons learnt from its delivery.

8.2   An additional and separate evaluation will consider the impact of the activities of the legacy phase of the Creative Learning through the Arts programme, which was delivered during the two consecutive years from April 2020.

8.3   The overarching aim of the programme was to improve literacy and numeracy and reduce the impact of disadvantage and/or deprivation. Three sub-aims were also specified, which were to:

1) Improve attainment through creativity

2) Increase and improve arts experiences and opportunities in schools

3) Support teachers and arts practitioners in developing their skills.

8.4   In addressing these aims, the evaluation has focused on behavioural impacts for key beneficiary groups in relation to specific indicators that were set out in behavioural change models within the programme's theory of change.[47]

8.5   There is substantial and meaningful evidence with which to conclude that the programme aims have been met. The programme has been a positive experience for all involved and has had a meaningful impact across Wales. The two-strand structure, with its various complementary elements, has enabled and encouraged engagement at different levels and brought about significant change for teachers, learners, artists, and arts/cultural organisations.

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[47] See Report 1: Sections 3.1 to 3.2.

Impact on teachers and schools

8.6   Thousands of teachers and hundreds of schools have been engaged through the various elements of the programme and there is strong evidence of increased awareness of creative learning as well as increased value that teachers and school leaders place in creative learning.

8.7   The significant training elements, either as a component of the Lead Creative Schools Scheme or through the RAEN-delivered continuing professional development (CPD), highlight the extent to which teacher knowledge and abilities have been a focus. The feedback on the training was consistently positive. In addition, Regional Education Consortia saw the offer as a means of supporting broader education and training objectives.

8.8   The data suggest that following the Lead Creative Schools Scheme intervention in particular, teachers were changing the way in which they taught by increasing their use of creative approaches. They were employing new and creative teaching methods, felt more confident in doing so, and, although to a lesser extent, felt that it was having a positive impact on staff and learners. The intensity and length of the intervention were important in securing these changes.

8.9   Feedback on RAEN training and networking activities consistently suggested that teachers were looking to implement their learning in the classroom and change their teaching as a result of their involvement.

8.10   The impact of training and CPD on teacher performance was more challenging to discern and relied on self-evaluation by teachers or proxy measurements such as learner attainment. Nevertheless, this evidence does suggest that the new methods were indeed improving the quality of teaching. If these positive changes can be sustained and extended to more teachers, the programme and the related expenditure and resources may continue to add value to education in Wales in the future.

8.11   The role of the school leadership and environment represents a key factor in facilitating the continued impact of the programme. While schools can enable, they can also present barriers, restricting teachers from teaching creatively or continuing to develop their practice. Teachers noted that a lack of time as well as tight

timetabling within schools was the main barrier to their efforts in utilising and sustaining their use of the new practices, alongside a need to focus on wider school or curricular priorities.

8.12   Stakeholders have highlighted that the introduction of the new Curriculum for Wales has supported and encouraged teachers to explore and develop creative learning. Not only does the curriculum have Expressive Arts as a dedicated Area of Learning and Experience (AoLE), the collaborative and cross-curricular approaches developed through the Lead Creative Schools Scheme also align with the curriculum's emphasis on thematic and project-based teaching.

8.13   There are two ways in which creative learning practices have been and can continue to be shared — firstly, internally to other teachers within the same school, and, secondly, externally to other schools. Teachers involved in the Lead Creative Schools Scheme have shared good practice and learning, albeit largely in an informal manner within their schools. The reach was then formally extended by the Development Strand to share practices and knowledge with schools that had not previously been involved with the scheme.

8.14   Continuing to broaden the benefits to all teachers and schools and sustain creative learning knowledge and practice in the longer term will require identifying and harnessing levers outside of the original programme.

8.15   **Recommendation 1:** It should be acknowledged that there is a risk that the knowledge and practice of creative learning embedded in teachers, schools and artists during the course of the Creative Learning through the Arts programme will diminish. At the same time, there is potential to harness this new knowledge to establish and mainstream its practice and impacts. In order to do so, the Welsh Government and the Arts Council of Wales should consider establishing ownership, responsibility and a delivery mechanism for the future of creative learning that is more permanent than the steering group that has existed during the programme.

8.16   The Arts Council of Wales is the central body for the promotion and development of the arts in Wales, and through this programme has built substantial expertise in enabling creative learning and arts experiences for learners in schools. There is a risk that at the end of this programme a shift in priorities and pressures could divert

its attention elsewhere, so it must be supported to maintain this area of work. If the Arts Council of Wales can ensure that artists and arts organisations have excellent knowledge, relationships and experience with regard to working in schools and can align their work with the new Curriculum for Wales, it will be ever more possible that school leaders will choose to engage artists to deliver on school priorities.

8.17   The evaluation has shown that artist and art organisation access to schools is critical to making arts experiences accessible to all children, creating memorable moments, and inspiring the next generation of Welsh artists. It is important, therefore, that the Arts Council of Wales is able to maintain and continue to build its relationships with schools and educational bodies.

8.18   **Recommendation 2:** The Arts Council of Wales, with its expertise, resource, and central role in the promotion and development of the arts in Wales, is key to enabling creative learning and arts experiences for learners in schools. It should be supported to maintain this area of work as part of its core remit, ensuring that artists and arts organisations have excellent knowledge, relationships and experience with regard to working in schools and can align their work with the new Curriculum for Wales.

8.19   **Recommendation 3:** The Arts Council of Wales should be enabled to maintain and continue to build its relationships with Regional Education Consortia, local authority education departments, and schools as a means of ensuring that all children access high-quality arts experiences through their schools.

8.20   The Welsh Government and the Arts Council of Wales will need to establish structures and engage partners to continue to embed creative learning in Wales. There is, therefore, a continued important role for a network in bringing teachers and artists together, building relationships and a common language around creative learning and arts experiences, breaking down barriers, sharing examples of good practice, and encouraging collaboration in schools.

8.21   Seeking to do just this is the National Arts & Education Network, which has emerged as the legacy network of the four RAENs. It drives school engagement by using the very pertinent language of the new Curriculum for Wales, e.g. "expressive arts learning." As an online platform linking schools and artists to creative learning

and arts opportunities, plwg.cymru is still active and being managed by Arts Active Trust with funding from the Arts Council of Wales and the Welsh Government.

8.22   The usage statistics for the Creative Learning Zone suggest that its most useful function for teachers is as a repository for case studies and any other practical examples of creative learning in schools. Feedback indicates that explicit links to the new Curriculum for Wales could make the resource more relevant.

8.23   **Recommendation 4:** The Welsh Government and the Arts Council of Wales should ensure that there is sufficient support for and coordination between the various bodies and platforms promoting and delivering creative learning and arts experiences in schools, e.g. the National Arts & Education Network and plwg.cymru.

8.24   **Recommendation 5:** The Creative Learning Zone should be refocused to be a repository for case studies and any other practical examples of creative learning in schools, with explicit links to the new Curriculum for Wales. At the very least, the purpose and function of the Creative Learning Zone should be revisited to assess whether it remains relevant in its current format.

8.25   For creative learning to remain relevant, training for teachers and artists must remain available and applicable. During the programme's lifetime, training for teachers and artists targeted at creative learning pedagogy was delivered through the Strand 1 Lead Creative Schools Scheme.

8.26   **Recommendation 6:** The Welsh Government's Professional Learning activity should play a role in supporting Wales' creative learning journey, including work in Initial Teacher Education. Action is required to engage Initial Teacher Education partners and establish their role and remit with regard to creative learning.

