



# Lead Creative Schools Scheme

Handbook

October 2015



Cyngor Celfyddydau Cymru  
Arts Council of Wales



Supported by  
**The National Lottery**<sup>®</sup>

Cefnogwyd gan  
**Y Loteri Genedlaethol**



Ariennir yn Rhannol gan  
**Lywodraeth Cymru**  
Part Funded by  
**Welsh Government**

*Front cover:* Developing Dylan workshop with Laura Sheldon, Literature Wales (image: Sioned a Nia Photography)



The Arts Council of Wales is committed to making information available in large print, Braille, British Sign Language, Easy Read and on audio. We'll endeavour to provide information in languages other than Welsh or English on request.

We implement an [Equal Opportunities Policy](#).

## Contents

|   |           |
|---|-----------|
| <b>Introduction</b>   | <b>2</b>  |
| What is the Lead Creative Schools Scheme?   | 3         |
| What does this look like in practice?   | 3         |
| How to use this Handbook  | 4         |
| <b>Section 1: Your work as a Lead Creative School</b>   | <b>5</b>  |
| <b>Section 2: Who you will work with as a Lead Creative School</b>  | <b>21</b> |
| The Lead Creative Schools School Coordinator  | 22        |
| The Creative Agent  | 25        |
| Creative Practitioners  | 32        |
| Pupils  | 36        |
| School staff and the school community   | 38        |
| Other important partners: Regional Education Consortia and Challenge Advisors; Estyn; Arts Council of Wales | 41        |
| <b>Annexe to Section 2: Summary table of roles and responsibilities</b>                                     | <b>42</b> |
| <b>Section 3: The practicalities of being a Lead Creative School</b>  | <b>46</b> |
| Budget management   | 47        |
| Recruitment and Selection of Creative Practitioners   | 47        |
| Legal responsibilities  | 52        |
| Knowledge sharing   | 55        |
| Publicising your work as a Lead Creative School   | 55        |
| Intellectual Property Rights  | 57        |
| <b>Section 4: Definitions</b>   | <b>59</b> |
| <b>Section 5: Publications and resources</b>  | <b>65</b> |



This document is hyperlinked throughout. Clicking on the headings on the Contents page will take you to the relevant section. From there you can click to return to the Contents page.

# Introduction

---

Welcome to the Lead Creative Schools Scheme. We hope that you'll be excited by the new opportunities it will bring to your school and for your teachers and learners. The scheme is one of the key building blocks of Creative Learning through the Arts - an action plan for Wales. Published in March 2015, the plan is jointly funded by the Arts Council of Wales and Welsh Government. It is a major schools improvement initiative that is being taken forward in partnership with the four Regional Education Consortia. At its launch, the Minister for Education and Skills and the Deputy Minister for Culture, Sport and Tourism reaffirmed the important role that arts and creativity play in helping to invigorate and support learning in our schools.

You are about to embark upon a memorable journey that we hope will bring about fundamental changes in how you work. You are joining thousands of like-minded people who are committed to helping children fulfil their creative potential and achieve their best in all areas of learning and development. This handbook is a practical guide to help you in your work as a Lead Creative School.

### **What is the Lead Creative Schools Scheme?**

The Lead Creative Schools Scheme aims to promote new ways of working in your school giving you the opportunity to develop an innovative and bespoke programme of learning designed to improve the quality of teaching and learning. It's about your school and the particular learning challenges that you are facing. As a Lead Creative School you will have access to creative people, skills and resources to support you to address these challenges.

The scheme uses well-developed teaching and learning techniques that are specifically designed to be practical and relevant to your real-life curriculum demands. These techniques are informed by extensive research from around the world into what makes a high-performing school.

Lead Creative Schools nurture and develop the creativity of learners so that they achieve their potential, grow as well rounded individuals and are prepared with skills for life. We want to make sure that in a rapidly changing world, children and young people in Wales are able to meet the needs of the economy and to thrive within the increasingly competitive environment of day-to-day life.

We believe that creativity is not a skill bound within the arts, but a wider ability to question, make connections, and take an innovative and imaginative approach to problem solving. These are skills that are demanded by today's employers. We also believe that connecting children and young people with a rich and diverse cultural offer – linking them to the work of the artists, creative professionals and organisations in the arts, cultural, heritage and creative sectors - is of crucial importance in broadening horizons and opening up opportunities.

### **What does this look like in practice?**

In Lead Creative Schools pupils, teachers and creative professionals work together to plan, implement, reflect and evaluate a creative project or projects. It facilitates a process where all the

partners work together to co-construct the learning. It supports enquiry based learning, ongoing reflection and in-depth evaluation, leading to sustainable and embedded practice.

What this approach looks like in schools in the form of projects varies greatly, as each project is designed to be an individual response to the needs of each school. The key defining characteristic of project activity is the collaborative partnership between creative professionals, classroom staff and young people and the ways in which this partnership helps to bring the curriculum to life, providing new ways for learners to engage with subjects and to develop increased motivation for learning.

Lead Creative Schools projects allow time for in-depth planning, co-delivery and reflection. More importantly, they can be more active and more fun than standard curriculum activities and, at the core of the process, they give pupils greater involvement in decision making.

## How to use this handbook

The Lead Creative Schools Scheme Handbook is designed so that you can dip in and out of it according to your needs.

The first section outlines how the scheme works. The following sections describe the roles of the other people and groups you will be working with. The final sections cover the practicalities, such as budget management and ways of publicising your work as a Lead Creative School.

At the end of this handbook there is a list of useful definitions, publications and resources that may be helpful to read and reflect upon and to support the work of your Lead Creative School's Professional Learning Network.

*Feel free to photocopy or download and print parts of this handbook if you need them to share with colleagues or any other purposes.*

### Revisions

We welcome your observations and comments on how we might improve this handbook, you might have ideas for new resources that you think will be useful to share. From time to time, Arts Council of Wales may update sections, and new pages will either be sent to you or be downloadable from our website.

**The Lead Creative Schools Scheme Handbook can be downloaded, along with other useful documents, [click here](#)**

[Back to Contents Page](#)

## Section 1: **Your work as a Lead Creative School**

---



## General description

The scheme supports work with schools over a period of two years, to explore how creative teaching and learning can enhance their practice and bring about sustainable change in approaches to teaching and learning. Schools recruited to the scheme have demonstrated a commitment to valuing the development of the creative skills of learners and to using creativity to support their vision and help deliver their school development priorities.

Each year your school will decide on a specific focus for your programme of work which links with your school development priorities.

## How the scheme works

The Lead Creative Schools Scheme starts from the belief that teaching is fundamentally a creative profession and that teachers are well accustomed to finding creative solutions to complex challenges. By pairing the complementary skills of Creative Practitioners and teachers, Lead Creative Schools helps to liberate the creativity of everyone involved, so that fresh and engaging approaches to teaching and learning are developed through collaborative processes.

The Lead Creative Schools Scheme focuses on generating long-term dialogue about creative teaching and learning, and how schools can become effective creative learning environments. Schools are encouraged to explore in depth how they are developing the conditions where creativity can thrive. The pace of change is different in every school and is shaped by a myriad of influences and demands. Creative change programmes sometimes result in rapid and dramatic changes in a school's culture and a complete re-working of its ethos and approach. More commonly, the changes are gradual, building over time to an embedded approach.

The Lead Creative Schools Scheme approach is distinctive:

- it starts with your School Development Plan – linking project and programme development closely with priorities identified by you;
- it makes time for proper in-depth planning to ensure projects are relevant and based on the needs of your schools and your learners;
- it facilitates processes where young people, teachers and creative professionals can work together as co-constructors of learning;
- it brokers and supports long-term relationships between young people, teachers and creative professionals; and
- it supports in-depth evaluation and reflection, leading to sustainable and embedded practice.



Successful projects involve a broad range of Creative Practitioners from a variety of creative professions. This mix of professionals means that projects can be designed to appeal to a broad range of interests and learning styles.

So, working with creative professionals as a Lead Creative School you will:

- explore how new approaches to teaching and learning can improve learner outcomes;
- develop the creativity of learners and teachers;
- find new ways to inspire and motivate learners and to engage them with the curriculum;
- provide opportunities for learners to co-construct and take responsibility for their learning;
- find creative approaches to literacy, numeracy and to reducing the attainment gap between learners eligible for free school meals (eFSM) and their peers;
- embed changes in teaching practice leading to sustainable impact;
- put the arts and creativity at the heart of school life; and
- be recognised for your commitment to improvement through creative teaching and learning and the arts.

## **Benefits**

As a Lead Creative Schools you will receive the following benefits:

### **Funding**

Grant funding of between £5,000 and £14,500 each year for two years. The table below provides more specific details and this will also have been included in your grant offer letter from Arts Council of Wales. After your first year as a Lead Creative School you will have to demonstrate that you have met the requirements of the scheme and that you have a clear plan for the next year of your involvement.

