nfer **Final Report**

December 2010

Evaluation of the nature and impact of the Creative Partnerships Programme on the teaching workforce
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Executive summary

The National Foundation for Educational Research (NFER) was commissioned by Creativity, Culture and Education (CCE) to evaluate the impact of Creative Partnerships programmes on members of the teaching workforce.

Aims of the research

The overarching aim of this research was to evaluate the impact of Creative Partnerships programmes on members of the teaching workforce (including staff without qualified teacher status).

Specifically, the aims of the research were to evaluate:

- the nature of the impacts
- the range of impacts
- the extent/reach of impacts
- the evidence to support perceptions and claims of impact.

Methods

The research was conducted in four distinct phases, to include:

- a scoping exercise with Area Delivery Organisations (ADOs) and members of the teaching workforce;
- in-depth case studies of impacts on the teaching workforce in Creative Partnerships schools, using an impact trail approach to identify and evidence impact;
- a validation workshop with Creative Partnerships' regional and national staff to validate the findings from the case-study phase;
- a survey of the teaching workforce to gauge the extent of impacts, targeting school Creative Partnerships coordinators, classroom teachers and support staff.

The research followed an iterative approach to building a framework of impacts, with analysis and findings at each stage of the work informing the

subsequent stages. This extended to the development of a typology of impacts, which was refined and revised at each stage of the research process.

This report is based largely on the results of the impact survey.

About the teachers who returned the survey

- **School type:** The survey was completed by 2,295 respondents. Teachers from 849 primary schools and 253 secondary schools responded. Teachers from 70 special schools and 9 PRUs also returned the survey. In total, 72% of respondents were primary school teachers, 21% were secondary school teachers, 6% were special school teachers and 1% were from pupil referral units (PRUs).

- **Creative Partnerships programme:** Thirty-seven per cent of respondents were from Change Schools, 60% were from Enquiry Schools, and 4% were from Schools of Creativity.

- **Current career stage:** The largest groups of respondents were classroom teachers and deputy/assistant heads, followed by middle managers, and headteachers. Other respondents included NQTs, early career teachers, Advanced Skills/Excellent teachers, non-teaching staff, senior business managers and senior managers and leaders.

- **Years of involvement with Creative Partnerships:** The vast majority (88%) of respondents had been involved with Creative Partnerships for three years or less.

- **Level of involvement with Creative Partnerships:** Over half (56%) of respondents classed themselves as having long-term involvement with Creative Partnerships.

- **Amount of involvement with Creative Partnerships:** The overwhelming majority (89%) of respondents classed themselves has having 'some' or 'considerable' involvement with Creative Partnerships. Only one in ten (10%) of respondents felt they had only 'limited' involvement.

- **Extent involved in leading, planning and championing Creative Partnerships:** Three-quarters of respondents (75%) were involved in leading, planning and championing Creative Partnerships 'to a great extent' or 'to some extent'.

- **Creative Partnerships coordinator responsibilities:** Just over one-third (35%) of survey respondents had full responsibility as Creative Partnerships coordinator in their school. Twenty-two per cent shared this responsibility, and 42% had no responsibility for coordinating Creative Partnerships.

A typology of impacts

At the start of the research project, a typology of impacts was produced. Throughout the evaluation, this typology of impacts has been developed and the impacts are now categorised into four domains:

- **personal impacts** (e.g. enhanced enthusiasm for job, own creative development, increased confidence, changed personal values, and developed personal learning)
- **interpersonal and leadership impacts** (e.g. improved skills for working with teaching colleagues, improved skills for working with creative professionals, and enhanced leadership skills)
- **teaching and learning impacts** (e.g. changed pedagogical values, use of increased/new creative language, new perceptions of pupils' learning, development of classroom practice, development of skills to help children's creativity, and curriculum development)
- **career impacts** (e.g. impacts on career pathway, new roles and responsibilities).

The impacts of involvement with Creative Partnerships

The most commonly reported impacts on teachers were:

- ➤ development of skills for working with creative professionals
- ➤ enhanced confidence to try new things and to 'have a go'
- ➤ provision of skills to help children to be more creative
- ➤ enhanced enthusiasm for their job
- ➤ development of the curriculum in their key stage, department or school
- ➤ communication and sharing of their learning with other teaching colleagues
- ➤ development of skills for leading projects.

- The most frequently rated impacts fell into the personal impacts domain, and the interpersonal and leadership impacts domain. Impacts from the career domain did not feature as highly, but a significant proportion of teachers still reported career-related impacts as a result of their involvement with Creative Partnerships.

- A scale was constructed to quantify the overall mean impact reported by respondents. This shows that the average impact score is always highest for impacts in the interpersonal and leadership domain, regardless of the type of involvement with Creative Partnerships, amount and length of involvement, responsibility taken for Creative Partnerships and current career stage.

- There is a significant difference in the type of impacts experienced by teachers from Change Schools, Enquiry Schools and Schools of Creativity; teachers from Schools of Creativity are significantly more likely to report that they experienced impacts from their involvement with Creative Partnerships than teachers from other schools.

- Those who rate themselves as having 'considerable' involvement with Creative Partnerships experienced a significantly higher level of impact than those who rated themselves as having been less involved.

- Teachers who have been working with Creative Partnerships for the longest have higher impact ratings than those who have been involved for shorter periods of time.

- There is a significant difference in the mean impacts scores by level of responsibility for Creative Partnerships. The more responsibility that a teacher takes, the higher the mean impacts score.

- There is no difference in the mean impacts score for teachers at different stages of their career. Therefore, current career stage does not seem to influence the nature or extent of impacts from involvement with Creative Partnerships.

- Regardless of the factors applied, the biggest differences in average impact scores are consistently found in the career domain. This suggests that career-related impacts are most differentially affected according to length of involvement with Creative Partnerships, level of responsibility, amount of involvement and type of Creative Partnerships intervention.

- The factor leading to the biggest differences in mean impact scores is the amount of involvement in Creative Partnerships. Hence, amount of involvement (e.g. considerable, some or limited) exerts more influence over the extent of impacts than the other factors explored in the research.

Creative Partnerships as a form of professional development

Overall, the vast majority of respondents (93%) reported that Creative Partnerships had contributed to their professional development or 'journey' as a teacher.

The majority (62%) of respondents reported that Creative Partnerships had greater impact on their professional development when compared with other initiatives and programmes in which they have engaged.

The most commonly cited reasons for more favourable judgements of Creative Partnerships included:

- opportunities to develop and use new skills

- sustained, whole-school involvement in Creative Partnerships
- opportunities to work with external partners
- enjoyment of Creative Partnerships as a form of CPD
- improvements in the learning environment
- ease of implementation
- attainment of measurable results.

Only 10% of respondents viewed Creative Partnerships less favourably than other forms of teacher CPD. The most commonly cited reasons for less favourable judgements included:

- impacts on pupils rather than teachers
- mitigating school circumstances
- reasons relating to the Creative Partnerships initiative
- issues relating to the extent of impact across the school
- engagement with follow-up activities
- reasons relating to the respondent's role in school.

Concluding comments

The research highlights the overwhelmingly positive impacts of involvement with Creative Partnerships. It corroborates the findings of the earlier case-study work and provides a robust evidence base which promotes greater confidence in the potential of Creative Partnerships to lead to a wealth of benefits for those who participate in its programmes.

1 About the research

The National Foundation for Educational Research (NFER) was commissioned by Creativity, Culture and Education (CCE) to evaluate the impact of Creative Partnerships programmes on members of the teaching workforce. This chapter sets out the aims of, and the methodologies used, for this research.

1.1 Aims of the research

The overarching aim of this research was to evaluate the impact of Creative Partnerships programmes on members of the teaching workforce (including staff without qualified teacher status).

Specifically, the aims of the research were to evaluate:

- the nature of the impacts
- the range of impacts
- the extent/reach of impacts
- the evidence to support perceptions and claims of impact.

1.2 Methods

The research was conducted in four distinct phases, to include:

- a scoping exercise with Area Delivery Organisations (ADOs) and members of the teaching workforce;
- in-depth case studies of impacts on the teaching workforce in Creative Partnerships schools, using an impact trail approach to identify and evidence impact;
- a validation workshop with Creative Partnerships' regional and national staff to validate the findings from the case-study phase;
- a survey of the teaching workforce to gauge the extent of impacts, targeting school Creative Partnerships coordinators, classroom teachers and support staff.

The research followed an iterative approach to building a framework of impacts, with analysis and findings at each stage of the work informing the

subsequent stages. This extended to the development of a typology of impacts, which was refined and revised at each stage of the research process.

1.2.1 Scoping exercise

Previous research by Lord *et al.* (2009)[1] provided the research team with a 'starting point' typology of impacts, which was adapted so as to be appropriate to the Creative Partnerships context. The purpose of the scoping exercise was then to consult with members of the teaching workforce and regional ADOs, to build on this typology in order to map and theorise the range of potential impacts into a framework to assess actual impact during the case-study phase.

NFER consulted with 32 ADOs to obtain their views on the possible range of impacts, and to ask for suggestions of up to six schools and/or individual members of the teaching workforce for inclusion in our research. E-mail consultations were then sent to 89 members of the teaching workforce, 23 of whom replied. The e-mail consultation asked staff to comment on the types of impacts they had experienced as a result of their involvement with Creative Partnerships. On the basis of the feedback received from members of the teaching workforce and ADOs, the starting point typology of impacts was revised and simplified.

1.2.2 Case studies

On the basis of the e-mail consultations conducted during the scoping exercise, 15 members of the teaching workforce were selected for involvement in the case-study phase. Visits were conducted to 12 of these 15 teachers, and three of the case studies were conducted over the telephone. Semi-structured interviews were carried out with each case-study teacher based on the revised impact typology to find out about the nature, range and extent of impacts experienced.

Connections between these impacts and the factors affecting them were then explored, and impact trails were prepared in consultation with the case-study individual to depict the nature, range and reach of impacts. Evidence was gathered to support perceptions and claims of impact. Supporting evidence in relation to the identified impacts included documentation, lesson plans, examples of work, and Creative Partnerships mid- and end-point reviews.

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[1] Lord, P., Lamont, E., Harland, J.L., Mitchell, H. and Straw, S. (2009). *Evaluation of the GTC's Teacher Learning Academy (TLA): Impacts on teachers, pupils and schools.* Slough: NFER.

Where possible, interviews were also conducted with a creative professional, creative agent or colleague to gain a further perspective on the impacts on the case-study member of staff.

On the basis of the case-study visit and the supporting interviews, impact narratives were produced to map each case-study member of staff's individual journey in relation to Creative Partnerships.

Detailed information about the case studies is included in Box 1.1 below.