Impact on learners

8.27   Participation numbers in the Creative Learning through the Arts programme have been substantial. Groups of pupils in over one third of schools in Wales have been exposed to an intensive intervention, working with artists on bespoke creative and artistic projects. Alongside more than 47,000 learners who have experienced artistic performances and events through the Go and See grant, the programme as a whole

has exposed and enabled a substantial number of learners to develop greater awareness and understanding of the arts and creativity as a means of learning.

8.28   Through the Lead Creative Schools Scheme in particular, the programme has developed the creative skills and abilities of learners. Teachers have consistently remarked on learners exhibiting creative characteristics and making use of their skills. In addition, the scheme has led to learners having a more positive perception of their school and feeling more confident and more engaged.

8.29   The literature suggests that confidence and engagement in the creative intervention can spill over into confidence and engagement in general teaching and learning, leading ultimately to better performance and outcomes.[48] Indeed, of the teachers who tested before and after the intervention, or those who drew on profession- or industry-approved attainment measures, such as Incerts, 94 per cent and 87 per cent, respectively, felt that the Lead Creative Schools Scheme had secured a positive impact on learner attainment, although there were limitations to these data.

8.30   Important questions remain, such as the extent to which the impact is sustained and whether the impact of creative learning outweighs or is more significant than that of more conventional approaches to addressing attainment in literacy and numeracy. When combined with the wider benefits to confidence and engagement, however, the approach merits, at the very least, further consideration and, if possible, more controlled analysis. To do this, it is imperative that creative learning practices continue to be adopted and maintained in schools and that creative learning remain high on the agenda.

8.31   **Recommendation 7:** Information on the impact that the Lead Creative Schools Scheme has had on attainment should be promoted to school leaders and teachers to encourage the use and development of creative learning. The language of creative learning should continue to be used in curriculum correspondence as well as future programmes so that the approach remains pertinent, and teachers choose to continue this area of professional learning.

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[48] See Report 1 Literature Review in sections 4.6–4.40

Impact on artists and arts organisations

8.32   Hundreds of artists have been supported by the programme, particularly the Lead Creative Schools and Creative Collaborations Schemes, to experience a different approach to teaching and learning and develop their skills and services. Moreover, the Lead Creative Schools Scheme has established a model for schools and artists to work together, with many artists looking to continue their engagement after the programme.

8.33   The programme has consequently contributed to the income of many hundreds of artists and organisations. Furthermore, it is unlikely that so many artists and organisations have worked with the educational system to such an extent previously. The programme has invested significantly in the sector, not only with its injection of money but also by providing valuable experience and knowledge.

8.34   The model of engagement established by the Lead Creative Schools Scheme, and, to a lesser extent, the Creative Collaborations grant scheme is, however, dependent on sufficient funding to support intensive and, ideally, prolonged engagement between schools and artists. Schools have noted that despite the benefits to their teachers and learners, they do not have the budgets for such an investment. Even the transport and tickets funded through the smaller Go and See grants would be difficult for schools to finance themselves. Therefore, funding for creative learning and arts experiences at both large and small scales needs to continue in some form.

8.35   **Recommendation 8:** A long-term funding model for schools for both creative learning and arts experiences should be developed. Such a fund should be curriculum-backed to give schools confidence that the arts and creative learning, particularly collaboration with external artists, are supported and encouraged by the Welsh Government and Estyn. A long-term, established fund will allow artists and arts organisations to invest and offer high-quality tailored services and experiences, supporting the industry to grow in confidence, stature and innovation.

Design and delivery of the programme

8.36   A key finding of the evaluation is that the Lead Creative Schools Scheme was very well designed. The dedicated training for teachers and artists as well as the placement of delivery staff on-site alongside Regional Education Consortia were particular strengths. The role of Creative Agents was also widely praised, especially in brokering relationships between artists and teachers and enabling effective coproduction. The Development Strand, designed later in the programme to share the benefits of the scheme with schools more broadly, illustrates the effective internal evaluation cycle at work and an effort to address the key challenges of sustainability and legacy.

8.37   The RAENs were designed to deliver activities in support of the wider aims of the programme. They were able to respond to regional differences and help support the priorities of Regional Education Consortia, adding value to the wider statutory education system alongside their core mission. Their core activities, particularly the provision of CPD and the Arts Champions support, were consistently noted by teachers and stakeholders as being of considerable value, and their relevance increased as the new Curriculum for Wales was introduced. However, some initial design decisions contributed to later challenges and miscommunication. A key lesson from the experience is the need to detail outcome and evaluation expectations when establishing or subcontracting delivery partners.

8.38   **Recommendation 9:** When establishing and subcontracting delivery partners, in this case the Regional Arts and Education Networks (RAEN), it is important to ensure that the stated remit and the associated guidance include outcome-related expectations, as well as details of the types of activities desired. Clear and explicit instruction in relation to evaluation and data collection should also be provided from the outset.

8.39   The Experiencing the Arts Fund was also found to have been effectively designed, requiring only slight modification and clearer articulation of expectations to ensure that the applications for the Creative Collaborations grant reflected the intended scope. The Go and See grant, though small in individual scale, was deemed to be accessible and straightforward.

Future

8.40   The following is the vision that was set out in 'Creative learning through the arts – an action plan for Wales (2015–2020)*:*'

The arts, and creative approaches to teaching and learning, should have a major role in all our schools, where collaboration with arts and cultural organisations and with creative practitioners is a common feature, and where good practice is shared and accessible to all.[49]

8.41   Certainly, the programme has undertaken the groundwork with the relevant stakeholders to make this vision a possibility, but if this is to remain the vision, how will it be realised going forward? This is a question for the programme steering group and their respective organisations to work through. This report has drawn on the evaluation findings to conclude with some concrete recommendations which aim to build on the existing foundation. However, a new action plan is required, as the relevance of creative learning as well as access to the arts could be quickly lost, surpassed by new and more pressing priorities for schools and education in Wales.

Recommendation 10: If there is still a commitment to the vision for Creative Learning through the Arts in Wales, then a new action plan is required to build on the strong foundations established by the programme. This will require leadership, consultation and resources as well as consideration of the recommendations set out in this report.

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[49] [Creative learning through the arts – an action plan for Wales (2015–2020)](.).

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Appendices

Appendix A: Additional Programme and Scheme Background Information

Strand 1: Lead Creative Schools Scheme

Main scheme

The Lead Creative Schools Scheme was focused on improving attainment through creativity. Moreover, it sought to develop creative skills in young people and develop pedagogy among teachers. In practice, it was delivered through an intensive intervention with pupils and teachers coproduced and delivered with 'Creative Agents' and 'Creative Practitioners.'

The Lead Creative Schools Scheme was delivered over three rounds, with supported schools participating for two years:

- Round 1: academic years 2015/16 and 2016/17

- Round 2: academic years 2016/17 and 2017/18

- Round 3: academic years 2017/18 and 2018/19.

Development Strand

Introduced in 2018/19, the Development Strand offered further funding to a smaller number of schools that had benefitted from the Lead Creative Schools Scheme to work with and support new schools to develop and deliver a project. The aim was to support school-to-school sharing of practices, pedagogies and experiences with teachers and schools that had not benefitted from the original Lead Creative Schools Scheme. It provided an opportunity to test new approaches to delivering the scheme in line with professional development approaches being developed for the new Curriculum for Wales. The new schools engaged with professional development rooted in the same principles and practices as those of schools that had already benefitted from the scheme. Additionally, these Development Strand schools experienced creative learning projects in their schools. Although the Development Strand was shorter in duration than the main scheme, participants were still considered to be beneficiaries of the scheme through structured knowledge sharing as well as skill development using a peer-to-peer model.