In year two a number of Lead Creative Schools may receive some additional funding to support a more intensive programme that aims to support creative development across the school. These schools will be identified during the first year of their project work as a Lead Creative School.

This funding will help professional Creative Practitioners to work with you to develop a focused programme of creative learning for a specific group of pupils and learners and to create professional development opportunities for the wider staff team. Building on your existing expertise in school, funding will create space, time and resources to try new ideas, take risks and extend practice.

| Lead Creative Schools Funding          |         |  |                    |                    |
|--|---------|--|--------------------|--------------------|
|  | Annual  |  |                    | 2 Year Grant Total |
|  | Grant   | Partnership funding<br>(minimum school contribution of 25% of the grant) | Total project cost |                    |
| Primary schools                        | £5,000  | £1,250   | £6,250             | £10,000            |
| Secondary schools                      | £8,000  | £2,000   | £10,000            | £16,000            |
| Primary groups                         | £6,500  | £1,625   | £8,125             | £13,000            |
| Secondary schools and feeder primaries | £14,500 | £3,625   | £18,125            | £29,000            |

Your school has committed to making a minimum contribution of 25% of the grant total. This may be met by cash from your school budget and/or other grants (for example your Education Improvement Grant or, if relevant, Pupil Deprivation Grant – see below) and can include:

- supply cover costs you incur when participating teachers are attending the Lead Creative Schools Scheme 2 day induction and networking events; and
- the cost of your School Coordinator’s time (a minimum of 10-15 days) working to support your engagement as a Lead Creative School.

You may choose to enhance your project work by increasing the school’s cash contribution to more than 25% of the grant total. Our grant can only be used to pay for professional Creative Practitioners to work in school on your Lead Creative School project and for the cost of materials. We anticipate that Creative Practitioners will be paid a minimum daily fee of £250.

### Creative Agent time

Your school will receive between 10 and 16 days support each academic year from a specialist called a Creative Agent. If you are working in a group then you may receive additional support days from your Creative Agent. Information on the number of Creative Agent days will have been included in your grant offer from Arts Council of Wales.

Arts Council of Wales will contract and pay the Creative Agents directly. They will match a Creative Agent to your school.

## High Quality Professional Development

We start from a belief that teaching is a fundamentally creative profession. We recognise the creative skills that many teachers have and that they are well accustomed to finding creative solutions to challenges. The Lead Creative Schools Scheme aims to build on the existing skills in your school. It will also support your teachers to acquire new skills, to promote the development of creative skills in school and to develop creativity within their own practice. The scheme includes an inspiring and practical two-day induction which your participating teachers and School Coordinator will attend to support their understanding of creative learning and the development of creative skills.

Within your region there is a small team of staff from Arts Council of Wales who will enable Lead Creative Schools to network with each other and with other schools interested in creative teaching and learning. This will operate in line with the *National Model for Regional Working* and provide opportunities for your school to share practice and network with colleagues from other schools.

We will also be encouraging you to collaborate and to showcase your practice on a creative learning portal. This portal will be hosted on Hwb, the all-Wales learning platform, and will include a wide range of resources to support Lead Creative Schools, including links to research publications, toolkits and best practice examples.

### National profile

The work of Lead Creative Schools will contribute to the growing body of knowledge about the development of sustainable creative learning practice. The Lead Creative Schools Scheme encourages all participants in the programme to develop and share knowledge with colleagues in their own school, with other schools locally, regionally and nationally.

We hope to have an opportunity each year for Lead Creative Schools to meet to share good practice and raise the profile of creative learning across schools in Wales.

### Commitments

Lead Creative Schools join the programme on the basis of their commitment to develop and influence practice and their capacity to manage the programme effectively. Your commitments are set out below.

#### The commitment to develop practice and transform your school

Lead Creative Schools commit to:

- generate, through collaboration, new ideas that support creative teaching, learning and partnership working and which help raise attainment, achievement and outcomes for learners;

- engage in project and programme monitoring and evaluation using the *Lead Creative Schools Planning and Evaluation Framework*;
- involve teachers and learners as active partners and co-constructors of learning in the planning, delivery and evaluation of your project work; and
- undertake (at the end of each year of their work in the scheme) a whole-school self-assessment using the *Lead Creative School Development Framework (SDF)*, and to link this to the school's Development Plan.

### **The commitment to influencing practice**

Lead Creative Schools commit to:

- establish a Schools Professional Learning Network to share and influence practice in their own school; and
- participate actively in the Lead Creative Schools Scheme regional and national networking and sharing events.

### **The commitment to find resources, time and capacity to manage the programme effectively**

Lead Creative Schools commit to:

- make a minimum contribution of 25% of the grant offered by Arts Council of Wales. This contribution can include: cash from your school budget; supply cover costs you incur when participating teachers are attending the Lead Creative Schools Scheme 2 day induction and networking events; the cost of your School Coordinator's time. You may also use your Education Improvement Grant to cover part of your contribution. If your target group of learners is made up solely of pupils eligible for free school meals (eFSM), or if you can demonstrate through your project activity that eFSM pupils will disproportionately benefit, then you may consider using your Pupil Deprivation Grant (PDG) as a contribution;
- give active support for the scheme from the headteacher and senior leadership demonstrated by regular participation in the scheme in a leadership capacity, eg participation in planning conversations with Creative Agents, attendance at networking meetings and events;
- designate a Lead Creative Schools Coordinator. This is normally a member of the senior leadership team and who will have dedicated time to coordinate, influence and make decisions. A school can make a case to nominate a teacher who is not currently a member of the senior leadership team to be the School Coordinator. In such cases it's expected that the teacher is being developed as a future leader and the school has decided that the Lead Creative Schools Scheme provides an opportunity for the teacher concerned to develop their leadership skills. They would generally be expected to attend and participate in senior leadership meetings;

- give the Lead Creative Schools Coordinator time to carry out their responsibilities. It is anticipated that the minimum time commitment required of a School Coordinator is between 10 and 15 days over a year and will include their participation in the Lead Creative Schools Scheme induction programme (over 2 days). If you are working as a group of schools your School Coordinator would normally be a representative from the school who made the application but it is likely that some responsibilities will be shared with others from schools in the group;
- identify teachers to participate in the scheme, allow them time to take part in the Lead Creative Schools Scheme induction programme (over 2 days);
- allow participating teachers time to plan, implement, reflect and evaluate your project work with your Creative Agent and all partners. To actively support teachers to experiment and to teach creatively;
- act as the budget holder for the grant and to manage the funds to support the project work; and
- use the learning from the project work to inform the future School Development Plan (SDP).

### Planning and evaluation

The *Lead Creative Schools Planning and Evaluation Framework* has been designed to provide your school with a comprehensive programme and project planning and evaluation resource. This framework is used across the entire Lead Creative Schools Scheme network of schools to provide detailed evidence of the quality, impact and effect of the scheme.

The framework will also help schools to develop reflective processes, which will ensure that embedded approaches to creative teaching and learning are developed and that the positive benefits arising from project activity are maintained in the long term.

The key stages involved are:

- scoping and deciding on the focus of your project work. You will work with your Creative Agent to diagnose and clarify the key issues, concerns or questions important to meeting your school's development priorities. Agreeing the learner outcomes is a key part of the scoping or initial planning work;
- planning your project work and setting out the detail in the *Project Planning Form*. A key part of this will be to design project activity that leads to the learner outcomes you want to achieve;
- reflecting regularly on progress, using *Session Reflections Forms* as a basis for brief conversations, ensuring the project is kept on track;
- evaluating your project through a series of conversations with learners, teachers and Creative Practitioners. These conversations will be led by your Creative Agent; and

- reporting on the findings from your work as a Lead Creative School in the *Project Evaluation Form* drawing conclusions about its impacts by triangulating the views of teachers, Creative Practitioners and learners.

Detailed guidance for evaluating your Lead Creative School projects can be found in the *Lead Creative Schools Planning and Evaluation Framework* [click here](#)

Creative teaching and learning is a complex process and by using the *Project Planning Form* and the *Project Evaluation Form* you will also contribute to an important body of knowledge about how in Wales this can work most effectively to improve attainment and outcomes for learners. On a scheme and project basis these forms capture valuable information that helps to classify and describe work and also to evaluate a range of impacts and outcomes that result from the Lead Creative Schools Scheme. They also provide valuable data to support the evaluation of *Creative Learning through the Arts: an action plan for Wales* and monitoring information necessary for Arts Council of Wales and Welsh Government. There will be other ways of participating in the evaluation of the programme, but the data collected via these forms will be at the heart of the evidence base. It is important that the evidence base and the evaluation of the programme is a shared enterprise with all schools participating in finding out what works and what can be improved across the scheme over time.