Box 1.1:   About the case studies

Case Study	About their school	Involvement with Creative Partnerships
1. ICT Technician	Pupil Referral Unit, pupils aged 14-16 years	Creative Partnerships coordinator at the school
2. Headteacher and Deputy Headteacher	Village primary school, pupils aged 7-11 years	The two teachers have coordinated and led on Creative Partnerships projects since 2005
3. Assistant Headteacher	Rural primary school, pupils aged 3-11 years	Classroom teacher
4. Headteacher	Urban primary school, pupils aged 3-11 years	Involved with Creative Partnerships since 2006, instigated school's involvement with Creative Partnerships
5. Classroom Teacher	Urban secondary school, pupils aged 11-18 years	Involved with Creative Partnerships since 2005, currently Creative Partnerships coordinator
6. ICT Leader	Urban primary school, pupils aged 3-11 years	Involved with Creative Partnerships since 2006, currently joint Creative Partnerships coordinator
7. Director Music & Performing Arts	Rural secondary school, pupils aged 11-16 years	Involved with Creative Partnerships from June 2008 until June 2009. Used to be Creative Partnerships coordinator at the school
8. Creative Curriculum Coordinator	Rural secondary school, pupils aged 11-16 years	Involved with Creative Partnerships since 2006, currently Creative Partnerships coordinator
9. Director of Business & Enterprise	Rural college, pupils aged 11-16 years	Involved with Creative Partnerships since 2008, currently Creative Partnerships coordinator
10. Deputy Headteacher	Urban primary school, pupils aged 5-11 years	Involved with Creative Partnerships since 2007, has been Creative Partnerships coordinator, now takes more organisational role
11. Art & Design Coordinator	Special school, pupils aged 11-19 years	Involved with Creative Partnerships since 2005, currently Creative Partnerships coordinator

12. Head of Children's Centre	Urban Children's Centre, pupils aged 7 months to 4 years	School leader with overall responsibility for Creative Partnerships
13. Assistant Headteacher	Urban secondary school, pupils aged 11-16 years	Creative Partnerships Coordinator and classroom teacher
14. Assistant Headteacher	Semi-rural secondary school, pupils aged 11-16 years	Creative Partnerships Coordinator and senior leader
15. Advanced Skills Language Teacher	Urban secondary school, pupils aged 11-16 years	Temporary Creative Partnerships Coordinator and classroom teacher

1.2.3 Validation workshop

Two workshops were held with representatives of the teaching workforce to validate the findings arising from the case-study phase. The workshops were held during CCE's conference in March 2010, on Creative Teaching for the 21st Century. This event allowed the research team to explore the research findings with practicing teachers, which helped to inform subsequent revisions to the impact typology. These changes were then incorporated into the impact survey.

1.2.4 Impact survey

In order to obtain information on the extent and nature of impacts across a larger number of respondents, a survey was conducted with Creative Partnerships coordinators and Creative Partnerships engaged teachers.

In total, 9,321 questionnaires were sent to 3,110 schools that had been involved with Creative Partnerships. Overall, 2,295 questionnaires were returned and used for analysis. This represents an achieved response rate of 25%. Section 2 sets out further details on the teachers who responded.

The survey asked respondents to consider impacts across the four domains in the revised typology:

- personal impacts
- interpersonal and leadership impacts
- teaching and learning impacts
- career impacts.

The questionnaire also explored: respondents' level of responsibility for Creative Partnerships in their school; their current career stage; their amount of involvement with Creative Partnerships and for how long they had been involved; and how their experience of Creative Partnerships has contributed to their professional journey as a teacher, as well as how it compares to other forms of professional development with which they have previously engaged. For more details, please see Appendix A.

1.3 About the report

This report draws on all phases of the research, but takes a focus on the results of the impacts survey. In doing so, it covers:

- details on the teachers who returned a survey
- the impacts typology
- the impacts of involvement with Creative Partnerships
- Creative Partnerships as a form of professional development
- concluding comments.

Material from the interim report is included in the appendix (e.g. a note of evidence for impacts and the case-study narratives), as is a copy of the impacts survey. The appendices also contain selected tables of data.

2   About the teachers who returned a survey

Key points

- **School type:** The survey was completed by 2,295 respondents. Teachers from 849 primary schools and 253 secondary schools responded. Teachers from 70 special schools and 9 PRUs also returned the survey. In total, 72% of respondents were primary school teachers, 21% were secondary school teachers, 6% were special school teachers and 1% were from pupil referral units (PRUs).

- **Creative Partnerships programme:** Thirty-seven per cent of respondents were from Change Schools, 60% were from Enquiry Schools, and 4% were from Schools of Creativity.

- **Current career stage:** The largest groups of respondents were classroom teachers and deputy/assistant heads, followed by middle managers, and headteachers. Other respondents included NQTs, early career teachers, Advanced Skills/Excellent teachers, non-teaching staff, senior business managers and senior managers and leaders.

- **Years of involvement with Creative Partnerships:** The vast majority (88%) of respondents had been involved with Creative Partnerships for three years or less.

- **Level of involvement with Creative Partnerships:** Over half (56%) of respondents classed themselves as having long-term involvement with Creative Partnerships.

- **Amount of involvement with Creative Partnerships:** The overwhelming majority (89%) of respondents classed themselves has having 'some' or 'considerable' involvement with Creative Partnerships. Only one in ten (10%) of respondents felt they had only 'limited' involvement.

- **Extent involved in leading, planning and championing Creative Partnerships:** Three-quarters of respondents (75%) were involved in leading, planning and championing Creative Partnerships 'to a great extent' or 'to some extent'.

- **Creative Partnerships coordinator responsibilities:** Just over one-third (35%) of survey respondents had full responsibility as Creative Partnerships coordinator in their school. Twenty-two per cent shared this responsibility, and 42% had no responsibility for coordinating Creative Partnerships.

This section provides an overview of the respondents to the survey. It covers:

- school type
- type of Creative Partnerships programme
- current career stage
- years of involvement with Creative Partnerships
- level of involvement with Creative Partnerships
- amount of involvement with Creative Partnerships
- involvement in leading, planning and championing Creative Partnerships
- level of responsibility as Creative Partnerships coordinator.

2.1 School type

The survey was completed by 2,295 respondents. Teachers from 849 primary schools and 253 secondary schools responded. Teachers from 70 special schools and 9 PRUs also returned the survey. In total, 72% of respondents were primary school teachers, 21% were secondary school teachers, 6% were special school teachers and 1% were from pupil referral units (PRUs) (Appendix D, Tables D1 and D2).

2.2 Type of Creative Partnerships programme

Teachers from schools engaged in all three types of Creative Partnerships programmes (Schools of Creativity, Change Schools and Enquiry Schools) responded to the survey, as set out in Table 2.1 below.

Table 2.1: Respondents by type of Creative Partnerships programme

	%
Change schools	37
Enquiry schools	60
Schools of Creativity	4
N = 2295	

Due to rounding, percentages may not sum to 100.
Source: NFER Creative Partnerships survey, 2010

Table 2.1 shows that 37% of respondents were from Change Schools, 60% were from Enquiry Schools, and 4% were from Schools of Creativity.

2.3   Current career stage

Respondents were asked to describe their current career stage. Details on this are presented in Table 2.2 below.

Table 2.2:   Respondents by current career stage

	%
Classroom teacher	24
Deputy/assistant head	20
Middle manager	13
Headteacher	12
Early career teacher	9
Other senior manager/leader	8
NQT	3
Advanced Skills/Excellent teacher	2
Other	2
Other non-teaching	1
Invalid response	6

N = 2295

Due to rounding, percentages may not sum to 100.
Source: NFER Creative Partnerships survey, 2010

Table 2.2 shows that the largest groups of respondents were classroom teachers and deputy/assistant heads, followed by middle managers, and headteachers. Other respondents included NQTs, early career teachers, Advanced Skills/Excellent teachers, non-teaching staff, senior business managers and senior managers and leaders.

2.4   Years of involvement with Creative Partnerships

Table 2.3 shows the number of years that respondents have been involved with Creative Partnerships.

Table 2.3:   Number of years respondents have been involved with Creative Partnerships

	%
Less than one year	44
One to three years	44
Four to five years	8
Six years or more	3
No response	1
N = 2295	

Due to rounding, percentages may not sum to 100.
Source: NFER Creative Partnerships survey, 2010

As Table 2.3 indicates, the vast majority (88%) of respondents had been involved with Creative Partnerships for three years or less.

2.5   Level of involvement with Creative Partnerships

Respondents were asked about their *level* of involvement in Creative Partnerships, which may have included long-term (e.g. sustained) or short-term (e.g. one-off) involvement in Creative Partnerships activities for pupils or teachers. Table 2.4 shows respondents' level of involvement with Creative Partnerships.

Table 2.4:   Respondents' level of involvement with Creative Partnerships

	%
Long term	56
Short term	43
No response	1
N = 2295	

Due to rounding, percentages may not sum to 100.
Source: NFER Creative Partnerships survey, 2010

Table 2.4 shows that over half (56%) of respondents classed themselves as having 'long-term' involvement with Creative Partnerships.

2.6   Amount of involvement with Creative Partnerships

Respondents were asked about their *amount* of involvement in Creative Partnerships, which may have included 'considerable' involvement with Creative Partnerships, 'some' involvement, or only 'limited' involvement. Table 2.5 below shows the amount of involvement that respondents classed themselves as having with Creative Partnerships.

Table 2.5:   Amount of involvement with Creative Partnerships

	%
Considerable	47
Some	42
Limited	10
N = 2295	

Due to rounding, percentages may not sum to 100.
Source: NFER Creative Partnerships survey, 2010

Table 2.5 shows that the overwhelming majority (89%) of respondents felt they had 'some' or 'considerable' involvement with Creative Partnerships. Only one in ten (10%) respondents felt they had only 'limited' involvement.

2.7   Extent involved in leading, planning and championing Creative Partnerships

Respondents were asked about the extent to which they were involved in **leading, planning and championing** Creative Partnerships, the findings of which are presented in Table 2.6 below.

Table 2.6:   Extent to which respondents were involved in leading, planning and championing Creative Partnerships

	%
To a great extent	44
To some extent	31
To a small extent	18
Not at all	6
No response	1
N = 2295	

Due to rounding, percentages may not sum to 100.
Source: NFER Creative Partnerships survey, 2010

Table 2.6 shows that three-quarters of respondents (75%) felt that they were involved in leading, planning and championing Creative Partnerships 'to a great extent', or 'to some extent'. Just less than one in five respondents indicated that they were involved in leading, planning and championing Creative Partnerships 'to a small extent'.

2.8 Respondents' perceived sense of responsibility for Creative Partnerships

Respondents were asked whether they were responsible for coordinating Creative Partnerships in their school.

Table 2.7: Respondents' level of responsibility for Creative Partnerships

	%
Yes, full responsibility	35
Share the responsibility	22
No responsibility	42
No response	1
N = 2295	

Due to rounding, percentages may not sum to 100.
Source: NFER Creative Partnerships survey, 2010

Table 2.7 shows that just over one-third (35%) of survey respondents had full responsibility as Creative Partnerships coordinator in their school. Twenty-two per cent shared this responsibility, and 42% had no responsibility for coordinating Creative Partnerships.

2.9 The characteristics of teachers taking responsibility for Creative Partnerships

Further analysis of the factors described in sections 2.1 to 2.8 revealed that:

- **It was uncommon for early career teachers to hold Creative Partnerships coordinator responsibilities.** Instead, the likelihood of being a coordinator increased as respondents developed in their careers. For example, whilst just over one in ten (11%) of NQTs had full or shared responsibility for the Creative Partnerships coordinator role, two-thirds (33%) of early career teachers reported that this was the case. This compared to 38% of classroom teachers (Appendix D, Table D3). Instead, **the vast majority of headteachers and deputy/assistant headteachers**

had full or shared responsibility for the Creative Partnerships coordinator role (86% and 85% respectively) (Appendix D, Table D3).