Strand 2: All-Wales Arts and Education Offer

The All-Wales Arts and Education Offer included a range of different activities designed to increase and improve opportunities for teachers, learners, artists, and arts/cultural/heritage organisations to work together, as introduced below.

Regional Arts and Education Networks (RAEN)

Four networks were established with the following remit:

1. Collating and disseminating best practice.
2. Establishing and coordinating arts and creative learning networking opportunities (face-to-face and digital) for teachers, artists, and arts and cultural organisations.
3. Providing a 'brokerage' service between schools and artists and arts/cultural organisations.
4. Providing training opportunities for arts practitioners to improve their provision and tailor it to the needs and priorities of schools.
5. Providing opportunities for teachers and artists to develop and share their knowledge and skills.
6. Managing and coordinating a 'Local Arts Champions' programme (which was originally reported to be a separate element of the All-Wales Arts and Education Offer but came under the remit of the RAENs once they were established).

They were also launched as the model for managing and ensuring the delivery of the objectives of the wider programme. The four networks were established to cover regions mirroring those of the Regional Education Consortia. Each network, and its activities, was managed by a Regional Network Coordinator and additional staff members. The networks varied in their composition and nature. The networks were as follows:

- NAWR, the Regional Arts and Education Network for Mid and West Wales, led by the University of Wales Trinity Saint David.

- Edau, the Regional Arts and Education Network for North Wales, led by Flintshire County Council.

- A2: Connect, the Regional Arts and Education Network for Central South Wales, led by Arts Active Trust on behalf of Arts Connect.

- The Arts & Education Network: South East Wales, the Regional Arts and Education Network for the South East region, led by Caerphilly Borough Council.

This was intentionally a much broader and less targeted intervention than the Lead Creative Schools Scheme, which was designed to work intensively with individual schools. The networks' focus was on creating 'opportunities' that would support teachers to develop their methods of teaching. The networks were commonly defined by management and delivery staff as being concerned with teaching 'in' the arts.

Experiencing the Arts Fund

The Experiencing the Arts Fund was designed to encourage schools to provide children and young people with opportunities to go one step further in their exploration of creative, cultural and arts experiences. It included two elements: 'Go and See' and 'Creative Collaborations'. Both elements were launched in March 2016.

Go and See provided schools with the opportunity to apply for small, one-off grants of up to £1,000 to fund single visits to high-quality arts and cultural events in venues across Wales. Experiences could include visits to performances and exhibitions or visits to experience arts professionals developing and creating their work.

Creative Collaborations was a programme intended to bring schools as well as arts and cultural organisations together to work on innovative projects. Grants of between £5,000 and £25,000 were available to fund up to 90 per cent of the cost of a project. Furthermore, Arts Council of Wales programme management staff introduced a 'taster' grant (a grant of between £5,000 and £7,500) for smaller-scale projects with a strong element of experimentation and/or creative risk taking.

Creative Learning Zone

The Creative Learning Zone (CLZ) was launched in March 2016 and is an online information-sharing platform designed to be a source of information and a collaboration hub for teachers, learners, and arts/cultural organisations and practitioners.

The CLZ aimed to fulfil a recommendation included in Professor Dai Smith's 2013 report on the arts in education, entitled 'An Independent Report for the Welsh Government into Arts in Education in the Schools of Wales:'

"The Welsh Government and Arts Council of Wales should ensure that a Creative Education Portal is developed, as an additional, integrated element of 'Hwb', the All-Wales Digital Learning platform."

Appendix B: The Programme in Numbers

Source: [Creative learning through the arts – an action plan for Wales, Annual Report 2019/2020](#)

All Regions

658 Schools participated in the Lead Creative Schools Scheme

815 Schools have engaged with professional learning and Arts Champions
(Regional Arts and Education Networks')

3091 Teacher engagements with professional learning and Arts Champions
(Regional Arts and Education Networks')

867 Go and See grants awarded
(40 withdrawn due to covid19)
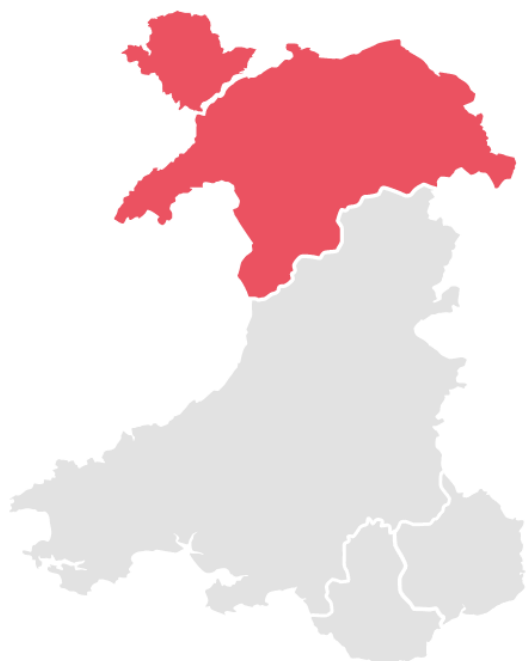
North Wales

157 Schools participated in the Lead Creative Schools Scheme

144 Schools have engaged with professional learning and Arts Champions
(Regional Arts and Education Networks')

559 Teacher engagements with professional learning and Arts Champions
(Regional Arts and Education Networks')

204 Go and See grants awarded
(40 withdrawn due to covid19)

Mid & West Wales

204   Schools participated in the Lead Creative Schools Scheme

230   Schools have engaged with professional learning and Arts Champions
(Regional Arts and Education Networks')

1005   Teacher engagements with professional learning and Arts Champions
(Regional Arts and Education Networks')

363   Go and See grants awarded
(40 withdrawn due to covid19)

Central South Wales

158   Schools participated in the Lead Creative Schools Scheme

295   Schools have engaged with professional learning and Arts Champions
(Regional Arts and Education Networks')

988   Teacher engagements with professional learning and Arts Champions
(Regional Arts and Education Networks')

198   Go and See grants awarded
(40 withdrawn due to covid19)

South East Wales

139 Schools participated in the Lead Creative
Schools Scheme

146 Schools have engaged with professional
learning and Arts Champions
(Regional Arts and Education Networks')

539 Teacher engagements with professional
learning and Arts Champions
(Regional Arts and Education Networks')

102 Go and See grants awarded
(40 withdrawn due to covid19)

Appendix C: Theory of Change

Figure A1: Theory of change for the Lead Creative Schools Scheme

A school applies for LCS status, identifying key issues that they wish to address through a creative approach to learning.

Supported schools' work with a Creative Agent to develop a programme which addresses the identified priorities.

Creative Practitioners and teachers work together to design and deliver sessions for pupils as part of the delivery of the programme.

The pupils participating in the classes/activities benefit directly (improved performance/achievement).
Other pupils benefit as the teacher adopts the same approach for other classes.
Knock-on impact within the family and friends of pupils.

The teachers designing and then participating in the classes/activities benefit directly. (improved performance)

Other teachers within the school observe the benefit of the approach and, accordingly, adopt the same or a similar approach.
More pupils benefit.
Increasing use of artists/arts organisations.

Senior management of the school observe the benefit of the approach and, accordingly, increase the emphasis on learning through creativity within the school.
More pupils benefit.
Increasing use of artists/arts organisations.