When viewed together, and across all the Lead Creative Schools, the project planning and evaluation forms also build a collective sense of how this national programme in Wales is delivering on its stated aims and ambitions. They also make a valuable contribution to the quality assurance of the programme and to the dissemination of best practice.

The table on the page below lists the documents you will be required to use, in liaison with your Creative Agent, to plan and evaluate your Lead Creative Schools work.

All the documents and forms are available on the Lead Creative Schools [website](#)

| Name of document  | Purpose   |
|---|---|
| <i>Planning and Evaluation Framework</i>                      | A comprehensive set of guidance notes that will guide you through the processes used to evaluate Lead Creative Schools programmes.  |
| <i>Project Planning Form</i>                                  | <p>A form for recording the project plan, including all required classificatory, numerical and evaluative information.</p> <p>Required, together with a completed <i>Budget Form</i>, to release the first grant payment.</p> <p>Guidance for the use of this form is found at the start of the document.</p> <p><i>Some schools will decide to do more than one project each year and a separate Project Planning Form for each must be completed.</i></p>   |
| <i>Session Reflection Form</i>                                | <p>At the end of each session there should be a short period of reflection (10-15 minutes) by all project participants.</p> <p>For optional use by Creative Practitioners and teachers; alternative methods may be used but the outcomes from the reflection should be documented in some way.</p> <p>This <i>Session Reflection Form</i> can be used to record this reflection and support a reflective approach to work which will contribute to evaluation conversations during and at the end of the project.</p>   |
| <i>Project Evaluation Form</i>                                | <p>Creative Agents should use this form at the end of the project to record key points from three one-hour conversations with learners, teachers and Creative Practitioners involved in the project, using the <i>Planning and Evaluation Framework</i>.</p> <p>The <i>Project Evaluation Form</i> records all required classificatory, numerical and evaluative information and synthesises the impacts and learning outcomes from the project work and the evidence gathered to support this.</p> <p>Required, together with a completed <i>Budget Form</i> to release the final grant payment each year.</p> <p><i>If you decide to do more than one project you must complete a Project Evaluation Form for each project.</i></p> |
| <i>Budget Form</i>  | A record of planned and actual income and expenditure. There are <i>Budget Guidance Notes</i> to support schools on the use of the form.  |
| <i>Lead Creative Schools Self Development Framework (SDF)</i> | This is a self-development tool to help Lead Creative School to identify developmental priorities for establishing a creative learning environment. Full details of how to complete the self-assessment exercise are given in the SDF guidance notes. Your Creative Agent will be training to use this resource.  |



## Programme development

Lead Creative Schools are characterised by project work as their core developmental activity. The projects are devised and delivered through an approach which is enquiry led, supports all partners to ask questions and to reflect on an ongoing basis.

Establishing the focus for your project work and what you want to explore is therefore one of the most important aspects of your programme development. Working with your Creative Agent you will diagnose and clarify the key issues, concerns or enquiry question important to meeting your school's development priorities. This acts as a foundation for you to develop a project or projects aligned to your important school development priorities.

## Project delivery and project management systems

Lead Creative Schools uses a standard system to plan and evaluate projects. This provides a framework for schools and their partners to plan projects systematically and efficiently. The planning and evaluation process is broken down into a number of stages.

Schools entering the Lead Creative Schools Scheme are often keen to start the process with a high-profile event that excites people's expectations and generates enthusiasm. While this may be appropriate in your school, experience has shown that a more measured approach grounded in careful planning may be more productive in the long term.

It is important to consider:

- Who in your staff team should be involved in planning your programme of work and your project or projects. This will normally involve teaching and nonteaching staff.
- What role will pupils play at the planning stage?
- How might other members of the school community become involved – eg parents, community members, local partners?
- Once ideas for your Lead Creative Schools programme have been developed, who else needs to be consulted about plans?

It is envisaged that Lead Creative Schools will structure their work over the whole academic year in line with a three-term plan which is detailed below. However, there is some flexibility, for example project activity might start earlier than the Spring Term providing the planning phase has been carried out successfully.

The time it takes to complete this planning process will vary enormously from project to project, but should not be rushed. Once the initial ideas have been developed and the general plan for the project is established, Creative Practitioners can be brought into the mix to develop ideas further.

The earlier these Creative Practitioners are involved, the better the planning process will be. Nothing is more likely to generate misalignment of project objectives than failing to establish a shared vision and objectives at the very beginning of the planning process, in close partnership with the Creative Practitioners who will be involved in project delivery.

At this stage care should be taken to establish a positive working relationship between the teachers who will be working on the project and the Creative Practitioners involved. While this should be done with respect to teachers' time pressures, the process should not be hurried. You might find it valuable to start this process with an induction event for teachers and Creative Practitioners to get to know one another and explore shared values and approaches which will help to set a positive tone for further project exploration.

### Autumn Term – Planning

- The school is matched with a Creative Agent;
- once inducted, schools and Creative Agents work together to build their relationship;
- schools and Creative Agents continue to diagnose and clarify the key issues, concerns, or enquiry important to meeting each school's development priorities. This may happen in collaboration with the Regional Education Consortium Challenge Advisors;
- Creative Agents talk to members of the school community including the head teacher, the LCS School Co-ordinator and teachers and learners to be involved in the programme;
- the focus for the project work is agreed - this is one of the most important aspects of your programme development. This can be in the form of an enquiry question. A school can work on more than one project;
- the school, with the assistance of the Creative Agent, selects the Creative Practitioners who will be involved in the programme and contracts for their work are drawn up. It can be useful to take time out or to use a twilight session to agree how the partners in the process will work as a group, how they will develop their partnership and how they will communicate;
- having established the focus for your project work or your enquiry question, the next stage is to decide what the anticipated learning outcomes will be for pupils, teachers and Creative Practitioners. The potential for deep impact is further enhanced if pupils can be involved at this stage, so they can play a full role in addressing their own learning needs and shaping the learning process;
- the next task is to design the project activity that will lead to the learning outcomes you have identified. This is where the quality of the collaboration between the Creative Practitioner and the teacher plays a key role in the project's success. Both professionals come to the partnership with knowledge, skills, experience and behaviours which, when combined in a positive collaborative relationship, can create innovative and powerful responses to learners' needs. This collaboration is further enhanced when young people participate as equals;

- the project is planned with the Creative Practitioners, the pupils and teachers involved and a completed *Project Planning Form* is submitted to the relevant Lead Creative Schools Scheme Regional Team (if you are planning more than one project a separate *Project Planning Form* must be submitted for each project). So that you can track the impact of the Lead Creative Schools Scheme on all the participants in the project you will need to benchmark the situation at the start of the project and make decisions on what documents and materials you will collect to gather evidence during the project work. The *Project Planning Form* provides guidance on this. This form is accompanied by a completed *Budget Form*;
- the Lead Creative School Regional Team approves the project(s) and planned budget or suggests further refinements;
- the first instalment of project funding – 45% of your total grant - is paid to the school by Arts Council of Wales; and
- you should then move to the next stage, which is session planning and which should be a collaborative processes, shared as widely as possible by the partners involved. The Creative Practitioner(s) and teacher(s) involved in the project work should be involved in planning, delivering and in reflecting. It should be noted that there may be times during the project delivery stage where during a session the Creative Practitioner works with one group of pupils and the teacher with another. If the collaborative process is effective, it is much more likely that project activity will be appropriate and the desired learning outcomes realised. It is important to note that detailed session planning will also continue during the project activity.

### Spring Term – Activity

- Project activity with the Creative Practitioners starts in the school;
- once project activity has started it is important that a process of continuous reflection is established that involves pupils, teachers and Creative Practitioners. The *Session Reflection Form* will help to structure short conversations (10-15 minutes) at the end of each session and focus participants’ minds on the project’s core purposes. These forms will be invaluable as an aid to memory when final reflection and evaluation conversations take place at the end point of the project. Alternative methods may be used but the outcomes from the reflection should be documented in some way. It is very important that the habit of reflecting collaboratively becomes a key feature of the programme;
- detailed session planning will continue;
- the activity is continually documented using a variety of means in order to provide a rich account of what went on;
- activity encourages the continued professional development of teachers involved to support them to develop creative approaches to teaching and learning;

- the Creative Agent also supports reflection on progress and impact during the during the project activity to ensure that the project is kept on track. A core principle of the Lead Creative Schools Scheme approach to evaluation is that all groups of learners in a school – pupils, teachers and practitioners – make observations on their own learning and the learning of others. A range of perspectives on learning can then be compared and conclusions drawn about what is being learned. This process particularly helps pupils to become co-constructors of their learning – an important element in the development of creativity; and
- the Creative Agent and School Coordinator support regular opportunities to actively share learning and develop practice in school during meetings of their Lead Creative Schools Professional Learning Network.