- Half of those who had full **Creative Partnerships coordinator** responsibilities (50%) had been involved with Creative Partnerships for **one to three years**. Just over one-third (36%) had been involved for less than one year (Appendix D, Table D4).

- Almost two-thirds (64%) of those who had full responsibility for Creative Partnerships coordination had **long-term, sustained involvement with Creative Partnerships** (Appendix D, Table D5).

- As might be expected, **an overwhelming majority (80%) of those with full responsibility for Creative Partnerships coordination had been involved in leading, planning and championing Creative Partnerships** 'to a great extent' (Appendix D, Table D6).

3.   A typology of impacts

At the start of the research project, a typology of impacts was produced (Lord *et al.*, 2010)[2]. This had been developed from previous research on the impacts of professional development activity on teachers (Lord *et al.*, 2009)[3]. Throughout the evaluation, this typology of impacts has been further developed and the impacts are now categorised into four domains:

- **personal impacts** (e.g. enhanced enthusiasm for job, own creative development, increased confidence, changed personal values, and developed personal learning)

- **interpersonal and leadership impacts** (e.g. improved skills for working with teaching colleagues, improved skills for working with creative professionals, and enhanced leadership skills)

- **teaching and learning impacts** (e.g. changed pedagogical values, use of increased/new creative language, new perceptions of pupils' learning, development of classroom practice, development of skills to help children's creativity, and curriculum development)

- **career impacts** (e.g. impacts on career pathway, new roles and responsibilities).

Examples of impact have been gathered throughout the case-study and survey phases of this research.

As part of the data analysis for the impact survey, statistical analysis was carried out on the typology to test its reliability. Reliability refers to the capacity of an instrument to yield the same measurement value again when brought into repeated contact with the respondents. The results show that the reliability of the typology is very high, and therefore, it is a sound measure of impacts. Reliability was also high within each of the impact domains, meaning that the individual impacts were appropriately placed within each of their groupings. This means that the tool used to measure impacts will produce findings that, if repeated again, would reveal comparable results. Further details on the reliability analysis is provided in Appendix F.

Table 1 presents this updated typology of impacts.

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[2] Lord, P., Lamont, E., Jeffes, J., Kinder, K. and Springate, S. (2010). *Evaluation of the nature and impact of the Creative Partnerships Programme on the Teaching Workforce: Interim Report*. Slough: NFER.

[3] Lord, P., Lamont, E., Harland, J.L., Mitchell, H. and Straw, S. (2009). *Evaluation of the GTC's Teacher Learning Academy (TLA): Impacts on teachers, pupils and schools.* Slough: NFER.

Table 3.1:   Updated typology of impacts

Impact domain	Impact	Impact question	Examples
Personal impacts	**Enhanced enthusiasm for job**	**Made a difference to your enthusiasm for your job?**	*e.g. enhanced teachers' motivation or reinvigoration for their job, increased job satisfaction, given a new perspective on their role*
	Own creative development	**Developed your own creative or cultural participation and skills?**	*e.g. helped teachers to develop new creative or cultural forms of expression such as writing journals, dance, photography, crafts, amateur dramatics, enhanced belief in their own creative abilities*
	Increased confidence	**Enhanced your confidence?**	*e.g. given teachers confidence to try new things, to have a go, raised self-esteem*
	Changed personal values	**Changed your personal values?**	*e.g. changed what teachers' personally value about creativity or the arts*
	Developed own learning	**Made a difference to your attitudes to learning and the skills required for your own development?**	*e.g. widened teachers awareness of ways of professional learning (e.g. through action research), enhanced capacity to reflect on and evaluate their own learning and practice, broadened understanding of the value and use of different roles and expertise within school, helped them to value the process of learning as well as end results, encouraged them to set aside time for reflective learning*
Interpersonal and leadership impacts	**Interpersonal skills**	**Enhanced your interpersonal skills?**	*e.g. developed teachers' communication skills, helped them to manage expectations of staff across the school workforce, developed their collaborative skills, enhanced their capacity to address challenges creatively, developed their skills in coping with negative relationships*
	Enhanced project leadership skills	**Developed your skills for leading projects?**	*e.g. changed the way teachers lead projects, improved their understanding of project leadership skills, improved their ability to lead projects, given them knowledge of different business models, made them more willing to delegate tasks*
	Enhanced people leadership skills	**Developed your skills for leading people?**	*e.g. changed the way teachers lead people, improved their understanding of people leadership skills, improved their ability to lead people, improved their coaching and mentoring skills*
	Enhanced relationships with teaching colleagues	**Enhanced your working relationships with teaching colleagues?**	*e.g. changed the way teachers work with colleagues, changed the dynamics of working relationships between teaching and support staff*

	Improved communication with teaching colleagues	**Enabled you to communicate and share your learning with other teaching colleagues?**	*e.g. changed the ways that teachers communicate and share ideas with teaching colleagues, helped them find new ways to communicate ideas, developed their willingness to share ideas, given them confidence to communicate openly with colleagues*
	Gained skills for working with creative professionals	**Enhanced your skills for working with creative professionals?**	*e.g. developed teachers' skills for working with other professionals, developed their skills for partnership working, developed their understanding of different professional cultures, given them experience of recruitment and selection, developed their flexibility in working with creative professionals to meet school objectives*
	Enhanced confidence in leading/working with others	**Enhanced your confidence in leading and/or working with others?**	*e.g. given teachers belief in their own leadership skills, given them belief in their own interpersonal skills, given them greater voice and influence within the school*
Teaching and learning impacts	**Changed pedagogical values**	**Changed your pedagogical values?**	*e.g. changed teachers' values around teaching and learning, changed their pedagogical ideals, encouraged them to value external visits and experiential learning, given them a better understanding of what creativity is in relation to teaching*
	New creative language	**Changed your language for talking about creativity?**	*e.g. given teachers new ways of talking about creativity, helped them to develop a professional language of creativity*
	New perceptions of pupils' learning	**Changed your perceptions of your pupils' learning?**	*e.g. given teachers new perceptions of how pupils learn, changed their attitudes towards creative teaching and learning, helped them to develop a closer relationship with pupils, increased their expectations of pupils' capabilities, given them a better understanding of how pupils want to learn*
	Developed classroom practice	**Changed your practice and organisation in the classroom?**	*e.g. given teachers new ideas, knowledge and skills to develop and use in the classroom, helped them to develop creative approaches to teaching and learning, enhanced their views on the value of enjoyment in pupils' learning*
	Developed skills to help children's creativity	**Provided you with the skills to help children to be more creative?**	*e.g. helped teachers to be more imaginative and to conceptualise complex problems, enabled them to make connections between disparate areas and to work to creative outcomes, given them practical creative skills to share with pupils, helped them to feel better prepared to support children to achieve these outcomes*
	Curriculum development	**Helped you to develop the curriculum in your key stage, department or school?**	*e.g. allowed teachers to implement increased curriculum innovation or greater cross-subject working, enabled them to devise new curriculum materials or to introduce a themed creative curriculum*

	Increased confidence in teaching skills	**Enhanced your confidence in my own teaching skills?**	*e.g. increased teachers' confidence to challenge their pedagogical values, increased teachers' confidence to use new creative language, increased their confidence to develop their classroom practice, increased confidence to increase curriculum innovation*
Career impacts	**Enhanced or changed career pathway**	**Changed or enhanced your career pathway?**	*e.g. changed or enhanced teachers' career pathway, provided them with experience with which to bring about a change in career pathway, inspired them to pursue a new career pathway*
	Promotion and/or salary progression	**Contributed to a promotion/salary progression?**	*e.g. helped teachers with a promotion, contributed to a new job, provided them with experience which contributed to a salary progression/promotion*
	Change in role and responsibilities	**Contributed to a change in your role?**	*e.g. given teachers new roles and responsibilities, extended their range of roles and responsibilities, inspired them to take on and create new roles and responsibilities*
	Greater opportunities to progress in career	**Helped you to identify opportunities to progress in your career?**	*e.g. helped teachers to identify and take up opportunities to progress, inspired them to seek opportunities to progress in their career, created opportunities within the school which teachers can now access*
	Confidence to develop in career	**Enhanced your confidence to develop your career?**	*e.g. given teachers greater confidence to change career pathway, given them greater confidence to seek promotion and/or salary progression, given them greater confidence to seek new roles and responsibilities*

4 The impacts of involvement with Creative Partnerships

Key points

- The most commonly reported impacts on teachers were:

    ➢ development of skills for working with creative professionals

    ➢ enhanced confidence to try new things and to 'have a go'

    ➢ provision of skills to help children to be more creative

    ➢ enhanced enthusiasm for their job

    ➢ development of the curriculum in their key stage, department or school

    ➢ communication and sharing of their learning with other teaching colleagues

    ➢ development of skills for leading projects.

- The most frequently rated impacts fell into the personal impacts domain, and the interpersonal and leadership impacts domain. Impacts from the career domain did not feature as highly, but a significant proportion of teachers still reported career-related impacts as a result of their involvement with Creative Partnerships.

- A scale was constructed to quantify the overall mean impact reported by respondents. This shows that the average impact score is always highest for impacts in the interpersonal and leadership domain, regardless of the type of involvement with Creative Partnerships, amount and length of involvement, responsibility taken for Creative Partnerships and current career stage.

- There is a significant difference in the type of impacts experienced by teachers from Change Schools, Enquiry Schools and Schools of Creativity; teachers from Schools of Creativity are significantly more likely to report that they experienced impacts from their involvement with Creative Partnerships than teachers from other schools.

- Those who rate themselves as having 'considerable' involvement with Creative Partnerships experienced a significantly higher level of impact than those who rated themselves as having been less involved.

- Teachers who have been working with Creative Partnerships for the longest have higher impact ratings than those who have been involved for shorter periods of time.

- There is a significant difference in the mean impacts scores by level of responsibility for Creative Partnerships. The more responsibility that a teacher takes, the higher the mean impacts score.

- There is no difference in the mean impacts score for teachers at different stages of their career. Therefore, current career stage does not seem to influence the nature or extent of impacts from involvement with Creative Partnerships.

- Regardless of the factors applied, the biggest differences in average impact scores are consistently found in the career domain. This suggests

> that career-related impacts are most differentially affected according to length of involvement with Creative Partnerships, level of responsibility, amount of involvement and type of Creative Partnerships intervention.
>
> - The factor leading to the biggest differences in mean impact scores is the amount of involvement in Creative Partnerships. Hence, amount of involvement (e.g. considerable, some or limited) exerts more influence over the extent of impacts than the other factors explored in the research.

This section begins by setting out the most common impacts reported by respondents to the survey. It moves on to explore how the impacts are affected by different factors, including:

- type of Creative Partnerships involvement
- amount of involvement
- length of involvement
- level of responsibility for Creative Partnerships
- the current career stage of respondents.

4.1 The most common impacts for teachers

The survey of teachers allowed the impacts typology (as set out in Section 2) to be applied to a large group of teachers who had been involved with Creative Partnerships. The following impacts emerged as the most common for the 2,295 teachers who responded:

- development of skills for working with creative professionals (reported by 86% of respondents)
- enhanced confidence to try new things and to 'have a go' (80%)
- provision of skills to help children to be more creative (79%)
- enhanced enthusiasm for their job (76%)
- development of the curriculum in their key stage, department or school (72%)
- communication and sharing of their learning with other teaching colleagues (71%)
- development of skills for leading projects (68%).

A more comprehensive breakdown of impacts is provided in Table 4.1 overleaf.