Policy makers observe the benefit of the approach and, accordingly increase the emphasis on learning through creativity within policy.
More pupils benefit.
Increasing use of artists / arts organisations.

Figure A2: Theory of change for the All-Wales Arts and Education Offer

A school becomes aware of the potential to improve performance via creative learning.	A teacher becomes aware of the potential to improve performance via creative learning.	Teachers engage with/participate in one or more of: Regional Network Local Arts Champion Learning Portal Experiencing the Arts Fund
There is an increase in the volume and intensity of creative learning/participation in the arts by the teachers/school. *Increasing use of artists/arts organisations.*	Pupils benefit from the increase in volume and intensity of creative learning/participation in the arts. *Knock-on impact within the families and friends of pupils.*	Other teachers within the school observe the benefit of the approach and, accordingly, adopt the same or a similar approach. *More pupils benefit.* *Increasing use of artists/arts organisations.*
Senior management of the school observe the benefit of the approach and, accordingly, increase the emphasis on learning through creativity within the school. *More pupils benefit.* *Increasing use of artists/arts organisations.*	Policymakers observe the benefit of the approach and, accordingly, increase the emphasis on learning through creativity within policy. *More pupils benefit.* *Increasing use of artists/arts organisations.*	

Appendix D: Artist Case Studies

The interim reports have provided data on the experiences, contributions, and impact on artists. This report does not seek to duplicate the data already available. However, this appendix presents data from case studies conducted during the 2018/19 academic year. These were not included in previous reports due to a delay in obtaining approval from some artists to publish their accounts. Three case studies are presented in detail, whilst the key findings of a further nine are summarised and anonymised.

Case Study 1: Russell Prue

Background

Russell Prue describes himself as a "broadcaster, author and educator", and through his work has extensive experience of working creatively with young people and the wider educational sector. Through his company, [Anderton Tiger](), Russell designs and helps to implement Live Education Stations for schools, aimed to engage learners of all ages and abilities to teach them valuable skills such as creative problem solving.

Since qualifying as a Lead Creative Practitioner in 2016, Russell has worked at 11 schools as part of the Lead Creative Schools Scheme. In 2018/19, Russell worked with five schools, namely Willows High School, White Rose Primary School, George Street Primary School, Phillipstown Primary School, and, latterly, Cathays High School in Cardiff.

Russell first became involved with the Lead Creative Schools Scheme when he was approached to work with Hendre Junior School in Caerphilly after delivering a keynote speech at the Caerphilly annual conference for heads and deputies.

To prepare for his role, he attended creative learning workshops which he felt were "excellent" and prepared him well for working one-on-one with pupils. Thanks to both this training and his prior experience, Russell felt very well prepared to work with teachers and pupils on the projects. When asked about the administrative requirements of the application process, however, he reflected that these were extensive and took time of his away from working on his other active projects.

Objectives

The primary objective of his work was to improve creative outcomes, language confidence, and literacy levels amongst young people aged between 12 and 14 (mixed genders) who had been pre-chosen by schools based on literacy and numeracy levels. The aim was to develop collaboration-based projects which provided a legacy for each school.

Delivery

The activities delivered in the schools centred on assisting pupils to produce radio broadcasts. These broadcasts involved putting on shows and covering topical issues such as the news and current affairs, and students were encouraged to develop their own content. All broadcasts were 'live', with listeners being encouraged to phone in with comments or questions. The radio broadcasts typically ran for one hour in the afternoon weekly at each school and covered topics such as knife crime, climate change protests, agony aunts, and 'Conspiracy Theory of the Week'. Sessions were led by Russell, although teachers were integral to supporting the learning process.

Source: Anderton Tiger (2019)

To help shape the working practices of teachers, Russell encouraged them to be more flexible in their approaches and, where appropriate, let pupils "take the lead on their learning:"

> "It is very much a collaboration. I'm only ever there in the background. It is the students who do the work. It is very much student led. I wanted it to be student-focused, where they can talk about the things that matter to them." (**Case Study Interview, 2019**)

Outcomes

Part of the rationale behind delivering radio broadcasts live was to develop the confidence of students involved, and Russell believes that this has been achieved particularly thanks to parental engagement with the broadcasts:

> "[…] some of these children often don't have much contact time with their parents. Many parents work full-time, so it was great to see the parents phoning into the station to comment on how well their child was doing on the radio. Having that recognition off their parents really boosted their confidence." (**Case Study Interview, 2019**)

Delivering radio broadcasts also necessitates the development of oracy skills. Observing that some pupils involved had relatively poor skills in this area, Russell believes that his work has led to improved oracy levels for pupils across the board, which has been "wonderful to see."

Russell also observed that the teachers involved seemed to be more confident about taking a less prescriptive approach to teaching, understanding that they can teach beyond what is included in textbooks. He believes that he has helped them to give students the freedom to "learn in different ways."

More broadly, Russell indicated that both students and teachers had commented to him that the activities had led to an improvement in class attendance and a reduction in behavioural problems. Many of the schools decided to purchase their own radio broadcasting equipment to continue with the projects.

On an individual level, Russell felt that participating in the Lead Creative Schools Scheme had helped him to develop a more reliable income stream both in terms of school-based projects and through selling his own range of radio equipment to other schools. As a result of being part of the scheme, Russell has secured four more school-based projects across Wales, with a further three under discussion. Furthermore, Russell has developed substantially more confidence in working with young people with a range of backgrounds and abilities, which has had a very positive impact when applying for other youth-based grant projects.

Russell viewed this work as sustainable, as it provided the schools with a legacy that could be maintained after he left. With six out of the 11 schools purchasing their own radio equipment, the pupils and staff have continued to broadcast their weekly shows, building on the work with Russell. Three of the schools were already using radio equipment purchased before the project started.

Case Study 2: Polly Snape

Background

Polly Snape is a creative learning consultant who primarily specialises in delivering writing and drama workshops to children in early years, namely Key Stage 1 (ages 5–7) and Key Stage 2 (ages 7–11). As a Creative Practitioner, Polly focuses on key areas such as creative games, outdoor learning, drama, and expressive arts for all. To date, she has worked at four schools on behalf of the Lead Creative Schools Scheme (i.e. Hiraddug, Broughton, Saltney Ferry, and Y Waun) and is now in her third year as a Lead Creative Practitioner following her training in 2016.

Polly first heard about the programme through a friend who had been working on a project for the Arts Council who informed her about the training and the available funding. As part of the training, Polly attended a two-day training course which she described as "excellent," but highlighted that, due to being self-employed, she lost out on two days' pay, which can sometimes make things financially difficult at certain times of the year. Before her current work, Polly was a primary school teacher with 20 years of working as a self-employed creative consultant, and she felt that her previous experience of working in education provided her with a solid foundation on which to engage with the schools as an artist.

Objectives

The primary objective of her work was to encourage students to step outside of their 'comfort zones' to explore more creative approaches to learning in a safe and secure environment. Polly indicated that she strived towards improving the creativity of children which she felt had been lost due to the confines of the current curriculum. The aim was to develop collaborative projects which provided a legacy for each school, particularly in terms of outdoor learning and storytelling.

Whilst the overall aim of Polly's work is to improve children's creativity, the skills of oracy, literacy and numeracy also feature strongly, albeit in an indirect way. Polly indicated that numeracy can often cause anxiety amongst children; therefore, introducing elements of numeracy less directly through exploring nature and the outdoor environment can improve levels "without fear."