### Summer Term – Final Reflection and Evaluation

- When project activity is completed, the Creative Agent holds separate evaluation conversations with pupils, teachers and Creative Practitioners. These conversations will discover what learning has taken place for all three groups of learners. Each of these conversations should last about an hour.

These conversations need to be carefully planned and before they take place the Creative Agent and School Coordinator should review the *Project Planning Form*, *Session Reflection Forms* and materials, documentation and school data gathered during the project work.

Creative Agents are required to exercise a considerable degree of skill and judgement in carrying out these conversations, using language and a questioning style that is appropriate for the age and ability of the pupils while maintaining a focus on the anticipated learning outcomes for the project. Evaluation conversations are carried out using a variety of creative methodologies and will eventually be recorded using the Lead Creative Schools *Project Evaluation Form*;

- The final task is for the Creative Agent and the school's Lead Creative Schools Coordinator to complete the *Project Evaluation Form* (a separate Project Evaluation Form must be submitted for each project).

They will be required to collate and synthesise the finding from the evaluation conversations. They will also have to gather and record all required classificatory, numerical and evaluative information and synthesises the actual impacts and learning outcomes from the project work and the evidence gathered to support this. They will have to produce a summary of the project which should be readily accessible and a means by which a reader might quickly understand what the project is agreed to have achieved in the view of those involved in it and from data gathered. This form is accompanied by a completed *Budget Form*. This form is submitted to the Lead Creative Schools Scheme Regional Team;

- on approval of this *Project Evaluation Form(s)* and the *Budget Form*, at the end of Year 1, the second tranche of payment is paid. This is 45% of the total grant allocation. The final 10% grant payment is paid on completion of your second year's project to an acceptable standard; and
- working with their Creative Agent the school plans how to move forward, incorporating the learning that has arisen through their work as a Lead Creative School. It is anticipated that at the end of each year Lead Creative Schools will undertake a whole-school self-assessment using the *Lead Creative School Development Framework (SDF)*, and then link this to the school's Development Plan. The SDF will help your school to identify developmental priorities for establishing a creative learning environment. Full details of how to complete the self-assessment exercise are given in the SDF guidance notes. Your Creative Agent will be trained to use this resource.

In reality, these delineations tend to become blended. For example, project activity might start in the first term and run into the beginning of the third term. Schools will need to make planning decisions in the light of other pressures on the timetable and on staff.

*Please note that while you will be developing a culture of reflection among all the people involved in project activity throughout the life of the project, it is important to allocate enough time for the final formal evaluation process.*

### **Dealing with the unexpected**

If many things start to happen that are unexpected, partners should get together and see where you might modify project plans to incorporate some of these changes. It is important to consult with the participants and see how exploring new directions might lead to positive outcomes. Be open to change and to the unexpected – the journey has as much value as the arriving. It may be that the anticipated learning outcomes that are being worked towards are accompanied by an equally valuable set of unexpected learning outcomes. These need to be looked out for and captured as an important aspect of project activity. The evaluation system allows for this.

### **What can go wrong?**

However well your project is planned, things can go wrong. Much of the real learning that takes place during the course of a project is derived from how people deal with matters and solve problems when things go wrong.

Where problems occur for logistical reasons – the wrong space, not enough chairs or resources or the wrong meeting place – these things can usually be fixed through better planning. Often a mistake can be the result of poor communication: how can that be improved? Harder situations are ones where emotions are key – where someone is not being listened to, where someone feels they got overlooked or excluded but cannot articulate these feelings and there is a bad feeling or an air of negative resentment. Make it the priority to deal with it as soon as possible. If it concerns the whole

group, use group listening techniques. If it is between teacher and Creative Practitioner, then it is sensible to call in your Creative Agent to facilitate a conversation with you both so that all issues get aired and decisions get made. Teachers can, on occasion, become frustrated by a Creative Practitioner's lack of classroom experience but this is, in effect, one of their greatest assets, enabling them to ask tricky questions about how schools operate. As 'irritants in residence', they can open minds to different ways of working.

## **Celebrating and sharing achievements**

It is important to celebrate the achievements of everyone involved in your Lead Creative Schools project and to share what has been learned from the experience. Be sure to acknowledge the value of everyone's contribution and thank people for their help.

### **Events**

Special events, for example performances, may be an appropriate way of celebrating key moments in projects or of drawing your programme to a close. It is important that these events complement the overall programme, rather than acting as a time-consuming distraction. Putting together a final show or performance may take people's attention away from the learning that is happening within projects. In other cases, however, it may be during the challenge of working towards an event that the greatest learning takes place. Careful judgements need to be made.

### **Documents**

It may be appropriate to produce a document, case study, leaflet or short publication that celebrates your Lead Creative Schools programme. During the course of your programme, you will inevitably have amassed a selection of images, quotable statements, stories and other pieces of work. Bringing these together into a document, case study or leaflet that shares your experience with a wider audience will create a resource that others might learn from.

It is important that in producing such a document you pay sufficient attention to describing the evidenced impacts that have arisen from your programme. While a narrative of the creative learning journey may be meaningful to you, a wider audience will want to learn about the deeper impacts that have arisen in the course of your work.

### **Networking and dissemination across the school**

In smaller schools, creative learning projects usually grab the attention of the whole school community and communication across the staff team is relatively straightforward. In larger schools, you will need to plan ways to ensure that the learning derived from the programme is shared with the staff team.

Your Lead Creative Schools Professional Learning Network will be an important way to share and influence practice in your school. This could form part of a school inset days and Creative Agents and

Creative Practitioners will be happy to participate in such events, facilitating activity alongside teachers. Staff meetings are also helpful. In advance of Professional Learning Network meeting, staff meetings or inset days you should plan for building on colleagues' interest and enthusiasm for extending this work themselves.

### **Regional and national networking**

Lead Creative Schools are expected to participate actively in regional and national networking and sharing events. The Lead Creative Schools Scheme Regional Teams will support this networking and provide opportunities to share experiences and learning within and across regional education consortia. We hope to have opportunities for Lead Creative Schools to meet nationally to share good practice and raise the profile of creative learning across schools in Wales. We will also be encouraging digital networking and collaboration on the new creative learning portal.

### **Visitors**

Lead Creative Schools are often asked to welcome visitors who want to know more about creative learning. While at times visitors can be an inconvenience, it is important that interested colleagues gain access to the excellent practice being developed in your school. Your school will become accustomed to managing levels of interest and it is important that you balance receiving guests with visiting other schools yourself to learn from others.



## Section 2: **Who you will work with as a Lead Creative School**

---

## The Lead Creative Schools School Coordinator

Lead Creative Schools Coordinators play a key role in making schools programmes successful. They are responsible for driving the programme, and ensuring it is integrated into the wider practice of the school. School Coordinators are ideally members of the school's senior leadership team, and will be accountable to the Headteacher. They will influence the thinking and practice of colleagues and other stakeholders across the school community. A school can make a case to nominate a teacher to be the School Coordinator. In such cases it is expected that the teacher is being developed as a future leader and the school has decided that the Lead Creative Schools Scheme provides an opportunity for the teacher concerned to develop their leadership skills. They would generally be expected to attend and participate in senior leadership meetings.

### Key functions of the School Coordinator

#### To support the development of creative learning in school through:

- developing knowledge, understanding and enthusiasm for creative teaching and learning as a key to raising attainment, aspiration and motivation;
- building and developing a community of creative learning practice in the school through the establishment of a Lead Creative Schools Professional Learning Network; and
- involving parents and other members of the community in the programme.

#### The School Coordinator has to ensure the programme is addressing important school development priorities and:

- develop, through dialogue with the wider school community, a programme which is directly contributing to the delivery of the School Development Plan (SDP) priorities and the needs of learners;
- facilitate the longer term development of creative teaching and learning; and
- develop a plan for the schools work as a Lead Creative School on an annual basis, using the *Lead Creative Schools Development Framework* self-assessment process and other resources.

#### The School Coordinator has to support programme management and:

- act as a facilitator in school, able to translate the school's vision and its ambitions for creative learning into practical implementation;
- ensure that learners play a meaningful and active role in shaping the programme, so that it reflects their interests, needs and enthusiasms;

- take overall responsibility for programme management, delegating across the school community and ensuring roles and responsibilities are understood clearly by all;
- coordinate, in partnership with the schools Creative Agent, meetings and activities with Creative Practitioners, school staff and other partners;
- ensure that Creative Practitioners engaged in the programme are able to develop appropriate communications across the school community; and
- ensure all Lead Creative Schools activity is carried out with due regard to health and safety and the safeguarding of children and young people.