Table 4.1:   Impacts experienced by teachers

Impact	Impact domain	% of teachers who agreed/strongly agreed that they had experienced this impact
Skills for working with creative professionals	Interpersonal and leadership	86
Confidence to try new things	Personal	80
Skills to help children be more creative	Teaching and learning	79
Enhanced enthusiasm	Personal	76
Develop the curriculum	Teaching and learning	72
Communicate and share my learning	Interpersonal and leadership	71
Skills for leading projects	Interpersonal and leadership	68
Working relationships with teaching colleagues	Interpersonal and leadership	65
Confidence in leading and/or working with others	Interpersonal and leadership	65
Attitude to learning new skills	Personal	65
Creative or cultural participation and skills	Personal	61
Perceptions of my pupils learning	Teaching and learning	61
Confidence in my own teaching skills	Teaching and learning	57
Language I use when talking about creativity	Teaching and learning	57
Skills for leading people	Interpersonal and leadership	57
Changed my practice in the classroom	Teaching and learning	52
Enhanced interpersonal skills	Interpersonal and leadership	50
Pedagogical values	Teaching and learning	49
Changed or enhanced my career	Career	43
Confidence to develop my career	Career	35
Changed personal values	Personal	30
Identify opportunities to progress in my career	Career	29
Change in my role	Career	28
Contributed to a promotion	Career	11

It is evident that the most frequently rated impacts fell into the impact domains related to personal impacts, interpersonal and leadership impacts, and teaching and learning impacts.

Indeed, with the exception of changes to personal values, at least 60% of responding teachers reported that Creative Partnerships had led to each of the other impacts in the personal impacts domain. Similarly, at least 50% of teachers also reported that they experienced all of the interpersonal and leadership impacts, as well as the teaching and learning impacts (with the exception of changes to pedagogical values, of which 49% agreed they had experienced).

Impacts from the career-related domain do not feature as highly as those from other domains. However, although less prevalent, 43% did feel that Creative Partnerships had changed or enhanced their career and 35% reported that their involvement had enhanced their confidence to develop their career. Therefore, although fewer teachers reported that they had experienced these kinds of impacts, they were still very apparent for a sample of teachers.

To explore whether there are any differences in the amount of impacts reported by different groups of teachers or schools, a scale was constructed to quantify the overall mean impact reported by respondents. This shows that the average impact score is always highest for impacts in the interpersonal and leadership domain. This suggests that, on average, interpersonal and leadership impacts were the most commonly reported impacts of involvement with Creative Partnerships, regardless of type of involvement, amount of involvement, length of involvement, responsibility taken for Creative Partnerships and teacher career stage. The way in which each of these factors influences the types of impacts that are reported is set out in the following sections.

4.2 How type of Creative Partnerships involvement affects impacts

There is a significant difference in the type of impacts experienced by teachers from Change Schools, Enquiry Schools and Schools of Creativity. For example, teachers from Schools of Creativity are significantly more likely to report that they experienced impacts from their involvement with Creative

Partnerships than teachers from Enquiry Schools and Change Schools. Teachers from Schools of Creativity had a higher average overall mean impact score than teachers from both schools of change, and in turn, schools of change had a significantly higher average impact score than Enquiry Schools. Higher impact scores mean respondents are significantly more likely to rate themselves as agreeing or strongly agreeing that they had experienced impacts as a result of their involvement with Creative Partnerships.

The following impacts showed the greatest difference in their average impact score between Enquiry Schools and Schools of Creativity. Teachers in Change Schools sat between the two.

- all of the impacts in the career domain
- help to develop the curriculum
- enhanced enthusiasm for their job
- developments in their own creative or cultural participation and skills
- confidence to try new things and to 'have a go'.

This suggests that the career-related impacts were less prevalent amongst teachers in Enquiry Schools than they were in Schools of Creativity. Teachers in Enquiry Schools were also less likely to develop some of the personal impacts such as enhanced enthusiasm and confidence etc.

The impacts that were most similarly rated by teachers in Schools of Creativity and Enquiry Schools were:

- changes to practice in the classroom
- development of skills to help children be more creative
- enhanced interpersonal skills
- development of skills for working with creative professionals.

This suggests that teachers are developing these kinds of skills (e.g. classroom-based skills and skills for working with professionals) regardless of the type of Creative Partnerships involvement in their school.

4.3 How amount of involvement with Creative Partnerships affects impacts

Participants were asked to indicate whether they had 'considerable', 'some' or 'limited' involvement with Creative Partnerships. Just under half (47%) of respondents stated that they had considerable involvement, and a similar number (42%) stated that they had 'some' involvement. Only 10% felt that their involvement had been 'limited'. Perhaps unsurprisingly, those who rated themselves as having 'considerable involvement' with Creative Partnerships experienced a significantly higher level of impact than those who had been less involved.

The following impacts showed the greatest difference in their average impact scores between those with considerable and those with limited involvement with Creative Partnerships:

- changes in role
- changes or enhancements to career
- skills for leading projects
- skills for leading people
- help to develop the curriculum
- identification of opportunities to progress in career
- confidence to develop career.

These impacts largely fall in the career domain and the interpersonal/leadership impacts domain. Hence, taking on considerable responsibility for Creative Partnerships tends to lead to more career-related impacts and to impacts around leadership and management than when taking only limited responsibility.

The impacts showing the least difference in the average impact score between those taking on considerable and those taking on limited involvement for Creative Partnerships were:

- changes to personal values
- changes to practice and organisation in the classroom
- provision of skills to help children to be more creative.

Hence, the value-orientated impacts and direct impacts on teaching and learning occur regardless of whether or not teachers are taking on responsibility for Creative Partnerships in their school. This may be an expected finding given that the main focus of Creative Partnerships is to encourage teachers to develop their creative input in the classroom.

4.4 How length of involvement with Creative Partnerships affects impacts

Respondents to the survey were asked how many years they had been involved with Creative Partnerships. Forty-four per cent have been involved for less than one year, and the same proportion (44%) have been involved for one to three years. Eleven per cent had been involved for four years or more.

The mean impact scores increased with length of involvement, indicating that those who have been involved with Creative Partnerships for the longest have the higher impact ratings. This suggests that the longer the link with Creative Partnerships, the more impacts teachers are likely to experience. There is a significant difference in the mean average score depending on length of involvement.

The following impacts showed the greatest difference in their average impact score between teachers who had worked with Creative Partnerships for the longest period compared to those who had been involved for the shortest period of time:

- contributions to a change in their role
- contributions to a promotion/salary progression
- changes or enhancements to their career
- help with developing the curriculum in their key stage, department or school
- changes to pedagogical values
- changes to the language used when talking about creativity
- confidence in leading and/or working with others.

The first few differences are perhaps to be expected. It is evident that the career impacts are more strongly felt by those who have been involved with Creative Partnerships for the longest period of time. The other impacts are also

those that are perhaps more likely to be developed by those who have had more time to develop their thinking and values, their understanding and vocabulary of creativity and, if they have been involved for some time, it appears they are more confident in, and therefore more likely to be, leading and working with others.

The impacts showing the smallest difference between the teachers who had worked with Creative Partnerships for some time compared with those who had only had a short input were largely in the teaching and learning and interpersonal domains:

- skills to help children to be more creative
- enhanced interpersonal skills
- changes to the perception of pupils' learning
- enhanced skills for working with creative professionals.

As with type of Creative Partnerships involvement and amount of involvement, these findings suggest that classroom-focused and interpersonal impacts are felt by teachers regardless of their length of involvement with Creative Partnerships alone. Evidently, these impacts emerge early in the Creative Partnerships experience, and again, are possibly a direct result of working with creative practitioners in their own classrooms/schools.

4.5 How level of responsibility for Creative Partnerships affects impacts

As set out in Section 2, the responding teachers have varying levels of coordination responsibility for Creative Partnerships in their school. One-third (35%) have full responsibility for coordinating Creative Partnerships, 22% shared the responsibility, and the remaining 42% have no coordination responsibilities. There is a significant difference in the mean impact scores according to the level of the responsibility that respondents took for Creative Partnerships in their school. The difference is due to the higher average impact scores of those who take full responsibility, when compared to those with no or shared responsibility.

There is a significant difference in the mean impact scores by level of responsibility within each of the impact domains. More detailed analysis

shows that within the personal domains, there is a significant difference between the mean impact score and level of responsibility for all impacts except for 'confidence to try new things and to have a go'. This implies that level of responsibility for Creative Partnerships does not make teachers any more or less likely to experience enhanced confidence as a result of their involvement, but does affect all other personal impacts. In the teaching and learning impacts, level of responsibility did not affect the average impact scores for changed perceptions of pupils' learning or enhanced confidence in teaching skills. However, all other impacts in the teaching and learning domain showed significant differences according to level of responsibility.

All of the interpersonal impacts (e.g. skills for leading projects, managing people, communication and people management skills) show a significant difference according to level of responsibility, as do all of the impacts in the career domain (e.g. career enhancements, promotion/progression, confidence to develop career).

The impacts showing the greatest difference in their average score between those with full responsibility, as opposed to those with no responsibility were:

- contribution to a change in role
- skills for leading people
- skills for leading projects
- help to develop the curriculum
- changed or enhanced career.

Therefore, these differences are more likely to occur for those who take on responsibility for Creative Partnerships than for those who have no responsibility, but are still involved. The career-focused impacts are, perhaps unsurprisingly, most likely to be felt more as responsibility increases.

The impacts showing the least difference in their average score between those with full responsibility and those with no responsibility were:

- changes to pedagogical values
- changes to practice and organisation in the classroom
- enhanced working relationships with teaching colleagues
- communication and sharing of learning with other teaching colleagues

- enhanced skills for working with creative professionals
- enhanced confidence to develop career.

These impacts are therefore those least likely to be affected by level of responsibility alone for Creative Partnerships. Again, classroom-based skills feature, as do skills for working with other professionals and colleagues.

4.6   How teacher career stage affects the impacts of working with Creative Partnerships

Section 2 provided a detailed breakdown of the current career stage of respondents to the survey. The majority of respondents were classroom teachers, and deputy or assistant headteachers.

For purposes of analysis, the different career stages were grouped into four categories: early career teachers, middle-level teachers, senior teachers and non-QTS staff (staff in schools who are assumed to not have qualified teacher status, e.g. classroom assistants, business managers, etc). Results showed that there is no significant difference in the mean impact levels according to the current career stage of respondents (when broken down into these four categories). Therefore, level of responsibility, length of time they have been involved with Creative Partnerships and amount of involvement exert more influence over the impacts experienced as a result of Creative Partnerships than current career stage. Hence, teachers in all stages of their career report that involvement with Creative Partnerships leads to similar levels and types of impacts.

4.7   The factors exerting the most influence over impacts

Regardless of the factors, the biggest differences in average impact scores are consistently found in the career domain. This suggests that career-related impacts are most differentially affected according to length of involvement with Creative Partnerships, level of responsibility, amount of involvement and type of Creative Partnerships intervention.

The factor that leads to the biggest differences in mean impact scores is the amount of involvement in Creative Partnerships. Hence, amount of involvement (e.g. considerable, some or limited) exerts more influence over

the extent of impacts than the other factors explored in the research. Therefore, those who engage more fully and have more intensive interventions are those who are most likely to benefit from their experience with Creative Partnerships.