Delivery

Being a Level 3 Forest School Leader,[50] Polly encouraged outdoor learning and delivered some of her project activities outside. Many of the projects were based on storytelling, and pupils were encouraged to focus on the stories which interested them and were provided with full autonomy as to the stories and themes which they pursued. Each session typically ranged from one to four hours in length. Although sessions were facilitated by Polly, the emphasis was on a collaborative approach between the students and the teachers.

Outcomes

For teachers, outcomes included improving confidence in developing a more 'organic' approach to their teaching methods which meets the needs of a wide and diverse range of students. As Polly explained:

> "When working with teachers it is really important to go through the whole process with them, explaining the choices made, why they were made, and what benefit they have. For me, getting the teachers to take risks in a safe way was the aim."

However, Polly noted that positive outcomes for teachers were dependent on their engagement with the project. Although some took the opportunity to develop new skills, she felt that other teachers may have been slightly intimidated by the approaches and more reluctant to change their current working practices.

As a result of the projects, pupils increased in confidence and demonstrated improved behaviour as well as teamworking skills. Additionally, the projects were understood by Polly to have contributed to the students developing stronger abilities in both oracy and numeracy. This was assessed by the teachers at various stages of the project and was fed

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[50] A Level 3 Forest School Leader is accredited to plan and deliver a programme of meaningful outdoor learning experiences in a learner-centred way (source: Forest School Association).

back to Polly at weekly intervals. Moreover, feedback from parents indicated that children were enjoying school more as a result of the activities.

On an individual level, Polly felt that she had developed more confidence in taking risks as a result of the projects. One example of this is her changed approach to interview processes for grant funding, which often require her to provide a demonstration of an activity that would be used if successful. Polly noted that whilst it would be easier to demonstrate a tried and tested activity, she felt as though she should take her own advice and be more creative. She therefore aims to demonstrate a new activity each time that she is interviewed, allowing her the chance to explain why she sees this as important.

Polly feels that her work with the schools has given her more stability, as the grants associated with the projects are for longer periods in comparison to most other projects.

To conclude, from Polly's perspective, the Lead Creative Schools Scheme experience was positive. Key outcomes were achieved and there were also broader, unintended benefits and results, particularly in terms of the children expressing a more positive view on attending school.

Both students and teachers indicated positive experiences of the workshops by way of developing skills, improving confidence as well as overall enjoyment. An improvement in oracy and literacy skills amongst the pupils was noted and judged to have progressed across the board.

Case Study 3: Glenn Davidson

Background

Glenn Davidson is a co-director of Artstation, a multidisciplinary international art and technology partnership based in Cardiff. As an artist, he has been an active member of Wales' visual arts community with over 40 years of experience. During his work with the Lead Creative Schools Scheme, Glenn was also Lead Artist for 'Arts + Minds', an arts and regeneration programme funded by the Arts Council of Wales — Ideas People and Places programme.

Glenn became involved in the Lead Creative Schools Scheme as a Creative Agent in 2016. What is more, he attended Creative Practitioner training after responding to an Arts Council of Wales advertisement calling for artists to work with schools. Following successful training, Glenn was placed by the scheme in Garth Primary School near Maesteg and he developed a brief in which the natural world around the school was the new classroom.

Objectives

A primary objective of the first year of the work encouraged pupils to think about accessing help through using and making connections with others even beyond their immediate reach. Pupils explored on the mountain how they could progress and develop themselves in the future and developed imaginative space and skills with which to confront challenges. In addition, the aim was to improve collaboration and teamwork, improve mental health, and create a sphere of influence surrounding the Five Creative Habits of Mind.

The first-year project worked specifically with boys considered to be struggling academically, and through taking part in the scheme it was hoped that they could build their confidence, develop new ways of thinking and working together, and ultimately improve their academic abilities in oracy and numeracy.

Delivery

The first-year brief involved pupils climbing to the top of their local mountain to look down into the valley where they could imagine their life's path. Pupils could see the route from their primary school to secondary school and over the mountains and could see the distant horizon. From this new perspective, pupils asked themselves whom they could call from beyond the horizon to help them on their life's journey. This imaginative leap into their future enabled pupils to bring to mind distant and lost friends, a hero, superheroes, extended family members, pets, and foreign and travel associates. Children then explained to staff and one another their choices and how these agents could help them in their life's journey.

Activities also included visiting the Senedd, where pupils presented an array of excellent and probing questions on their lives and futures in Wales to the then minister Ken Skates MS. Ken allowed the class to sit in his ministerial seat at the Assembly. Another hike to the peak of Garth Mountain with flags entailed devising marching songs and fostered helping between pupils, with some helping others who struggled. Furthermore, pupils visited Lamas

Eco Village in Pembrokeshire, where they learnt many new exciting skills which built enjoyment and confidence, including fire making, creating bows and arrows, using knives, making camps, and cooking on open fires.

Pupils were encouraged to collaborate and write and perform songs and poems, with contributions relying on each child's input. A second scheme year was spent on learning to become young beekeepers along with discoveries regarding the antibiotic science of honey via Cardiff University scientists who were introduced to the school by Glenn. The third year of the scheme concluded in a final school-to-school project in which Garth Primary School shared what they had learnt through the scheme with the local Llangynwyd Primary School. To help evaluate each year, a film documenting progress was created by pupils and staff and shared in CPD sessions. Artist teaching sessions with pupils typically ran for three hours each day, occasionally twice per week, over 8–10 weeks.

Focused on the Five Creative Habits of Mind, the projects were collaboration-intensive processes involving Creative Practitioners utilising the creative ideas of pupils and staff supported by the Creative Agent, Glenn. Pupils were encouraged to identify interesting activities and themes. These were ways of working that were supported by teaching staff but were different from the way in which things usually proceeded. Glenn felt that the work had improved individual behavioural issues as well as school attendance problems, as well as creating new connections with families and parents. This improved well-being and helped to bring about a positive learning environment at the school for students and staff.

In both years, artists worked with teachers and support staff who were integral to the learning process, as they provided the academic classroom follow-up to the artists' sessions with the class. The art-based learning enriched classroom teaching involving both written and numeracy work.

Outcomes

For teachers, outcomes included improving cooperation, communication, trust and confidence. The lead teacher for the scheme in the school noted that she had come to enjoy teaching again, and Glenn observed that a new energy is now palpable in both schools that participated. Teachers have expressed more confidence in taking risks with teaching and listening more to pupils. Letting pupils lead more of the schoolwork and providing more freedom are especially important for young boys aged 6–10 years:

> "Trust has become very strong with the teachers. They are more relaxed, and they don't worry as much anymore about failure (as they know that they can learn from it)." (**Case Study Interview, 2019**)

For the pupils, the main outcomes were elevated levels of confidence and an improved understanding of mental health.

Oracy and numeracy were addressed in years 2–3 through drama and dance. Pupils were tasked by the artists to use numbers and counting to follow rhythms, which facilitated collaborative coordinated movement and dance. Pupils learnt, through drama performances, to speak and communicate to audiences which included parents, older and younger classes in school, and students and staff from other schools whom they did not know. The mental health and behavioural issues were addressed through contact with local water wells, guided by a local well specialist, and by working with beekeeping and honey collection, learning many practical skills to which boys especially respond and that they enjoy. All aspects were carefully planned and designed with pupil input to deliver intended outcomes based on the School Improvement Plan (SIP).

On an individual level, Glenn indicated that his personal outcomes as a result of this work had not been substantial, although he had gained confidence in his own abilities and judgements in the role of the Creative Agent.