**The School Coordinator has to work closely with the school's Creative Agent and Lead Creative Schools Scheme staff in Arts Council of Wales and:**

- maintain a regular schedule of contact with the Creative Agent, working towards the establishment of a long-term dialogue based on trust, challenge and collaboration;
- act as the main point of contact with Lead Creative Schools Scheme staff; and
- ensure that all systems for project planning and evaluation are used in line with the Lead Creative Schools Planning and Evaluation Framework.

**The School Coordinator has to support evaluation and sustainability and:**

- ensure that all monitoring and evaluation requirements set out in the Lead Creative Schools *Planning and Evaluation Framework* are fulfilled;
- ensure that partners commit to developing reflective practice throughout the work in school; and
- to work closely with the Creative Agent and the school to ensure that effective approaches to creative teaching and learning become embedded across the school.

**The School Coordinator has to support advocacy and dissemination and:**

- ensure that the school participates fully in broader advocacy and dissemination opportunities for Lead Creative Schools and plays a proactive role regionally and more widely to promote the benefits arising from the programme; and
- actively network with other schools and external partners linked with the programme, attending Lead Creative Schools Scheme networking meetings as appropriate.

## **Time commitment**

School Coordinators should expect to allocate between 10 and 15 days across the academic year to their work in the Lead Creative Schools Scheme. This time includes the School Coordinators attendance at an inspiring and practical 2 day induction to support their understanding of creative learning, the development of creative skills and how schools can use the Lead Creative Schools Scheme to support their important development priorities. It also includes time to attend Lead Creative Schools networking events and meetings.

School Coordinators will be expected to be released from other duties in order to ensure this role is allocated sufficient time to attend planning, evaluation and networking meetings.

## The Creative Agent

### What is a Creative Agent?

Creative Agents provide a key role which supports Lead Creative Schools to achieve their aims, acknowledging the unique and complex nature of partnership working. Creative Agents are independent creative professionals who are uniquely placed to develop sustained, supportive relationships with teachers and school staff, learners and other Creative Practitioners to ensure effectiveness, reach and sustainability leading to improvement and changes to pedagogy.

Creative Agents are creative thinkers and ideas generators, able to successfully negotiate partnerships between schools, the wider creative, cultural and education sectors and beyond through their proven understanding and sensitivity to the needs of these different sectors. Their key skills are their ability to challenge and support new practice in the field of creative learning. Creative Agents draw on their practical experience of 'creativity', and can act as a catalyst able to respond to each school's individual development priorities and needs.

Whether from the arts, culture, creative industries, science, or other sectors, their key skills will be their ability to challenge, support and sustain new practice in the field of creative learning.

Creative Agents support schools and Creative Practitioners through acting as a critical friend: this can mean asking challenging questions within a supportive context. They support schools and Creative Practitioners to work with children and young people as equal partners. They help realise the creative potential of all learners to make learning more engaging and effective through creative approaches.

Most importantly, Creative Agents should actively support reflective practice through fostering the growth of creative learning communities in schools. While Creative Agents are recruited from a broad range of professional creative backgrounds – from the arts, culture, science and beyond, they all have one thing in common – a commitment to working in partnership with schools to help realise the creative potential of all learners and to help to make learning more engaging and effective through creative approaches.

Your Creative Agent will:

- act as a 'critical friend' to challenge your thinking and practice;
- help you to diagnose and clarify the key issues, concerns, or enquiry important to meeting your school development priorities as detailed in your School Development Plan (SDP) and the needs of learner;
- advise on project planning and project management;

- support effective working relationships and partnership working;
- stimulate thoughts and ideas;
- help you to develop a reflective approach;
- ask questions that will challenge your thinking;
- bring a different, but related, perspective;
- help you to select Creative Practitioners who will bring appropriate skills to your projects;
- help you to meet all monitoring and evaluation requirements as a Lead Creative School.

The critical friend role has the greatest potential to enrich your programme of work as a Lead Creative School, so it is very important that you establish a constructive and positive relationship with your Creative Agent. You should see them as an essential part of your team.

Arts Council of Wales will carry out enhanced Disclosure and Baring Service checks on all individuals selected as Creative Agents. They will also match your school with a Creative Agent who will support you for an agreed number of days each year, depending on the grant you received. Any details about this can be discussed with your Lead Creative Schools Regional Lead at Arts Council of Wales.

It is important that you do not think of your Creative Agent as the progress chaser, quality controller or source of all knowledge and wisdom. The planning, development and successful realisation of your project work as a Lead Creative School are shared responsibilities between the Creative Agent and the school.

If there are problems that cannot be resolved within the partnership and which are adversely affecting it, please call your Lead Creative Schools Regional Lead in confidence. They will do their best to help.

### **Key functions of the Creative Agent**

**The role of the Creative Agent is to support the development of creative learning in schools through:**

- articulating and sharing the vision of creative learning between all the partners;
- developing high quality creative learning programmes; and
- brokering and supporting the partnerships between schools and Creative Practitioners to enable creative learning projects to take place.

### **The Creative Agent has to develop and manage effective relationships with schools and:**

- work in partnership with the school's leadership team, staff and learners to identify a clear, focussed programme of work that has relevance and importance to the school and which addresses identified priorities and key issues;
- explore creative, realistic and tailor made approaches to developing that area of work to produce a programme that is unique and specific to that school and linked to its School Development Plan (SDP) and the needs of learners;
- develop programmes in ways that maximise the active participation of a broad range of partners in a truly inclusive manner and supports schools to develop ownership of and responsibility for the programme; and
- bring their own creative expertise and networks to the development of the Lead Creative School schools programmes.

### **The Creative Agent has to effectively plan and broker relationships and:**

- work with schools to contribute to the recruitment of Creative Practitioners;
- broker partnerships with Creative Practitioners who can work with the school to develop a plan for a creative learning programme of work;
- work with learners, teachers and school staff, and where appropriate, parents and the wider community, to develop an inspirational programme of activities in partnership with Creative Practitioners which reflects the learning outcomes identified and meets the aims and objectives of all partners; and
- link the school with other ideas, approaches, experiences and organisations that may support this work.

### **The Creative Agent has to manage the Lead Creative Schools Scheme in school and:**

- monitor and manage time effectively, to produce accurate timely records about their work as required to evidence that the service is being delivered;
- apply values and policies of best practice; ensures that projects in schools are founded on clear understandings of roles and responsibilities and partnership between all partners;
- ensures that plans are financially viable; and
- ensures that processes are in place for benchmarking, documentation, evidence gathering, ongoing reflection, evaluation and quality assurance to understand the impact on all learners. This will use relevant school data.



**The Creative Agent has to support evaluation and sustainability and:**

- support the school to identify and embed the learning that has emerged into their planning in order to sustain the development of creative learning across relevant aspects of the school;
- ensure the project is kept focused on the key issues, that it is supporting anticipated learning outcomes and supporting the school in ongoing reflection and evaluation;
- support the school to ensure that all monitoring and evaluation requirements set out in the Lead Creative Schools *Planning and Evaluation Framework* are fulfilled and submits the forms on the schools behalf; and
- work with teachers to share learning with other schools and creative professionals involved in the Lead Creative Schools Scheme in line with the *National Model for Regional Working*.

**The Creative Agent has to collaborate and:**

- work with the regional consortium and Challenge Advisors to support schools to develop programmes which address identified priorities and key issues;
- work with other Creative Agents and staff in the Lead Creative Schools Scheme by providing regular updates and attending networking meetings;
- liaise effectively between the Lead Creative Schools staff in Arts Council of Wales and the school;
- raise the profile of Lead Creative Schools and act as an ambassador for creative learning, representing the scheme at events in school and outside to share experiences and advocate for the work;
- attend and participate in induction and professional learning sessions;
- contribute to the development of a professional working and learning environment feeding into the continual development and improvement of the Lead Creative Schools Scheme, locally, regionally and nationally;
- contribute to the understanding of diversity and its implications for creativity and creative learning and to ensure that this understanding informs all activities within the Lead Creative Schools Scheme; and
- ensure adherence to policies and procedures with particular reference to Equal Opportunities and Health and Safety.