5.   Creative Partnerships as a form of professional development

Key points

- Overall, the vast majority of respondents (93%) reported that Creative Partnerships had contributed to their professional development or 'journey' as a teacher.

- The majority (62%) of respondents reported that Creative Partnerships had greater impact on their professional development when compared with other initiatives and programmes in which they have engaged.

- The most commonly cited reasons for more favourable judgements of Creative Partnerships included:

  ➢ opportunities to develop and use new skills
  ➢ sustained, whole-school involvement in Creative Partnerships
  ➢ opportunities to work with external partners
  ➢ enjoyment of Creative Partnerships as a form of CPD
  ➢ improvements in the learning environment
  ➢ ease of implementation
  ➢ attainment of measurable results.

- Only 10% of respondents viewed Creative Partnerships less favourably than other forms of teacher CPD. The most commonly cited reasons for less favourable judgements included:

  ➢ impacts on pupils rather than teachers
  ➢ mitigating school circumstances
  ➢ reasons relating to the Creative Partnerships initiative
  ➢ issues relating to the extent of impact across the school
  ➢ engagement with follow-up activities
  ➢ reasons relating to the respondent's role in school.

This section sets out the contribution that involvement in Creative Partnerships has made to teachers' professional development or 'journey' as a teacher. It goes on to consider how this compares to other forms of CPD, and respondents' explanations for this.

5.1   The contribution of Creative Partnerships to teachers' 'professional journey'

Overall, the vast majority of respondents (93%) reported that Creative Partnerships had contributed to their professional development or 'journey' as a teacher (Appendix E, Table E1).

The extent to which respondents felt that Creative Partnerships had contributed to their professional development is related to their **amount of involvement** with Creative Partnerships. Of those who reported having 'considerable' involvement with Creative Partnerships, almost nine out of 10 (88%) reported that Creative Partnerships had contributed to their journey 'to a great extent' or 'to some extent', whereas of those with limited involvement, almost seven out of 10 (68%) reported this 'to a small extent' or 'not at all' (Appendix E, Table E2).

A similar pattern emerged in relation to the Creative Partnerships **coordinator role**. The vast majority (83%) of staff with full responsibility as Creative Partnerships coordinators reported that Creative Partnerships had contributed to their professional development or journey 'to a great extent' or 'to some extent', compared to just over two-thirds (66%) of those who shared the Creative Partnerships coordinator role, and 60% of those who did not have a coordination role (Appendix E, Table E3).

A large proportion of respondents across the three **school types** (Schools of Creativity, Change Schools and Enquiry Schools) reported that Creative Partnerships had contributed to their professional journey 'to a great extent' or 'to some extent'. This was reported most strongly by respondents working in Schools of Creativity; 95% of whom reported that this was the case (with over half (55%) reporting this 'to a great extent'). Teachers in Change Schools also reported this strongly, 77% of whom reported this 'to a great extent' or 'to some extent'. Just over two-thirds (67%) of Enquiry School respondents also reported this 'to a great extent' or 'to some extent' (Appendix E, Table E4). Additional analysis revealed that the difference between the responses of teachers engaged in these different types of Creative Partnerships programme is statistically significant.

Hence, Creative Partnerships is making significant contributions to teachers' CPD and development. Taking on responsibility for Creative Partnerships and being more heavily involved is likely to make the Creative Partnerships experience even more rewarding. Teachers in Schools of Creativity are also significantly more likely than teachers in Change Schools to rate their Creative Partnerships experience highly, and in turn teachers in Change Schools rate their CPD significantly higher than do those in Enquiry Schools.

5.2   How Creative Partnerships compares to other forms of teacher professional development

Overall, the majority of respondents reported that Creative Partnerships had greater impact on their professional development, when compared with other initiatives and programmes. Almost two-thirds (62%) of respondents reported that Creative Partnerships had more impact (with just over one-third (36%) of these reporting that Creative Partnerships had 'a lot more impact' than other forms of CPD). Just one in ten respondents reported that Creative Partnerships had had less impact than other initiatives and programmes (Appendix E, Table E5).

Again, a greater proportion of respondents (78%) with 'considerable' **involvement** in Creative Partnerships had experienced more impact compared to other initiatives and programmes, than respondents with only 'some' involvement (58%) or 'limited' involvement (32%) (Appendix E, Table E6).

The same pattern emerged in relation to Creative Partnerships coordinator **responsibilities**, although distinction between levels of responsibility had less impact on their views than the amount of involvement described above. A higher proportion of respondents with full responsibility as Creative Partnerships coordinator (72%) felt that Creative Partnerships involvement had resulted in more impacts when compared to other initiatives and programmes than respondents who shared or did not have Creative Partnerships coordinator responsibilities (63% and 61%) (Appendix E, Table E7). Hence, being more heavily involved or taking on coordinator responsibilities means that Creative Partnerships can have more significant impacts on teachers.

Of those respondents from Schools of Creativity who were able to comment on the impact of Creative Partnerships in comparison to other professional development initiatives and programmes, eight out of ten (80%) reported that it had had more impact (with just over two-thirds (67%) reporting that it had had 'a lot more' impact). This compared to 72% of Change Schools and 61% of Enquiry Schools. Therefore, involvement with Creative Partnerships appears to have been particularly influential in Schools of Creativity (when compared to other forms of CPD). Additional analysis reveals that the difference between teachers in Schools of Creativity and Change Schools, and between teachers in Change Schools and Enquiry Schools, in terms of how

they rate Creative Partnerships in comparison with other professional development initiatives and programmes, is statistically significant. Albeit, Creative Partnerships is still rated very favourably by respondents from all types of schools (Appendix E, Table E8).

5.3   Why Creative Partnerships has more or less influence than other forms of professional development

Respondents were asked to explain why they viewed Creative Partnerships as they did in comparison with other professional development initiatives and programmes (Appendix E, Table E9).

5.3.1   Reasons for more favourable judgements

Of those who viewed Creative Partnerships more favourably than other initiatives, the most commonly cited reasons included:

- **Opportunities to develop and use new skills:** Ten per cent of respondents viewed Creative Partnerships favourably in comparison with other initiatives because it allowed them to develop and use new skills. A further 4% shared similar views to this, reporting that Creative Partnerships encouraged them to 'think outside the box', to push boundaries and take risks, and to develop new ideas such as unusual learning packages. For some, these new skills related specifically to the classroom: 8% of respondents reported that Creative Partnerships provided them with ideas for bringing creativity into lessons and the curriculum, and a further 7% viewed Creative Partnerships as a valuable way to impact on teaching and learning. Two per cent of respondents reported that Creative Partnerships had contributed to attainment of new roles and responsibilities (for example, becoming an Advanced Skills Teacher). Others reported a greater sense of enjoyment and confidence in their teaching.

- **Sustained, whole-school involvement in Creative Partnerships:** One in ten (10%) respondents reported that they viewed Creative Partnerships favourably because it offered them opportunities for sustained and long-term involvement. A further 9% of respondents felt it provided a thorough and positive opportunity for the whole school to become involved. In 3% of cases, Creative Partnerships had also allowed for reflection and re-evaluation of existing strategies and practice within the school. Two per cent felt that Creative Partnerships had enhanced interpersonal relationships within the school, by encouraging team work amongst staff.

- **Opportunities to work with external partners:** One in seven (14%) respondents valued Creative Partnerships highly in comparison to other initiatives because it provided staff with opportunities to work with other practitioners external to the school. A further 2% of respondents reported

that they valued the opportunities Creative Partnerships had provided for them in establishing links with external agencies and organisations, and in networking with colleagues from other schools.

- **Enjoyment of Creative Partnerships as a form of CPD:** Six per cent of respondents reported that they viewed Creative Partnerships favourably because they found it enjoyable as a form of CPD. These respondents reported that Creative Partnerships was dynamic and that they enjoyed using creative approaches to CPD, rather than classroom-based activities. Four per cent of respondents reported, more generally, that Creative Partnerships had afforded them access to wider learning opportunities and experiences.

- **Improvements in the learning environment:** Five per cent of respondents reported that they valued Creative Partnerships because it had helped them to work more effectively with their pupils. For example, they felt that Creative Partnerships had encouraged child-centred learning and increased focus on children's needs, and that teachers were more aware of their pupils' creative abilities. A small number added, more generally, that Creative Partnerships had helped them to improve their learning environment.

- **Ease of implementation:** Some respondents stated that Creative Partnerships was more easily implemented at a classroom level (3%) and became more embedded in everyday practice (2%).

- **Attainment of measurable results:** Two per cent of respondents reported that their involvement in Creative Partnerships had led to measurable impacts on school performance. Examples of this included contributions to schools achieving Good and Outstanding OFSTED reports, gaining awards, and going on to become a School of Creativity.

- **Other positive reasons:** Respondents also gave a range of other reasons why they viewed Creative Partnerships favourably in comparison with other programmes and initiatives. For example, 5% of respondents viewed Creative Partnerships favourably because it provided them with hands-on experience, and a further 4% reported that their Creative Partnerships programme was bespoke to their school and could be targeted to school development needs. Others viewed Creative Partnerships more favourably because it offered provision of CPD opportunities at a relevant time (for example, when the approach to teaching is changing within their school).

5.3.2   Reasons for less favourable judgements

Of those who commented that they viewed Creative Partnerships less favourably than other forms of CPD (10% of respondents), the most commonly cited reasons included:

- **Impacts on pupils rather than teachers:** Just over one in ten (11%) respondents were keen to emphasise the impact of Creative Partnerships on their pupils, rather than on their own professional development. Their comments included pupils' enjoyment of Creative Partnerships activities,

and that pupils are now more engaged and involved in broader creative activities and also that they learn new skills and are shown links to real life situations. Respondents also reported enhanced pupil attainment, as well as benefits relating to pupils' literacy and communication skills.

- **Mitigating school circumstances:** Four per cent of respondents viewed Creative Partnerships less favourably than other forms of CPD as a result of circumstances specific to respondents' school environment which prevented the impact of Creative Partnerships from reaching its full potential. A further 4% of respondents reported that their schools, or staff at their schools, were already creative and innovative in their approaches to teaching and learning. Respondents also reported factors such as inappropriate timing (for example, activities taking place at the end of the school year).

- **Reasons relating to the Creative Partnerships initiative:** Eight per cent of respondents reported that there were issues specific to working with Creative Partnerships that caused them to view it less favourably than other forms of CPD. Their comments included: that the bureaucracy and paperwork associated with involvement in Creative Partnerships can be burdensome and limit impact; concerns around the cost and value for money of working with Creative Partnerships; concerns around the extent of staff input in relation to returns; concerns around the quality of creative practitioners, and concerns that Creative Partnerships does not consider school needs.

- **Issues relating to the extent of impact across the school:** Some staff reported that whilst their own experience of working with Creative Partnerships had been positive, the impact of this had been limited because the benefits did not spread more widely across the school. Others felt that their ability to judge the benefits of Creative Partnerships was contingent upon the area of CPD under consideration: 5% of staff felt that although Creative Partnerships had led to impacts in some areas, other initiatives had been more meaningful in others.

- **Engagement with follow-up activities:** A small number (3%) of respondents reported that opportunities for Creative Partnerships to contribute to their professional development were stifled by lack of opportunities to engage in follow-up activities. For example, respondents reported that there had been limited follow-up support for teachers and that the Creative Partnerships programme in their school lacked direction, whilst one respondent reported that their application to participate in a further project had been rejected. One per cent of respondents noted that they were keen to work with Creative Partnerships again on a longer-term basis in order to generate greater impacts for staff.