From Glenn's perspective, the Lead Creative Schools Scheme experience was positive. Key outcomes that were planned for were achieved and there were also a broad range of evidenced benefits and outcomes for the schools, teachers and students.

Curriculum change was a key reference point for Glenn, who indicated that he felt positive towards the changes. He noted that these projects enabled both artists and teachers to go beyond their usual boundaries to explore and learn new things. The headteacher of Garth reported to Glenn that the school as a whole felt much better prepared for the challenges in the new curriculum.

Additional findings based on other case studies[51]

Activities across the other case studies included workshops on storytelling, illustrating books, and painting. They focused on a range of themes, from the outdoor environment to ocean pollution and the importance of building friendships.

The activities and workshops were strongly collaborative between practitioners, agents, schools and students. It was noted that whilst on occasion teachers were slightly apprehensive towards the use of creative practices, the majority engaged well and saw the value in this approach for both themselves and their students.

Artists reported a range of positive outcomes for pupils, teachers and the wider school community. The most frequently reported outcomes for students were greater confidence as well as improved oracy skills, although some practitioners also reported improvements in literacy and numeracy and in areas such as behaviour and creativity.

Some practitioners initially noted that it was difficult to engage some teachers because they were uncertain or sceptical as to creative approaches. The primary outcome of these projects, however, was also an increase in confidence to engage with and embed new creative techniques in their teaching. One practitioner noted that having a Creative Agent who had been a former teacher worked well, as they were able to communicate effectively with teachers. Generally, teachers had a stronger awareness of the importance of flexible learning, and since the end of the workshops/activities, many of the teachers have continued to improve and increase their creativity in the classroom.

For the schools as a whole, many practitioners reported that there was enthusiasm towards and interest in embedding creative learning more widely. In most cases, however, it was too early to say whether this had been achieved. Some practitioners noted that some schools were more receptive towards the programme than were others, where, for example, it was perceived to be more of a 'tick-box exercise.'

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[51] Permission was not obtained from all concerned to publish full case studies, though all were happy for findings to be summarised.

For artists, the fact that these projects were longer-term funding streams was of benefit to their organisation financially. Generally, it was felt that schools had more respect for the work that they undertook, whilst some artists now reported that they possessed a better understanding of pedagogy.

Appendix F: The Five Creative Habits of Mind Tool

The Five Creative Habits of Mind[52] tool was designed to evaluate the impact of the Lead Creative Schools activity on the creative skills of pupils involved. All teachers involved in the Lead Creative Schools Scheme were invited to supply data through the tool, though this was not compulsory. The purpose was to provide common evaluation data with which to evidence impacts of the programme.

This tool is based on the model originally developed by Spencer et al. (2012), through research funded by Creativity, Culture and Education (CCE), the tool is a quantitative research instrument that captures five domains that together explore an individual's creative abilities: inquisitiveness, persistence, imagination, discipline and collaboration. The following were identified the following Creative Habits of Mind as indicators of creativity:

1. Inquisitive
   - Wondering and questioning
   - Exploring and investigating
   - Challenging assumptions.

2. Persistent
   - Sticking with difficulty
   - Daring to be different
   - Tolerating uncertainty.

3. Imaginative
   - Playing with possibilities
   - Making connections
   - Using intuition.

4. Collaborative
   - Giving and receiving feedback
   - Sharing creative products
   - Cooperating appropriately.

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[52] More information on the tool can be found here: 5 Creative Habits of Mind Tool.

5. Disciplined

    - Developing techniques

    - Reflecting critically

    - Crafting and improving.

The improvement made by individual pupils in each category was scored by their teacher on a scale of 1–10 after the activity (1 = no improvement and 10 = the most significant improvement). This was therefore a judgement made by individual teachers based on common guidelines.

A copy of the Five Creative Habits of Mind form

This tool is designed to help teachers to reflect on pupils and how far these habits might have changed as a result of the project.

If you are working with fewer than 10 students, please answer the questions for all students.

If you are working with more than 10 students, please answer the questions for a minimum of 10 students.

To see a summary of all your responses please click 'See Previous Responses' once you have submitted all of your information.

This tool is based on the model originally developed by Ellen Spencer, Bill Lucas, and Guy Claxton through research funded by CCE 'Progression in creativity: Developing new forms of assessment. Newcastle: CCE and OECD Education Working Paper No. 86, EDU/WKP(2013)1)' (Spencer, E., Lucas, B. and Claxton, G. 2012).

1. Would you prefer to complete the survey in English or Welsh? Please choose the same language option for all of your submissions.

Pupil information

2. Full name of pupil
Please think about this pupil with regard to each of the Five Creative Habits of Mind. How big a change have you seen in this pupil for this project?

Read carefully

This tool is to capture your reflections on the extent to which pupils have changed/progressed in these habits. Please choose on a scale of 1–10, where 1 is no change at all and 10 is a great deal of change. Do not worry if there has been little or no change in some Creative Habits of Mind for some pupils. Perhaps the learner was already quite adept in this habit. Perhaps the project was not targeting this habit. You will be asked to briefly explain your answers.

3. Inquisitive

Wondering and questioning; exploring and investigating; challenging assumptions

1   2   3   4   5   6   7   8   9   10

4. Persistent

Sticking with difficulty; daring to be different; tolerating uncertainty

1   2   3   4   5   6   7   8   9   10

5. Imaginative

Playing with possibilities; making connections; using intuition

1   2   3   4   5   6   7   8   9   10

6. Collaborative

Sharing the product; giving and receiving feedback; cooperating appropriately

1   2   3   4   5   6   7   8   9   10

7. Disciplined

Developing techniques; reflecting critically; crafting and improving

1   2   3   4   5   6   7   8   9   10

8. Please briefly explain how and/or why you think that the project has had this impact (or no impact) on this pupil.

Appendix G: Self-Efficacy Questionnaire

The (self-)efficacy questionnaire was developed in order to collect data regarding the efficacy outcomes of the interventions for pupils. Pupils were asked to respond to a series of statements in a pre-intervention questionnaire, followed by the same statements in a post-intervention questionnaire. When combined, the results indicate whether the Lead Creative Schools activity has had a positive or negative impact on the pupils with regard to the statements.

Tables A1 and A2 below detail the statements that were posited to learners as part of the self-efficacy questionnaire. The same questions were asked before and after the intervention, and both responses were compared. The 'Change' column notes whether the response to the statement has been positive or negative, while the 'Statistically significant' column notes whether the change can be attributed to the intervention.

Table A1 notes that the changes were only significant as well as attributable to the intervention in eight instances. Four of these were positive responses relating to schoolwork being fun and interesting. However, the other four were instances in which learners said that they felt less safe, more worried, and enjoyed things less. While statistically significant in eight instances, the more general conclusion to draw is that the tool does not evidence a pattern of data on self-efficacy that is meaningful or useful to the evaluation.