## Creative Agent Competencies

It is acknowledged that the knowledge, experiences and skills of Creative Agents working in Lead Creative Schools will vary. The programme aims to build on their existing skills and to continue to develop their practice. Arts Council of Wales has selected a group of exciting Creative Agents who have demonstrated that they have many of the essential competencies identified below.

| Knowledge   |   |
|---|---|
| Essential   | Desirable   |
| <ul style="list-style-type: none"> <li>• Knowledge of creativity, the creative process and creative learning</li> <li>• Knowledge of the relationship between the Creative Practitioners own creative practice and the creativity of others</li> <li>• Knowledge of and understanding of collaboration and effective partnership working</li> <li>• Understanding of schools, how they are organised and the challenges they face</li> <li>• A willingness to understand and be committed to the vision and objectives of Lead Creative Schools</li> <li>• Understanding of the importance of advocating for the wider use of creative learning methods with partners</li> <li>• Understanding of reflective practice</li> <li>• Knowledge of the educational, social and cultural contexts specific to Wales within which the Lead Creative Schools scheme operates</li> </ul> | <ul style="list-style-type: none"> <li>• Understanding of curriculum and school needs</li> <li>• Understanding of pupils as co-participants in learning and child-centred learning</li> <li>• Understanding of the Lead Creative Schools scheme</li> <li>• Understanding of Creative Learning and its place within contemporary educational theory</li> </ul> |
| Experience  |   |
| Essential   | Desirable   |
| <ul style="list-style-type: none"> <li>• Delivery of participatory arts activities</li> <li>• Experience of establishing confident and productive relationships with a range of stakeholders</li> <li>• Demonstrates a varied interest in cultural practice and networks proactively</li> <li>• Experience of celebrating achievements</li> <li>• Experience of evaluation</li> </ul>   | <ul style="list-style-type: none"> <li>• Experience of building long-term, sustainable relationships with individuals and organisations</li> <li>• Development and delivery of arts, cultural or creative learning programmes in schools</li> <li>• Experience of schools as supportive contexts for creative learning</li> </ul>                             |

| Skills  |   |
|---|---|
| Essential   | Desirable   |
| <ul style="list-style-type: none"> <li>• Creative expertise</li> <li>• Advocacy skills</li> <li>• Ability to plan projects including managing budgets and working to deadlines</li> <li>• Ability to seek out and work in collaboration with a range of partners</li> <li>• Ability to express ideas and theories about creativity using easy to understand language</li> <li>• Ability to devise with colleagues programmes of activity that meet the development priorities of schools and their learners</li> <li>• High level of personal organisation and excellent time management</li> <li>• Strong facilitation and negotiation skills</li> <li>• Ability to work with teachers and learners as equal partners</li> </ul> | <ul style="list-style-type: none"> <li>• Ability to work through the medium of Welsh</li> <li>• Encouragement and development of reflective practice</li> </ul> |

### Fees and expenses

Creative Agents are contracted directly by Arts Council of Wales for a specific number of days per school per academic year. They will be paid by Arts Council of Wales for a specific number of days each year to work in your school alongside their expenses.

### Support for Creative Agents

Creative Agents involved in the Lead Creative Schools Scheme have taken part in a practical 4 day induction to support their understanding of the programme and their role within it.

Alongside this schools play an important role in assisting Creative Agents learning as an ongoing feature of the collaborative relationship. Schools may need to provide support to Creative Agents with regard to:

- understanding the learning and knowledge capacities of different age groups;
- working within the limitations of school time structures;
- understanding the complex demands placed upon schools and teachers who are striving for improvement across key education priority agendas;

- understanding school data and its role in improving outcomes for all learners; and
- understanding curriculum issues and the need to plan imaginatively to address these.

## **Creative Practitioners**

### **Recruiting and deploying Creative Practitioners**

Schools in the scheme will be responsible, with the guidance and support of their Creative Agent, to recruit appropriate Creative Practitioners which match their needs and then to manage their involvement. It is the responsibility of the Creative Agent working with the school to ensure that suitable partnerships are established that will lead to the development of innovative, exciting and appropriately constructed project activity.

Schools will play an important role in assisting Creative Practitioners understand the learning needs and priorities of the school as an ongoing feature of the collaborative relationship.

### **The Creative Practitioner**

Creative Practitioners should demonstrate commitment to developing excellence in creative practice and have the ability to effectively facilitate creative learning activities in school. Creative Practitioners will be actively involved in the project planning and development stages of a Lead Creative School project in school before project plans are finalised.

Creative Practitioners develop working relationships with teachers and other school staff that are characterised by trust and openness. Developing a creative learning community in the school based on collaborative and reflective practice is the key to embedding sustainable change. They need to be able to share their personal creative journeys with learners and demonstrate pathways into careers in the creative sector. They should be able to relate to young people in ways that are different from the teacher/learner relationship. This difference is hard to define, but is usually characterised by a greater degree of informality, openness and negotiated practice than might ordinarily be observed in relationships between teachers and pupils.

Project plans in a school should include time to allow in-depth planning between pupils, teachers and Creative Practitioners. In Lead Creative Schools teachers and other school staff always work alongside Creative Practitioners in the classroom, in ways that allow both skill sets to complement each other. The strength of the collaborative partnership lies in each partner's understanding of their distinctive and complementary skill sets. Creative Practitioners should maintain the mind-set of an external partner, while the teacher makes full use of their expertise and knowledge of pupils' needs and abilities.

### **The recruitment and selection of Creative Practitioners**

Schools working with their Creative Agents will recruit and select Creative Practitioners to work in their school. Creative Practitioners will come from a wide range of creative professions such as artists and designers, theatre, music and dance professionals, poets, writers, film makers, digital artists and graphic designers. They can be self-employed or can be named individuals who work within an arts,

cultural or heritage organisation. There is further guidance on the recruitment and selection of Creative Practitioners in the practical sections of this handbook.

### Contracting and using Creative Practitioners

It is the school’s responsibility, with the guidance and support of their Creative Agent, to take care of the contracting and deployment arrangements for Creative Practitioners. It is important for the school to develop its capacity to identify the right sort of Creative Practitioners to match their needs and then to manage the practitioners’ involvement. Learning to do this well will help the school sustain creative learning when it eventually leaves the Lead Creative Schools scheme.

Schools will carry out enhanced Disclosure and Baring Service checks on all individuals selected as Creative Practitioners.

### Creative Practitioner Competencies

It is acknowledged that the knowledge, experiences and skills of Creative Practitioners working in Lead Creative Schools will vary. The programme aims to build on the existing skills of Creative Practitioners and to support them to continue develop their practice. In order to be contracted by a school to deliver Creative Practitioner services, individuals will need to demonstrate that they can meet many of the essential competencies identified below.

| Knowledge   |   |
|---|---|
| Essential   | Desirable   |
| <ul style="list-style-type: none"> <li>• Knowledge of the relationship between their own creative practice and the creativity of others</li> <li>• Knowledge of and understanding of collaboration and effective partnership working</li> <li>• Understanding of schools, how they are organised and the challenges they face</li> <li>• A willingness to understand and be committed to the vision and objectives of the Lead Creative Schools Scheme</li> <li>• Understanding of reflective practice</li> <li>• Knowledge of the educational, social and cultural contexts in which Lead Creative Schools operates</li> </ul> | <ul style="list-style-type: none"> <li>• Understanding of curriculum and school needs and the need to plan imaginatively to address these</li> <li>• Understanding of pupils as co-participants in learning and child-centred learning</li> <li>• Understanding of Lead Creative Schools</li> <li>• Understanding of Creative Learning and its place within contemporary educational theory</li> <li>• Understanding the learning and knowledge capacities of different age groups</li> </ul> |

| Experience  |   |
|---|---|
| Essential   | Desirable   |
| <ul style="list-style-type: none"> <li>• Delivery of face to face activities</li> <li>• Experience of celebrating achievements</li> <li>• Experience of evaluation</li> </ul>   | <ul style="list-style-type: none"> <li>• Delivery of arts, cultural or creative learning programmes in schools</li> <li>• Experience of schools as a supportive contexts for creative learning</li> <li>• Experience of establishing confident and productive relationships with schools</li> </ul> |
| Skills  |   |
| Essential   | Desirable   |
| <ul style="list-style-type: none"> <li>• Creative expertise</li> <li>• Advocacy skills</li> <li>• Ability to plan projects including managing budgets and working to deadlines</li> <li>• Ability to be spontaneous where this will create the conditions where risk is embraced and 'disciplined innovation' can thrive</li> <li>• Ability to work with teachers and learners as equal partners</li> </ul> | <ul style="list-style-type: none"> <li>• Welsh language</li> <li>• Modelling risk taking as a positive opportunity to help others move out of their comfort zone into less familiar territory</li> </ul>  |

### Fees and expenses

Creative Practitioners will be contracted by schools. The number of days they will be contracted will be specified by the school. Creative Practitioners will be paid a daily rate of £250 plus reasonable expenses.

### Support for Creative Practitioners

Creative Practitioners involved in Lead Creative Schools will be given an inspiring and practical 3 day induction to support their understanding of the programme and their role in it. Creative Practitioners must attend one of these three day events and will be notified of dates and venues.

Alongside this schools play an important role in assisting Creative Practitioner learning as an ongoing feature of the collaborative relationship. Schools may need to provide support to Creative Practitioners with:

- understanding the learning and knowledge capacities of different age groups;
- working within the limitations of school time structures;

- understanding the complex demands placed upon schools and teachers who are striving for improvement across key education priority agendas;
- understanding school data and its role in improving outcomes for all learners; and
- understanding curriculum issues and the need to plan imaginatively to address these.