- **Reasons relating to the respondent's role in school:** In 3% of cases where Creative Partnerships was judged less favourably, respondents reported that this was because their role involved only limited involvement in Creative Partnerships, or because their specific role in school limited their opportunities to engage in this type of CPD activity more generally. For example, some staff felt that their opportunities to engage in CPD were limited because they had a job share, or because their role did not

involve classroom teaching. A small number of more experienced staff reported that Creative Partnerships would have greater impact on younger or less experienced staff.

It should be stressed that less favourable judgements were made by only 10% of respondents.

6   Concluding comments

This research has highlighted the overwhelmingly positive impacts of involvement with Creative Partnerships. High proportions of teachers consider themselves to have experienced a number of impacts, some of them very strongly, across the four impact domains. The value of the Creative Partnerships programme in bringing about impacts for teachers should not be underestimated. The robust nature of this enquiry, drawing on the responses of 2,295 members of the teaching workforce across a range of schools and types of Creative Partnerships programmes, reinforces the findings of the earlier case-study phase, lending credible and very positive support.

Most commonly, teachers reported impacts relating to their personal development, their interpersonal and leadership skills, or their own teaching and learning skills. Career-related impacts were less common, and emerged mostly for those with greater or more sustained involvement. The findings demonstrate that the impacts of involvement with Creative Partnerships are far reaching and span a wide range. Involvement in Creative Partnerships does not, therefore, solely offer enhancements to teachers' own creative skills or use of creativity in the classroom, but it enhances leadership abilities, it impacts upon personal development, and for some, it leads to direct impacts on their career or development as a teacher.

Perhaps unsurprisingly, teachers who rate themselves as having engaged more fully with Creative Partnerships are those who reap the most benefit. Furthermore, those taking on coordination responsibilities and those who have been involved with Creative Partnerships for some time are also more likely to have high average impact scores. The beneficial influence of being engaged for some time with Creative Partnerships programmes reinforces the value of a sequenced and sustained approach to professional development, as described in the earlier interim report[4].

It is also important to note the overwhelming view that Creative Partnerships has contributed to respondents' professional development or 'journey' as a teacher (reported by 93% of respondents). Hence, those involved largely judge Creative Partnerships to be a worthwhile form of development. When asked to compare Creative Partnerships to other forms of CPD, the majority of

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[4] Lord, P., Lamont, E., Jeffes, J., Kinder, K. and Springate, S. (2010). *Evaluation of the nature and impact of the Creative Partnerships Programme on the Teaching Workforce: Interim Report*. Slough: NFER.

responding teachers felt that Creative Partnerships had a greater impact on their professional development; indeed only 10% felt that other initiatives and programmes had had more influence. This demonstrates the value placed on the Creative Partnerships programme by practicing teachers. When giving reasons for more favourable judgements, teachers noted that Creative Partnerships offers opportunities to develop and to use new skills, and as highlighted above, provides a sustained and whole-school form of professional development. The programme is also valued for its role in facilitating external relationships, and for the enjoyment that teachers take from it.

To sum up, this research has corroborated the findings of the earlier case-study work. It has reinforced its messages and provided a substantial evidence base which promotes greater confidence in the potential of Creative Partnerships to lead to a wealth of benefits for those who participate in its programmes.

Appendix A: TWI Impact Survey, 2010

Creative Partnerships survey:
A questionnaire for CP coordinators/CP engaged teachers

Creativity, Culture and Education (CCE) has commissioned the National Foundation for Educational Research (NFER) to evaluate the nature and impact of the Creative Partnerships programme on the teaching workforce. As part of this research, we are keen to find out about the impacts on teachers of working with Creative Partnerships. **This questionnaire asks about impacts on you, including your professional 'journey' and career development.**

This questionnaire will take approximately 15-20 minutes to complete. Please use **black ink** if possible. We would be grateful if you could complete the questionnaire by 9th July 2010 and return it in the envelope provided. If you have any queries please contact Helen Francis 01753 637344 or e-mail h.francis@nfer.ac.uk

Please be assured that your answers will be treated in the strictest of confidence. All findings will be made anonymous in the reporting back to CCE so responses cannot be traced back to individuals.

ABOUT YOU

1. **Are you the CP coordinator in your school?** *(Please tick one box only)*

   Yes, I have full responsibility ☐ 1   I share the responsibility ☐ 2   No ☐ 3

2. **Please confirm your current career stage:** *(Please tick one box only to best describe your current stage)*

NQT ☐ 1		Other senior manager/leader ☐ 7
Early career teacher (e.g. 2 to 4 years experience) ☐ 2		Headteacher ☐ 8
Classroom teacher ☐ 3		Teaching assistant ☐ 9
Advanced Skills Teacher/'Excellent' teacher ☐ 4		School business manager ☐ 10
Middle manager ☐ 5		Other non-teaching role ☐ 11
Deputy/assistant head ☐ 6		Other (please specify) ☐ 12

IMPACTS

To what extent do you agree with the following statements (in questions 3-6)?
(Please tick one box per row)

3. Personal impacts

		Strongly agree	Agree	Neither agree or disagree	Disagree	Strongly disagree
		1	2	3	4	5
	Creative Partnerships has:					
a)	Enhanced my enthusiasm for my job	☐	☐	☐	☐	☐
b)	Developed my own creative or cultural participation and skills	☐	☐	☐	☐	☐
c)	Enhanced my confidence to try new things, 'to have a go'	☐	☐	☐	☐	☐
d)	Changed my personal values	☐	☐	☐	☐	☐
e)	Made a positive difference to my attitude to learning new skills	☐	☐	☐	☐	☐

4. Interpersonal and leadership impacts

	Creative Partnerships has:					
a)	Enhanced my interpersonal skills	☐	☐	☐	☐	☐
b)	Developed my skills for leading projects	☐	☐	☐	☐	☐
c)	Developed my skills for leading people	☐	☐	☐	☐	☐
d)	Enhanced my working relationships with teaching colleagues	☐	☐	☐	☐	☐
e)	Enabled me to communicate and share my learning with other teaching colleagues	☐	☐	☐	☐	☐
f)	Enhanced my skills for working with creative professionals	☐	☐	☐	☐	☐
g)	Enhanced my confidence in leading and/or working with others	☐	☐	☐	☐	☐

5. Teaching and learning impacts

		Strongly agree	Agree	Neither agree or disagree	Disagree	Strongly disagree
		1	2	3	4	5
	Creative Partnerships has:					
a)	Changed my pedagogical values (e.g. my views on what effective teaching is)	☐	☐	☐	☐	☐
b)	Changed the language I use when talking about creativity	☐	☐	☐	☐	☐
c)	Changed my perceptions of my pupils' learning	☐	☐	☐	☐	☐
d)	Changed my practice and organisation in the classroom	☐	☐	☐	☐	☐
e)	Provided me with the skills to help children be more creative	☐	☐	☐	☐	☐
f)	Helped me to develop the curriculum in my key stage, department or school	☐	☐	☐	☐	☐
g)	Enhanced my confidence in my own teaching skills	☐	☐	☐	☐	☐

6. Career impacts

	Creative Partnerships has:					
a)	Changed or enhanced my career	☐	☐	☐	☐	☐
b)	Contributed to a promotion/salary progression	☐	☐	☐	☐	☐
c)	Contributed to a change in my role	☐	☐	☐	☐	☐
d)	Helped me to identify opportunities to progress in my career	☐	☐	☐	☐	☐
e)	Enhanced my confidence to develop my career	☐	☐	☐	☐	☐

7. Please use this box to describe any other impacts for you that are not listed above.

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│                                                           │
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YOUR INVOLVEMENT WITH CREATIVE PARTNERSHIPS

8. For how many years have you been involved with CP (either at your current school or at another school)? *(Please tick one box only)*

Less than one year	☐ 1	Four to five years	☐ 3
One to three years	☐ 2	Six years or more	☐ 4

9. **What best describes your level of involvement with Creative Partnerships?** *(Please tick one box only)*

Long term (e.g.sustained) involvement in CP activities for pupils or teachers ☐ 1

Short term (e.g. one-off) involvement in CP activities for pupils or teachers ☐ 2

10. **What best describes the amount of involvement you've had with Creative Partnerships?** *(Please tick one box only)*

Considerable ☐ 1

Some ☐ 2

Limited ☐ 3

11. **Thinking about CP in your current school, to what extent are you involved in leading, planning and championing CP?** *(Please tick one box only)*

to a great extent	to some extent	to a small extent	not at all
1	2	3	4
☐	☐	☐	☐

12. **Overall, please rate the extent to which CP has contributed to your professional development or 'journey' as a teacher:** *(Please tick one box only)*

to a great extent	to some extent	to a small extent	not at all
1	2	3	4
☐	☐	☐	☐

13a. **As a teaching professional you may have been involved in a wide range of professional development opportunities. Generally, how does Creative Partnerships compare with other initiatives and programmes in terms of its impact on your professional development?** *(Please tick one box only)*

Creative Partnerships has:

A lot more impact ☐ 1   A bit less impact ☐ 4

A bit more impact ☐ 2   A lot less impact ☐ 5

Similar impact ☐ 3   Don't know ☐ 6

13b. **Please use this box to explain the reasons for your answer.**

_____ _____

Please return this questionnaire in the pre-paid envelope provided by 9th July 2010.

Many thanks for your time

4

Appendix B: Evidence for the impacts

During the case-study phase of the research, wherever possible, evidence of the impacts experienced by teachers was identified. Across all impact types, evidence was gathered through **self report** during case-study interviews, as well as from the **proforma responses** given by teachers prior to the case study. This evidence was frequently corroborated by the **views of teaching colleagues and creative professionals**, and in some cases, teaching colleagues and creative professionals were able to identify further impacts that had not been reported by the case-study teacher.

Other sources of evidence included **visual records of pupils' work** such as **wall displays**, **photographs** and **DVDs**. These types of evidence were particularly important for demonstrating changes in teachers' classroom practice and skills to help children's creativity, as well as to exemplify curriculum development. Teaching and learning documents such as **lesson plans and schemes of work** were also important in evidencing these changes, alongside the **tools and resources** that teachers used to teach. For example, a number of schools had reorganised classroom spaces to make them more conducive to creative learning. The **views of pupils and parents** (already collated by the teacher and/or their school) were also an important source of evidence.

To a lesser extent, **Creative Partnerships mid- and end-point programme reviews**, **performance management reviews** and **school improvement plans** were used to demonstrate teachers' attitudes to learning and the skills required for their own personal development, their career development, and in some cases enthusiasm for job. Other sources of evidence were specific to the teacher or school involved in the case study, and included **reflective essays** as part of postgraduate study, **Ofsted creative learning inspection reports**, and evidence given to the Education and Skills Select Committee as part of their review of Creative Partnerships.

Evidence for impacts was not explored during the survey phase of the research.

Appendix C: Case-study narratives

The following case-study narratives exemplify and illustrate the range of impact journeys resulting from teachers' engagement with Creative Partnerships. The narratives were produced following the case-study phase of the research, and have been selected to illustrate:

- impacts on leadership
- new perceptions of pupils' learning
- enhanced enthusiasm for teaching
- career development
- the changing role of support staff
- renewed confidence
- skills for working with others
- skills for leading projects.