Table A1: Self-efficacy of year 3–4 learners

Statement	Change	Statistically significant
I get to learn interesting things	Positive	Yes
I can choose how to do activities	Positive	No
The work we do is fun	Positive	Yes
The work is too hard for me	Positive	No
I get worried when I'm working	Positive	Yes
Other children listen to my ideas	Positive	No
I put a lot of effort into my work	Positive	No
I am happy to talk about my work with the teachers	Negative	No
I feel good about myself	Positive	No
I feel healthy	Positive	No
I feel I am doing well	Positive	No
I feel miserable	Positive	No
I feel I have lots of energy	Positive	No

Statement	Change	Statistically significant
I feel cared for	Positive	No
I feel valuable	Positive	No
I feel worried	Positive	<mark>Yes</mark>
I feel I can deal with problems	Positive	No
I feel bored	Positive	No
I feel noticed	Positive	No
I feel there is lots to look forward to	Positive	<mark>Yes</mark>
I feel safe	Negative	<mark>Yes</mark>
I feel confident	Negative	No
I feel a lot of things are a real effort	Negative	No
I feel I enjoy things	Negative	<mark>Yes</mark>
I feel lonely	Negative	No
I feel excited by lots of things	Positive	<mark>Yes</mark>
I feel happy	Positive	No
I feel I'm treated fairly	Positive	No
I feel people are friendly	Negative	No

Source: Analysis of responses to the year 3–4 self-efficacy questionnaire where pre- and post-surveys could be matched (N=317)

Table A2 below outlines the findings from the before and after self-efficacy questionnaire completed by year 5–6 learners. While a significant response to three statements could be linked to the intervention, the data again failed to provide a clear or significant pattern across the responses.

Table A2: Self-efficacy of year 5–6 learners

Statement	Change	Statistically significant
I get to learn interesting things in lessons	Positive	No
I can choose how to do activities in lessons	Positive	No
The work we do is fun	Negative	No
The work is too hard for me	Positive	No
What I learn is important for my future	Positive	No
I get worried when I'm working in lessons	Positive	No
Other children listen to my ideas in lessons	Negative	No
I put a lot of effort into my work	Positive	No
I do good work at school	Positive	No
I am happy to talk about my work with the teachers	Positive	No

Statement	Change	Statistically significant
I am looking forward to learning more in the future	Negative	No
I feel good about myself	Negative	No
I feel healthy	Negative	No
I feel I am doing well	Negative	No
I feel miserable	Negative	No
I feel I have lots of energy	Positive	No
I feel cared for	Negative	No
I feel valuable	Positive	No
I feel worried	Negative	No
I feel I can deal with problems	Negative	No
I feel bored	Negative	No
I feel noticed	Positive	No
People are friendly	Negative	<mark>Yes</mark>
I feel there is lots to look forward to	Negative	No
I feel safe	Negative	<mark>Yes</mark>
I feel confident	Positive	No
I feel a lot of things are a real effort	Positive	No
I feel I enjoy things	Positive	<mark>Yes</mark>
I feel lonely	Positive	No
I feel excited by lots of things	Negative	No
I feel happy	Negative	No
I feel I'm treated fairly	Positive	No

Source: Analysis of responses to the year 5–6 self-efficacy questionnaire where pre- and post-surveys could be matched (N=2)

A further 129 pre- and post-intervention responses to the questionnaire were also received for year 7–9 learners. However, no changes in self-efficacy were deemed to be statistically significant.

Appendix H: Measuring Pupil Attainment

The variation from one school to another and the bespoke nature of each intervention mean that generalisations regarding the impact of the Lead Creative Schools Scheme on pupil attainment have been difficult to make. Isolating the intervention and assessing its impact separately from the range of other aspects of school and personal life that impact performance also presented challenges to detailed assessment of impact on performance.

Interim reports for this programme evaluation also noted that the nature and quality of the evaluation form data submitted by teachers varied from submission to submission, further compromising its generalisability and utility for programme-wide evaluation purposes. The evaluation could not draw on the same type of data to evaluate the interventions, and some sources were more robust than others. Due to variation in the nature of the data, it has not been possible to provide a common measurement for the intervention's impact on attainment across the programme. The data can, however, be used to note the impact that teachers generally believe the intervention to have had on the attainment of learners.

Data from the evaluation forms were first categorised based on the quality or type of data on which teachers drew in support of their judgement. Five categories were used:

Category One

This data was assessed as being of the best quality as it made specific reference to having undertaken a baseline assessment of learners prior to the project with the assessment being repeated post-intervention to measure impact or change. This data typically included the use of profession or industry approved attainment measurement, for example Incerts or national tests[53], but could also include bespoke assessments created by practitioners to assess impact.

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[53] For more information on national tests please visit National Reading and Numeracy Personalised Assessments: administration handbook 2023 to 2024

Category Two

Data in this category were considered to be of high quality as the use of professional or industry approved attainment measurement or monitoring systems were cited, for example Incerts or national tests, however no reference was made to the collection of a baseline measurement prior to in the intervention to assess impact.

Category Three

This data was derived from other attainment measurement or monitoring systems with data only collected after the intervention had taken place. These included data such as challenge targets or sublevels, or formal observation undertaken by practitioners.

Category Four

This data was observational or anecdotal in nature, for example included opinions of staff without reference to any attainment or monitoring system.

N/A

Data was coded as N/A where impact on attainment was neither measured nor referred to in the submission.

Note that while responses were categorised in this manner, there remained differences between submissions within each category. Consequently, even within categories, it has still not been possible to draw on a common measurement.

Figure A3 below notes the number and proportion of responses that fell into each data quality category. Over half of the responses were based on robust data. Ninety-nine responses (25 per cent) fell into Category 1, which was the most robust category of data, while 131 (33 per cent) fell into Category 2, which concerned robust and industry- or profession-approved data but without pre- and post-intervention testing.