## Pupils

### Principles

A core principle of Lead Creative Schools' work is that pupil voice is genuinely valued. Children and young people should be placed at the heart of the decision-making process and their leadership capacities developed. We believe that Lead Creative Schools are most effective when pupils play a key role in leading them, shaping them, and taking responsibility for their own learning.

It is commonly agreed that strong and effective pupil voice is a central feature of successful schools. We anticipate that schools involved in the programme will usually have a good track record in developing mechanisms to ensure that children and young people develop the capacity to play an active leadership role in the life of the school.

### Practicalities

The Lead Creative Schools Scheme management systems are designed to maximise the development of pupil voice throughout the planning, delivery, evaluation and celebration of project activity. They do this in the following ways:

- involving pupils in decisions as early as possible about the scope and structure of the project work at the planning stage is a requirement set out in the scheme and in the *Project Planning Forms*;
- during projects, *Session Reflection Forms* include the requirement to consult pupils about the session and the ongoing progress of the project;
- throughout projects, pupils are encouraged to document the activity, their experience and their learning, using whatever media they find appropriate. These rich records of experience become an important resource for pupils to reflect on their own learning, deepening and extending that learning in the process;
- the use of the *Planning and Evaluation Framework* is structured around the principle that pupils comment on their own learning as well as the learning of their teachers and the Creative Practitioners working with them. They also comment on wider issues about the project and its outcomes. When final judgements are made about the overall quality and impact of projects, pupils' views are given equal status to the views of teachers and Creative Practitioners. The three points of view are triangulated to achieve a full picture of project outcomes; and
- when Lead Creative Schools' projects are reported, pupils' opinions should be a key voice within those reports. Pupils are encouraged to act as advocates for the school, delivering presentations about project activity and representing the school at conferences, seminars and networking events as appropriate to their age and ability.

## **School councils**

Schools develop a range of mechanisms to help pupils develop the capacity to take leadership and decision-making roles. The Lead Creative Schools Scheme seeks to build on established practice rather than imposing a particular approach. Schools are expected to establish appropriate systems to ensure that pupils have a genuine role in shaping and leading the Lead Creative Schools Scheme, and that these systems are as inclusive as possible.

Some schools have found that establishing a separate young people's advisory group makes a positive contribution to developing pupil voice in the school and in ensuring that young people's choices are reflected in the shape and content of the project work as a Lead Creative School. Young people involved in groups of this nature develop essential leadership skills. They might act as ambassadors for the programme, visiting other schools, representing the school at conferences and other events, and playing an active role in national networks of young people.

## **Young people selecting practitioners**

A relatively simple method of developing young people's ownership of the programme is to involve them in the selection of the Creative Practitioners. Schools in other creative learning programmes that have done this have found that it leads to many benefits, including:

- young people realise they need to develop skills in order to recruit Creative Practitioners fairly, and they engage positively in acquiring those skills;
- young people develop the capacity to work collaboratively and cooperatively building their Creative Habits of Mind; and
- young people feel greater engagement as active stakeholders. This leads to much higher levels of participation in the programme.

## School staff and the school community

### Leadership and the senior leadership team

Schools in the Lead Creative Schools Scheme must have the full cooperation and support of the Headteacher and the senior leadership team. This support must be reflected in the ethos and values of the senior leadership team, together with a connection with the programme at a practical level.

Ways in which the senior leadership team might support the Lead Creative Schools Scheme are set out in the *Creative School Development Framework*.

### Participating teachers

#### Principles

As previously highlighted, at the heart of the Lead Creative Schools Scheme is a belief that teaching is fundamentally a creative profession and that teachers are well accustomed to finding creative solutions to complex challenges. By pairing the complementary skills of teachers with Creative Practitioners, Lead Creative Schools helps to liberate the creativity of everyone involved, so that fresh and engaging approaches to teaching and learning are developed through collaborative processes.

#### Practicalities

Participating teachers should demonstrate their commitment to developing creative approaches to teaching and learning working alongside Creative Practitioners and pupils in their classroom and in other learning environments. They recognise that the strength of the collaborative partnership lies in their understanding of the distinctive and complementary skill sets involved; that the Creative Practitioner brings an external mindset whilst they as teachers use their expertise and knowledge of the curriculum and of their pupils' needs and abilities.

Participating teachers will support the selection of Creative Practitioners and will work with them and the participating pupils to devise a detailed project plan to meet the agreed outcomes. During the project they will continue to be involved in planning for sessions, in ongoing reflection and in documenting and gathering evidence on the outcomes of the project work. They will prepare for and take part in the project evaluation conversations. They will share their learning in school through active participation in the Schools Professional Learning Network.

The Lead Creative Schools Scheme management systems are designed to maximise the active engagement of participating teachers. Teachers will develop new ideas that support creative teaching, learning and partnership working and which help raise attainment, achievement and outcomes for pupils. The scheme involves participating teachers in:

- informing decisions as early as possible about the scope and structure of the project work;
- working alongside Creative Practitioners in the classroom or other learning environments. They are required to contribute to completing the *Session Reflection Forms* and to including pupils in ongoing reflection;
- documenting the activity, their experience and their learning and to supporting pupils to do likewise. These records of experience become an important resource for teachers to reflect on their learning, deepening and extending that learning in the process;
- careful planning and evaluation using the Lead Creative Schools *Planning and Evaluation Framework*. This is structured around the principle that teachers comment on their own learning as well as the learning of the pupils and the Creative Practitioners working with them. They also comment on wider issues about the project and its outcomes; and
- acting as advocates for creative learning and in making presentations about project activity and representing the school at conferences, seminars and networking events.

### **Support for participating teachers**

Participating teachers will be given an inspiring and practical 2 day induction to support their understanding of the programme and their role in it. The dates for the training dates for 2015/16 will be shared with Lead Creative Schools in the Autumn.

Participating teachers will also have the opportunity to participate actively in Lead Creative Schools regional and national networking and sharing events.

### **Other teachers and staff**

Lead Creative Schools are committed to sharing and influencing practice in their own school so that creative approaches to teaching and learning are actively encouraged beyond just the participating teachers.

As a Lead Creative School your Creative Agent and School Coordinator will support the establishment of a Professional Learning Network to share and influence practice.

### **Involving parents and community members**

Lead Creative Schools offer many opportunities for parents and community members to play a more active role in the school. Schools are well accustomed to welcoming parents as audiences and use events to help parents feel at home in the school environment. Lead Creative Schools encourages schools to build on existing practice and involve parents in project activity wherever this might be

appropriate as a way of making use of parents' skills and increasing parental involvement in their children's learning.

Research in other creative learning programmes has demonstrated that:

- creativity improves home–school communication, as children talk more enthusiastically about what they have been doing in school. Parents are then motivated to find out more;
- creative projects make pupils happier and more enthusiastic about being at school, increasing motivation in all areas of learning;
- creative programmes have a significant long-term impact on children's skills, confidence and wider learning;
- a creative curriculum contributes strongly to a distinctive school ethos, where children and families take pride in their school. This is especially true when projects involve children performing or exhibiting in public spaces, bringing the school into the community;
- creative projects reflect families' backgrounds, interests and activities, leading to parents feeling able to support their children's learning because they can contribute their own knowledge and skills;
- through creative projects, parents discover that learning happens in a variety of ways that they can support and become involved in;
- creative projects support children as individual learners, helping them achieve by learning in ways that suit their personal learning styles;
- parents say they would choose a school if it was committed to a creative curriculum. They appreciate the diversity of experiences their children encounter in these environments; and
- a creative curriculum sends a message that parents are valued by the school, through enhancing the environment and raising levels of interest in what is happening there.

Ways of increasing parental involvement include:

- inviting parents to performances and exhibitions;
- inviting parents to take part in practical sessions as volunteer helpers or participants; and
- involving parents in publicising project activity.

## Other important partners

### Regional Education Consortia and Challenge Advisers

Your Creative Agent should develop a working relationship with Challenge Advisers working with your school. This will ensure that project activity is aligned with the broader development needs of your school and that resources available for school improvement can be combined for maximum effectiveness.

### Estyn

It is important that your School Development Plan should refer to your Lead Creative Schools activity so that it will be referenced when Estyn carry out their next inspection.

If an Estyn has undertaken a recent inspection at your school, you may consider the use of Lead Creative Schools activity to address areas of concern raised by the inspection. Internationally there are many cases where involvement in creative learning programmes has helped schools address low performance as part of their post-inspection improvement plans.