Each narrative draws on all the evidence available from the case study, focused around a particular aspect of the case-study teacher's journey or impact type.

A Headteacher and a Deputy Headteacher: shared impacts on leadership

The Headteacher and the Deputy Headteacher of a primary school serving the needs of an ex-mining community in a deprived area were keen to raise the aspirations of their pupils. They became involved with Creative Partnerships in 2005 and have since worked with a range of creative practitioners including drama, learning and thinking practitioners, actors, poets and educational arts consultants. The two teachers have worked together with Creative Partnerships since the beginning, and have experienced shared impacts throughout.

Working with Creative Partnerships has had a transformative impact on the senior leaders' approach to leadership within the school...

They are now more confident to plan and deliver activities in new ways, and are motivated to encourage staff to engage with creativity. They have learned to place their confidence in the effectiveness of creative practitioners, so they can advise and support staff in developing more creative approaches in the classroom.

The senior leaders' interpersonal and communication skills have developed across all levels...

The teachers have become better at managing the expectations of different groups of staff within the school. They describe their work with creative professionals as a learning experience, saying, '*I now work with people from a completely different professional culture to my own'*. The teachers have also learned to balance the needs of other staff within the school, including teachers, caretakers, and office staff.

The senior leaders have now developed a creative curriculum across the school...

The senior leaders now recognise the value of creativity across the curriculum, and recognise how their skills can make the curriculum creative. They are using this to plan a curriculum that will inspire children and motivate them to succeed.

A subject leader: changes in perceptions of pupils' learning

This subject leader has been a teacher for ten years, following a career in theatre and film. As a creative person, his engagement with Creative Partnerships has been extensive. Working in a deprived urban school with mainly Muslim pupils on roll, Creative Partnerships has helped the subject leader to develop his understanding of pupils' preferred approaches to learning.

Working with a Muslim creative practitioner has helped the subject leader to understand the cultural background of his pupils...

Prior to working with Creative Partnerships, the subject leader found it difficult to engage in creative tasks with pupils from a different cultural background to his own. He found that the pupils were often inhibited and as such it was difficult to foster creativity. Working with a Muslim creative practitioner helped him to understand more about the pupils' home life and the extent of their engagement with art and media. The creative practitioner has a very eclectic approach to creativity, which has encouraged more pupils to take an interest.

The subject leader now understands what pupils want to learn and how they feel about the school...

Through understanding how his pupils engage with art and media, the subject leader has been able to find more effective ways to help them learn. The school has been involved in a Bollywood project, including external trips and experiential learning. It has been valuable for the subject leader to see work made specifically for South Asian audiences. This level of interaction with the pupils' culture has given him better insight into their perceptions of the school and a better understanding of how to engage them in creative learning.

A creative curriculum coordinator: renewed enthusiasm for teaching

Working with Creative Partnerships has transformed this creative curriculum coordinator's role within the school, and her attitude towards her career. Prior to joining Creative Partnerships, the teacher had recently stepped down from her subject leader position as they were frustrated with teaching and no longer wanted the additional responsibility. Since becoming Creative Partnerships coordinator, she has renewed enthusiasm for her career and has responsibilities for whole-school change.

The teacher felt empowered by Creative Partnerships because she could tailor it to her school's needs and use it to make changes within the school...

At the time the school began working with Creative Partnerships, the coordinator was very frustrated by her lack of autonomy as a teacher and felt that the staff were disheartened by a range of policy initiatives over which they had little control. Creative Partnerships changed her decision to leave the teaching profession because she felt more able to take risks and to be more proactive in planning the best for the children. She now considers herself to be a more proactive learner and is more interested in seeking out CPD as a result of Creative Partnerships.

The teacher now has the ability to teach in a way that makes sense for the pupils...

In working with Creative Partnerships, the coordinator has had the opportunity to find innovative approaches to teaching that will benefit pupils. She is now more of a facilitator, taking more risks, and enabling more freedom and student-led learning. Her whole-school role has made her feel more enthusiastic and better equipped to take on new challenges within and outside of the school. Her more outward-facing role has also allowed her to seek out new perspectives and receive encouragement and advice: *'...it's enabled me to be the teacher I want to be, not the teacher I was told I had to be...'*

An advanced skills language teacher: using Creative Partnerships as a tool to create new career opportunities

This teacher is an advanced skills language teacher (AST) with over ten years' experience of classroom teaching. Working within a large secondary school, she has been involved with Creative Partnerships for five years, and over this time has worked with a range of writers, producers, visual artists and architects. Creative Partnerships has given her the tools to bring about changes in her career pathway, and given her licence to develop her skills in new ways.

Working as Creative Partnerships coordinator has given the case-study teacher experience of working with the senior leadership team...

As an AST, the teacher already has well-developed interpersonal and leadership skills. However, her involvement with Creative Partnerships has allowed her to exercise these skills in new ways to benefit her career. Within the case-study teacher's school, the role of Creative Partnerships coordinator is normally held by a member of the senior leadership team (SLT). Although the AST was not a member of SLT, she was the Creative Partnerships coordinator for nearly a year which gave her a voice to drive forward changes and lead teams to devise new schemes of work. The AST plans to use this experience in preparing for a management position.

The AST has used Creative Partnerships to devise new resources and a new curriculum, and has demonstrated to the SLT that creativity can be used to meet other priorities within the school...

The case-study teacher's temporary role as Creative Partnerships coordinator has given her access to the SLT and allowed her to make the types of decisions (e.g. regarding timetables, whole school planning) that she would not normally be able to do. This has given her a sustained role and influence within the school and she has been able to introduce collaborative schemes of work with the support of the SLT.

An ICT technician: the changing role of support staff

The part-time ICT technician at a Pupil Referral Unit (PRU) found that working with Creative Partnerships has expanded the remit of her role considerably, and helped her to play a greater role in the school. She is the Creative Partnerships coordinator at the PRU, with responsibility for managing the radio station following the success of their radio project.

Working with Creative Partnerships has helped the ICT technician to gain leadership skills and skills for working with others...

Prior to working with Creative Partnerships, the ICT technician was not required to supervise staff and did not work directly with pupils. Because of this she had initial concerns about her ability to manage the project, and found it difficult to manage creative practitioners and work within a classroom environment. This motivated her to improve her management skills, and at this point the project began to succeed.

Creative Partnerships has helped the ICT technician to build relationships with young people...

Due to the ICT technician's role in running the radio station, she has had to acquire knowledge of chart music and what the pupils like to listen to. The radio broadcasts regularly at break times and lunch times, allowing her to interact more frequently with young people and to develop positive relationships with them.

As a result of Creative Partnerships, the ICT technician now feels more valued within the PRU...

Before Creative Partnerships, the ICT technician's role was limited to task-oriented activities such as running networks and installing software. Now that she is responsible for running the radio station she has a much wider role and is more highly regarded by pupils and staff. Senior management are currently reviewing her job description to reflect this.

An Assistant Headteacher: enhanced confidence to try new things and 'have a go'

This Assistant Headteacher became involved with Creative Partnerships due to a personal commitment to creative teaching and learning, and because he was keen to take on greater responsibilities within his role. Working with Creative Partnerships has enhanced this teacher's confidence to be more innovative in relation to both teaching and leadership skills. The teacher reported that Creative Partnerships '*has offered* [me] *a challenge to think outside of the box and think bigger*'.

The teacher now feels more confident in using creative skills and techniques in the classroom...

This has included him engaging in role-play activities and dressing up in character; using a wide range of media and digital technology techniques; and introducing visual arts and film into classroom activities.

> *It's certainly given me opportunities to immerse myself and engage in cultural practices* [in the classroom]. *It has prompted me to think, what can I do that's different, how can I take a risk here?*

Creative Partnerships has given this teacher confidence and opportunities to lead school change...

This has included opportunities to share knowledge and ideas with staff about creative learning, and the development of a core learning team within the school. Working closely with creative practitioners has allowed this teacher to experience sustained impacts as a result of taking more risks, and it has given him confidence to become part of new networks with partners from the arts, media and creative services sector. '*Creative Partnerships has invigorated me as a teacher, and inspired me to be a leader as well*'.

An assistant headteacher: skills for working with others

This assistant headteacher has responsibility for their school's media specialism. The teacher's school has worked with Creative Partnerships since 2005, and the teacher has worked widely with creative practitioners, colleagues and teaching professionals in other schools throughout her involvement in the programme. Although the school is not in a deprived area, aspirations of the pupils are considered to be low: Creative Partnerships is considered to be an important part of the school's objective to raise aspirations.

Working with Creative Partnerships has encouraged this teacher to learn from, and be more confident in, working with creative practitioners...

The case-study teacher has been has been able to build a strong rapport with creative practitioners throughout the project. Her communication with the practitioners tends to be informal (for example, through ongoing email exchange), which differs from the more formal communication structures and process used within the school. This has allowed her to become more confident in sharing her ideas with creative practitioners and to be less afraid of being critiqued by colleagues. The case-study teacher reported that they have learned a great deal from the way that creative practitioners work, which they have been able to apply in their own approach to planning and teaching. Her ability to communicate the importance of academic outcomes to creative practitioners when planning classroom activities has also evolved with the project.

Creative Partnerships has helped the teacher to develop her communication and diplomacy skills...

The case-study teacher has been involved in leading a Creative Partnerships project focussed on bringing creativity to the maths classroom. This was her first experience of leading a project within another department, and she found it challenging to communicate the key messages. The teacher learned from this that they would need to be clearer in communicating the aims of the project from the beginning, and to be more sensitive to the dynamics of the department in bringing about change. This experience has allowed her to establish working relationships with a greater number of staff in the school.

Deputy headteacher: skills for leading projects

This deputy headteacher works in an outstanding urban primary school, which has been involved with Creative Partnerships since 2007. As a result of involvement with Creative Partnerships, the teacher has developed a wide range of skills for leading projects.

The case-study teacher has learned how to support others to take on project tasks...

Due to his wide-ranging responsibilities as a deputy headteacher, he was unable to take sole responsibility for coordinating Creative Partnerships within the school. In order to ensure that the project was successful, he was required to develop trust in others to deliver aspects of the project. He reported that working with Creative Partnerships has helped him to understand how to delegate tasks effectively and to put in place overarching project frameworks for others to follow.

> [Creative Partnerships] *has been a process of ... understanding how to allow other people to do things and to lead and make change, but also to put a framework in place at the start so that* [any] *change is what we need as a school, and is positive.*

The case-study teacher has developed skills in inducting and managing external project partners...

The case-study teacher's experiences of working with creative practitioners and other external professionals has taught him about the value of specific induction activities and how to build positive working relationships from the beginning of the project. This included the development of written and verbal agreements to manage expectations. He hoped the skills he has developed through Creative Partnerships would be valuable in seeking a headship in the future.