Figure A3: Data categorisation
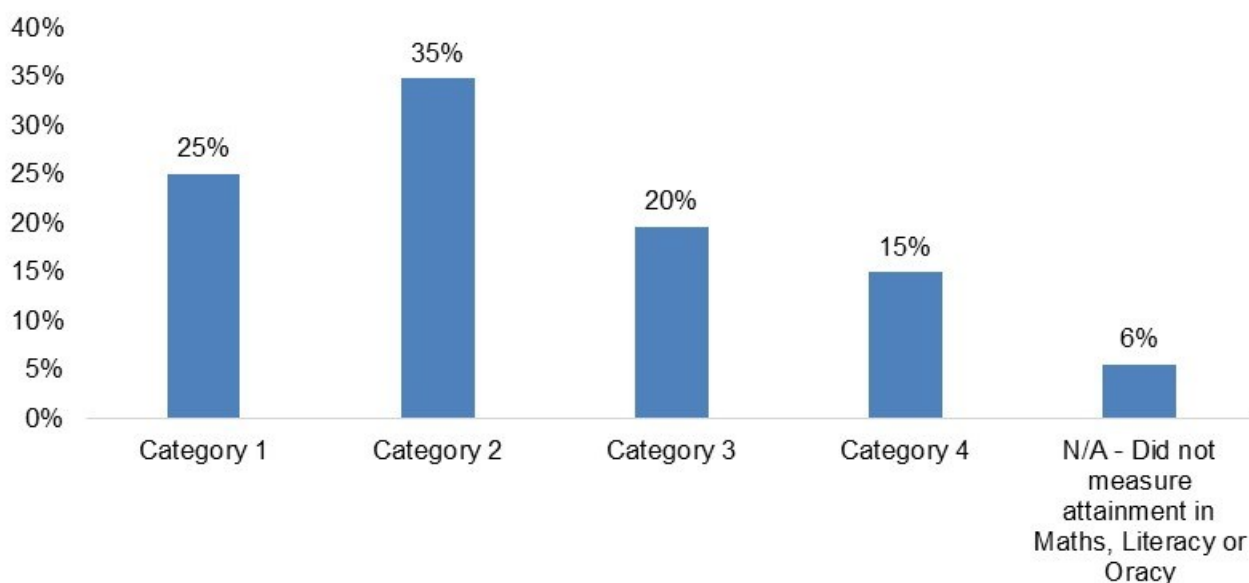
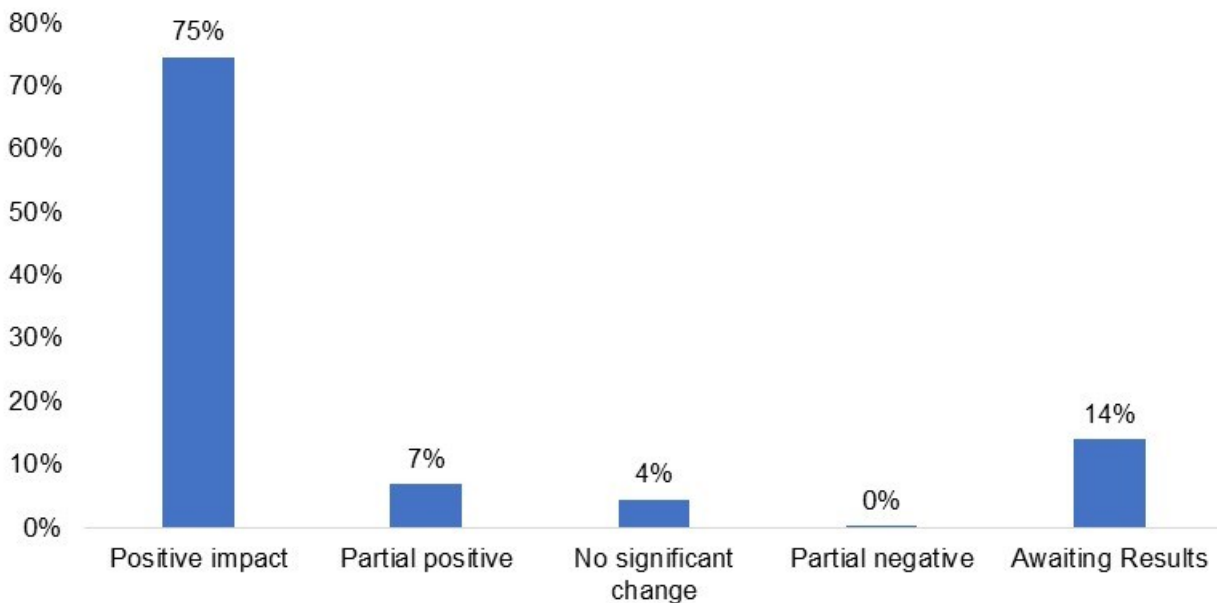Source: Final evaluation forms, combined data from 2017 to 2019 (N=595)

Thereafter, responses within each category were coded according to the impact that teachers perceived the intervention to have had on the attainment of learners. The categories used were as follows:

- Positive impact: Where teachers attributed a noticeable improvement in attainment to the intervention or where the data provided demonstrated at least a five per cent improvement in pre and post testing scores or had moved up a level or sub-level in post project assessments in subjects such as oracy, literacy or maths.

- Partially positive: Where teachers did not feel confident in attributing any improvements to the intervention specifically or where data suggested only marginal improvements of less than five per cent.

- No significant change: Where teachers did not perceive the intervention to have had any impact on attainment or where the data did not suggest any impact.

- Partially negative: Where learners' attainment declined over the course of the intervention, but teachers did not attribute the decline to the intervention specifically.

- Awaiting results: The testing of attainment was yet to conclude at the time of submission.

- No comment: Where teachers did not comment on the impact of the intervention on the attainment of learners or where the reporting was not relevant (e.g. relating to soft skills).

Figure A4 below outlines the perceived impact that the intervention had on the attainment of learners. The number of responses represents 62 per cent of the responses that detailed the data used to evaluate the impact. The other 38 per cent failed to indicate in their evaluation forms what impact the intervention had had on learners and were consequently removed from the analysis. The data suggested that a significant majority of responses showed the intervention to have had a positive impact on the attainment of learners. Only four per cent of responses suggested that the intervention had not had an impact.
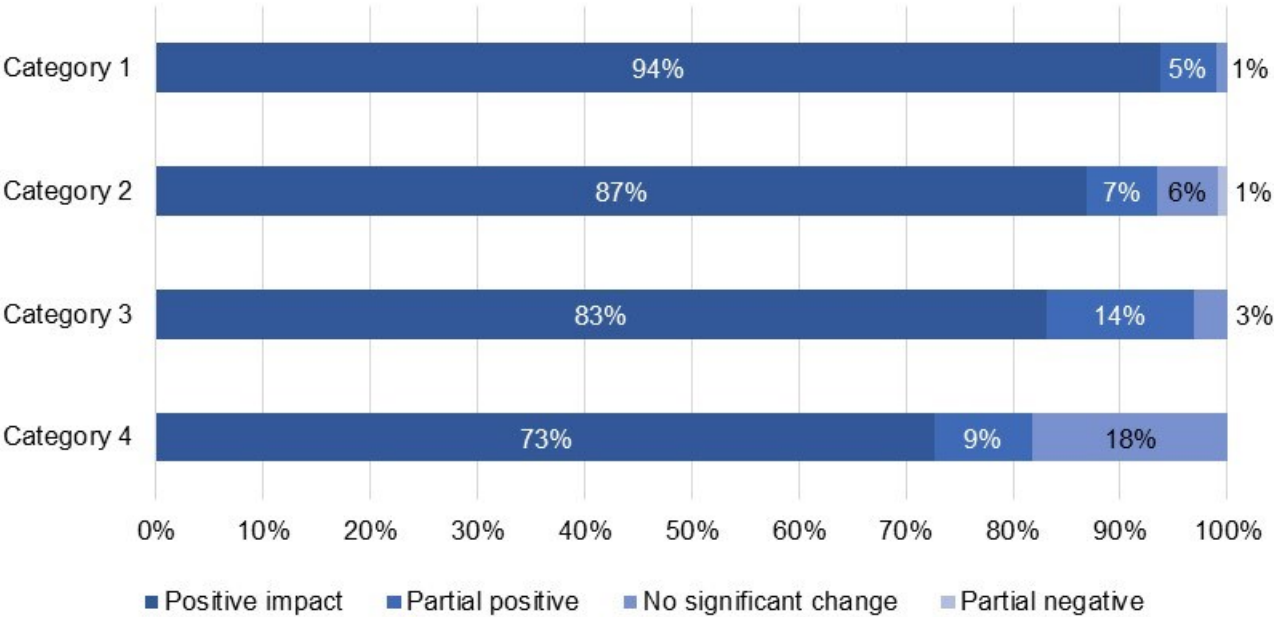
Figure A4: Perceived impact on learner attainment

Source: Final evaluation forms, combined data from 2017 to 2019 (N=366)

Figure A5 below outlines the responses by category, with 'Awaiting results' and 'No comment' removed. The results suggest that the better the quality of data available and the more rigorous the approach to evaluating the impact on attainment, the more likely teachers were to note a positive impact on attainment as a result of the Lead Creative Schools intervention. Indeed, the intervention is believed to have had a positive impact on attainment in 94 per cent of instances in which pre- and post-performance testing were in place, and 87 per cent of instances in which profession- or industry-approved attainment measurements or monitoring systems were used. The data can give confidence that overall the intervention had a positive impact on the attainment of learners.

Figure A5: Impact by category of data

Source: Final evaluation forms, combined data from 2017 to 2019 (N=315)