Appendix D: Technical charts for 'About the teachers who returned a survey'

Table D1:   Respondents in each type of school (teacher level)

	%
Nursery	2
Infants	7
First School	3
Infant & Junior (Primary)	54
Junior	6
Middle deemed Secondary	0
Secondary Modern	1
Comprehensive to 16	10
Comprehensive to 18	8
Grammar	1
Special school	6
Pupil referral unit	1
Academies	1

N = 2295

Due to rounding, percentages may not sum to 100.
Source: NFER Creative Partnerships survey, 2010

Table D2:   Respondents by school type (school level)

	%
Nursery	2
Infants	7
First School	3
Infant & Junior (Primary)	53
Junior	7
Middle deemed Secondary	0
Secondary Modern	1
Comprehensive to 16	10
Comprehensive to 18	9
Grammar	1
Special school	6
Pupil referral unit	1
Academies	1

N = 2295

Due to rounding, percentages may not sum to 100. Source: NFER Creative Partnerships survey, 2010

Table D3: Respondents' level of responsibility as Creative Partnerships coordinator by current career stage

Current career stage	Yes, full responsibility	Share the responsibility	No responsibility
	%	%	%
NQT	3	8	90
Early career teacher	15	19	67
Classroom teacher	20	18	63
Advanced Skills Excellent teacher	46	22	33
Middle manager	35	20	45
Deputy/assistant head	60	25	15
Other senior manager/leader	43	24	32
Headteacher	52	34	14
School business manager	0	0	100
N = 2203			

Due to rounding, percentages may not sum to 100.
Source: NFER Creative Partnerships survey, 2010

Table D4: Number of years involvement with Creative Partnerships by level of responsibility as Creative Partnerships coordinator

Number of years' involvement with Creative Partnerships	Yes, full responsibility	share the responsibility	No responsibility
	%	%	%
Less than one year	36	44	52
One to three years	50	41	41
Four to five years	10	10	5
Six years or more	5	4	2
N = 2244			

Due to rounding, percentages may not sum to 100.
Source: NFER Creative Partnerships survey, 2010

Table D5: Level of involvement with Creative Partnerships by level of responsibility as Creative Partnerships coordinator in school

Level of involvement with Creative Partnerships	Yes, full responsibility %	Share the responsibility %	No responsibility %
Long term	64	59	48
Short term	36	41	52
N = 2231			

Due to rounding, percentages may not sum to 100.
Source: NFER Creative Partnerships survey, 2010

Table D6: Extent involved in leading, planning and championing Creative Partnerships by level of responsibility as Creative Partnerships coordinator

Involvement in leading, planning and championing Creative Partnerships	Yes, full responsibility %	Share the responsibility %	No responsibility %
to a great extent	79	51	13
to some extent	15	37	41
to a small extent	4	10	34
not at all	2	3	12
N = 2245			

Due to rounding, percentages may not sum to 100.
Source: NFER Creative Partnerships survey, 2010

Appendix E: Technical charts for 'Creative Partnerships as a form of professional development'

Table E1: Extent Creative Partnerships has contributed to respondents' professional development or journey

	%
to a great extent	24
to some extent	47
to a small extent	22
not at all	6
No response	1
N = 2295	

Due to rounding, percentages may not sum to 100.
Source: NFER Creative Partnerships survey, 2010

Table E2: Extent Creative Partnerships has contributed to respondents' professional development or journey by amount of involvement with Creative Partnerships

Contribution to professional development or journey	Considerable involvement	Some involvement	Limited involvement
	%	%	%
to a great extent	39	12	3
to some extent	49	51	29
to a small extent	10	30	45
not at all	2	7	23
N = 2269			

Due to rounding, percentages may not sum to 100.
Source: NFER Creative Partnerships survey, 2010

Table E3:   Extent Creative Partnerships has contributed to respondents'
professional development or journey by Creative Partnerships
coordinator responsibility

Contribution of CP to professional development	Yes, full responsibility	share the responsibility	No responsibility
	%	%	%
to a great extent	33	24	16
to some extent	50	52	44
to a small extent	14	18	31
not at all	4	7	9
N = 2244			

Due to rounding, percentages may not sum to 100.
Source: NFER Creative Partnerships survey, 2010

Table E4:   Extent Creative Partnerships has contributed to respondents'
professional development or journey by type of Creative
Partnerships programme

	To a great extent	To some extent	To a small extent	Not at all
	%	%	%	%
Change Schools	27	50	20	4
Enquiry Schools	20	47	24	9
Schools of Creativity	55	40	5	0
N = 2276				

Due to rounding, percentages may not sum to 100.
Source: NFER Creative Partnerships survey, 2010

Table E5:   How Creative Partnerships compares with other professional development initiatives and programmes

	%
A lot more impact	36
A bit more impact	26
Similar impact	23
A bit less impact	5
A lot less impact	5
Don't know	5
No response	1

N = 2295

Due to rounding, percentages may not sum to 100.
Source: NFER Creative Partnerships survey, 2010

Table E6:   How Creative Partnerships compares with other professional development initiatives and programmes by amount of involvement

How CP compares to other initiatives	Considerable involvement	Some involvement	Limited involvement
	%	%	%
A lot more impact	53	27	11
A bit more impact	25	31	21
Similar impact	17	29	38
A bit less impact	2	7	14
A lot less impact	2	6	16

N = 2158

Due to rounding, percentages may not sum to 100.
Source: NFER Creative Partnerships survey, 2010

Table E7: How Creative Partnerships compares with other professional development initiatives and programmes by level of responsibility for Creative Partnerships coordination

How CP compares to other initiatives	Yes, full responsibility	Share the responsibility	No responsibility
	%	%	%
A lot more impact	47	35	33
A bit more impact	25	28	29
Similar impact	21	26	27
A bit less impact	3	5	7
A lot less impact	4	6	5
N = 2135			

Due to rounding, percentages may not sum to 100.
Source: NFER Creative Partnerships survey, 2010

Table E8: How Creative Partnerships compares with other initiatives by Creative Partnerships programme

	A lot more impact	A bit more impact	Similar impact	A bit less impact	A lot less impact	Don't know
	%	%	%	%		
Change Schools	42	27	19	4	3	4
Enquiry Schools	31	26	26	6	6	6
Schools of Creativity	67	13	17	2	0	2
N = 2275						

Due to rounding, percentages may not sum to 100.
Source: NFER Creative Partnerships survey, 2010

Table E9: Explanations for why Creative Partnerships compares more or less favourably with other initiatives

	N	% who replied
Opportunities to work with other practitioners/artists/film makers	194	14
Provided ideas for bringing creativity into curriculum/lessons	107	8
Opportunities to develop/use new skills	138	10
Encourages teachers to 'think outside the box'	30	2
Provision of CPD opportunities at relevant/ planned time (e.g. when approach to teaching is changing)	25	2
Contributed to attainment of new role/ responsibilities (e.g. AST)	26	2
Creative approaches to CPD (e.g. in class/ not regular sitting and listening)	46	3
CP was excellent/dynamic	36	3
Impact on all parts of teaching role (e.g. class teacher/middle manager)	4	0
Encouraged development of new things (e.g. unusual learning packages)	10	1
Teachers more aware of pupils creative abilities	10	1
More easily implemented at classroom level	42	3
More embedded in everyday practice	34	2
Valuable way to impact on teaching and learning	92	7
Greater enjoyment for teachers	24	2
Opportunity to network with colleagues from other schools	11	1
Enhanced team work amongst staff	22	2
Positive impact on parents/wider community	15	1
Boosts teacher confidence	23	2
Supporting school staff	22	2
Links with outside organisations/agencies	12	1
Contributed to good/outstanding OFSTED	1	0

Provided evidence to encourage others to work creatively	15	1
Takes children's ideas/needs into account from beginning	18	1
Encourages child-centred/led learning	32	2
Creative Partnerships has had a major impact on pupils	27	2
Access to wider learning opportunities/ experiences	60	4
Additional adult means pupils get more support	2	0
Development of relationships between pupils and teachers/practitioners	7	1
Improved learning environment	1	0
Pupils more engaged/involved in activities	44	3
Pupils enjoy the activities more	19	1
Pupils shown links to real life situations	7	1
Pupils learn new skills (alongside adults)	26	2
Enhanced pupil attainment	9	1
Benefits pupils literacy/communication skills	3	0
All schools should be involved/Need to bring schools and creatives together	1	0
Sustained/Long term involvement	136	10
Hands on experience	65	5
Thorough review process	7	1
Programme bespoke to school/targets area of school development need	50	4
Pushes boundaries/encourages risk taking	20	1
Creative Partnership provides thorough/ positive opportunity for whole school	118	9
Selection of small target group	9	1
Creative Partnerships provides immediate/ instant results	27	2
Availability of funding/resources	36	3
Structured programme of events/activities	5	0

School/Staff already creative/innovative/ doing creative work	53	4
School has gained an award/become 'School of Creativity'	1	0
Reflection/Re-evaluation of existing strategies/practice	42	3
Project specific to my role in school	17	1
Creative Partnerships impacts on some areas (but other initiatives impact on others)	66	5
Would have more impact on younger/less experienced staff	6	0
Impact greater on pupils than staff	6	0
Want to work with CP again/long term for greater impact	7	1
Problems with project/Teething problems	3	0
Opportunities limited to staff involved/ subject staff	18	1
Creative Partnerships does not consider school needs	19	1
Creative Partnerships did not provide (sufficient) opportunity for my professional development	3	0
Massive staff input for very small return	6	0
Impact not gone across curriculum/school	9	1
Creative Partnership bureaucracy/ paperwork limits impact/is burdensome/ stressful	26	2
School circumstances have limited the impact (e.g. staff changes)	9	1
Role limits CPD opportunities/impact (e.g. job share/HLTA/senior manager)	30	2
School does not value CP work in the same way as other training	2	0
Less impact as follows/plans around pupil's own interests	3	0
CP outcomes should not be measured in terms of NC levels	1	0
Learnt nothing new/of practical use	23	2

Very expensive/Waste of money/Money better used elsewhere	15	1
Inappropriate timing (e.g. end of school year)	2	0
It is only a small part of my role	10	1
Creative Partnership programme lacks direction/does not have lasting impact/has been put on back burner	18	1
Lack of written materials/follow-up/support for teachers	12	1
Different but nothing special	1	0
Application for further project rejected	1	0
Respondent near to retirement	2	0
Cannot think of any other initiative/project to compare it with	12	1
Impact/Quality similar to other initiatives/projects	37	3
Disappointed/poor quality experts/Would not work with Creative Partnerships again	45	3
NQT/Early career teacher so no experience of other initiatives	15	1
Depends upon the initiative/project/ Creative Partners	28	2
Too early to say/Project not yet complete	23	2
Survey difficult as it is aimed at regular teachers (not support staff/supply teachers/ management)	6	0
Survey did not assess impact on pupils	1	0
Other relevant/vague comment	18	1
Total =	1366	100

More than one answer could be put forward so percentages may sum to more than 100.
A total of 2295 respondents could have answered this question.
Source: NFER Creative Partnerships survey, 2010

Appendix F: A note on the typology reliability analysis

The reliability of the typology has been calculated using Cronbach's alpha. Cronbach's alpha determines the internal consistency or average correlation of items in a survey instrument to gauge its reliability. Since the typology is an assembly of interrelated items designed to measure underlying constructs, it is very important to know whether the same set of items would elicit the same responses if the same questions are recast and re-administered to the same respondents.

Cronbach's alpha is a numerical coefficient of reliability. The computation of alpha is based on the reliability of a test relative to other tests with the same number of items, and measuring the same construct of interest. Cronbach's alpha ranges in value from 0 to 1 and may be used to describe the reliability of factors extracted from multi-point formatted questionnaires or scales (i.e., rating scale: 1 = poor, 5 = excellent). The higher the score, the more reliable the generated scale is.

The overall Chronbach's alpha value for the impacts typology is .959. Hence, the typology is very reliable.