### Lead Creative Schools Team

Your application to be a Lead Creative School was assessed by the expert regional personnel in the Arts Council of Wales Creative Learning Through the Arts team. These officers have an in-depth understanding of the Scheme. They will understand your expectations of the programme and will work with you and your Creative Agent to help you realise these. Each of the four regions in Wales (based on the Regional Education Consortia regions) will have a Regional Lead and a Regional Officer. They are on hand to talk to you about the development of your plan and your budget, and will be responsible for signing off those documents. We encourage you to maintain a dialogue with the regional teams, alerting them as soon as you can to any problems or concerns and keeping them informed about the roll-out of your project. They will help you to make links with other schools in the Scheme, and will be arranging regional networking events. Their role is also to ensure that your individual project is in line with the aims of the Lead Creative Schools Scheme and that delivery is appropriate, to time, and to the required standard.

[Back to Contents Page](#)

## Annexe to Section 2: **Summary table of roles and responsibilities**

---

## An overview of the roles and responsibilities in Lead Creative Schools

This table provides a helpful overview of the lead roles and responsibilities for particular activities in Lead Creative Schools across the three stages of project work from planning, activity and final reflection and evaluation. It is not meant to provide a complete picture of all the activities involved rather it aims to support helpful discussions between the partners around roles and responsibilities. Although the activities are presented in a list some may overlap or need to be revisited at a later stage in the process.

SC = School Coordinator

PT = Participating Teacher(s)

CA = Creative Agent

L = Learners

CP = Creative Practitioner

LCS = Lead Creative Schools

| Project planning   | SC | CA | CP | PT | L |
|--|----|----|----|----|---|
| Introduce the Creative Agent to the wider school   | ✓  |    |    |    |   |
| Introduce LCS to the wider school  | ✓  | ✓  |    |    |   |
| Plan for the planning work   | ✓  | ✓  |    |    |   |
| Meet teachers and learners directly involved   | ✓  | ✓  |    |    |   |
| Review the School Development Plan (SDP) and establish the starting point, agree the focus for the project work and ensure it contributes to the delivery of the SDP | ✓  | ✓  |    |    |   |
| Establish and facilitate the LCS Professional Learning Community   | ✓  | ✓  |    |    |   |
| Ensure learners have a strong voice  |    | ✓  |    |    |   |
| Recruit Creative Practitioner(s)   | ✓  | ✓  |    | ✓  | ✓ |
| Introduce Creative Practitioner(s) to the school (including induction into policies & procedures)  | ✓  |    |    |    |   |
| Agree project outcomes and build strong partnership working arrangements   | ✓  | ✓  |    |    |   |
| Devise the detailed project plan to meet agreed outcomes   |    |    | ✓  | ✓  | ✓ |
| School programme/project management – unlocking curriculum time, teachers, learners and resources and delegating to others in the school                             | ✓  |    |    |    |   |
| Facilitate the translation of plans and key benchmarking data to the <i>Project Planning Form(s)</i>   | ✓  | ✓  |    |    |   |



| Activity  | SC | CA | CP | PT | L |
|---|----|----|----|----|---|
| Plan and carryout regular session planning and reflection meetings throughout the delivery phase              |    |    | ✓  | ✓  | ✓ |
| Document and collect evidence that validates the progress, key findings and impact on learning                |    |    | ✓  | ✓  | ✓ |
| Complete <i>Session Reflection Forms</i>  |    |    | ✓  | ✓  | ✓ |
| Record project expenditure and receipts of spending   | ✓  |    |    |    |   |
| Plan and facilitate the LCS Professional Learning Community   | ✓  | ✓  |    |    |   |
| Participate in LCS Professional Learning Community  |    |    | ✓  | ✓  | ✓ |
| Maintain regular contact to ensure project work is going to plan  | ✓  | ✓  |    |    |   |
| Ensure ongoing documentation and reflection takes place in line with <i>Planning and Evaluation Framework</i> | ✓  | ✓  |    |    |   |
| Ensure teachers are actively involved, developing their practice and embedding learning                       |    | ✓  |    |    |   |
| Ensure learners have a strong voice   |    | ✓  |    |    |   |
| Ensure partnership working  |    | ✓  |    |    |   |
| Observe project work  |    | ✓  |    |    |   |
| Attend networking events  | ✓  | ✓  | ✓  | ✓  | ✓ |

| Final reflection and evaluation   | SC | CA | CP | PT | L |
|---|----|----|----|----|---|
| Organise space, groups and release time for evaluation conversations                                  | ✓  |    |    |    |   |
| Plan for and facilitate the evaluation conversations  |    | ✓  |    |    |   |
| Prepare for and take part in the evaluation conversations   | ✓  |    | ✓  | ✓  | ✓ |
| Contribute evidence and documentation to the <i>Project Evaluation Form(s)</i> and <i>Budget Form</i> |    |    | ✓  | ✓  | ✓ |
| Complete the <i>Project Evaluation Form(s)</i> and <i>Budget Form</i>                                 | ✓  | ✓  |    |    |   |
| Share key findings and impact across the school community   | ✓  |    | ✓  | ✓  | ✓ |
| Ensure learning is embedded   | ✓  | ✓  |    |    |   |
| Complete <i>Lead Creative Schools Development Framework</i>   | ✓  | ✓  |    |    |   |
| Identify next steps for school  | ✓  | ✓  |    |    |   |
| Act as an ambassador for the Lead Creative Schools Scheme   | ✓  | ✓  | ✓  | ✓  | ✓ |
| Attend networking events  | ✓  | ✓  | ✓  | ✓  | ✓ |

[Back to Contents Page](#)

## Section 3: **The practicalities of being a Lead Creative School**

---

## Budget management

There is a *Budget Form* and *Budget Guidance Notes* available on the Arts Council of Wales [website](#)

### The role of the school's finance department

Schools in the Lead Creative Schools Scheme have to manage their own project budgets and they will receive their grant from Arts Council of Wales in instalments. The annual payments schedule is generally as follows:

- First instalment of 45% of your total grant on satisfactory completion of your Project Planning Form(s) and Budget; and
- Second instalment of 45% on satisfactory completion of year 1 activities; and
- Third and final payment of 10% of the total grant at the end of Year 2 and on receipt of your Project Evaluation Form (s) and Budget.

School finance departments and school bursars/business managers must therefore ensure that budget issues are managed in accordance with the agreement schools enter into with Arts Council of Wales.

The Creative Agent should agree all budget documentation with the school's Lead Creative Schools Coordinator and with the person responsible for budgets, before sending it to your Lead Creative Schools Team Regional Lead for approval.

**Note:** Creative Practitioners usually work on a freelance basis and require prompt payment. Please agree a contract and payment schedule that does not put your external partners under undue financial strain.

### How Lead Creative Schools funding should be used

Lead Creative Schools funding should be used principally to pay for professional Creative Practitioners and for materials related to your project work as a Lead Creative School.

## Recruitment and selection of Creative Practitioners

Schools working with their Creative Agents will recruit and select Creative Practitioners to work in their school. It is important to take time over this process. The majority of your grant as a Lead Creative School will be spent on fees to professional Creative Practitioners.

## Best practice

The following principles characterise best practice in this area:

- Creative Practitioners should be recruited initially through a selection process organised by the Creative Agent and the School Coordinator that assesses their knowledge, skills and experience of working in arts and creative learning settings;
- the track record of Creative Practitioners should demonstrate excellence in both creative practice and in facilitating arts and creative learning activity;
- Creative Practitioners should be involved in project planning and development at the earliest possible opportunity, and before the submission of *Project Planning Form* to the Lead Creative Schools Regional Coordinator;
- wherever possible, Creative Practitioners should be involved with schools on a long-term basis to develop working relationships with school staff that are characterised by trust and openness. Developing a creative learning community in the school based on collaborative and reflective practice is the key to embedding sustainable change;
- project plans should include an appropriate allocation of time to enable in-depth planning between pupils, teachers and Creative Practitioners. This should be reflected in budget planning;
- teachers and other school staff should always work alongside Creative Practitioners in the classroom, in ways that allow both skill sets to complement each other. The strength of the collaborative partnership lies in each partner's understanding of the distinctiveness and complementarity of their skill sets. Creative Practitioners should maintain the mind-set of an external partner, while the teacher makes full use of their expertise and knowledge of pupils' needs and abilities.

## Brief for /Creative Practitioners

To support the selection of Creative Practitioners there is a brief for schools to use. Your Creative Agent will support you to complete this brief and it should be no more than 2 sides of A4. You will work with your Creative Agent to identify the details of Creative Practitioners to send this brief to.

## Closing date and interview date

If possible please allow at least 2 weeks between circulating the brief and the closing deadline. This will help to ensure that a good number of potential professional Creative Practitioners will see it and have time to respond. Please include a date and, if possible, a time frame for interviews so Creative Practitioners can pencil it into their diaries (e.g. Interviews will take place from 9am to 12.30pm on Friday 11 December 2015).

### **Main art form or area of creative practice**

If you are looking for a specific artform or area of creative practice please use common terms e.g. dancer, visual artist, Philosophy for Children practitioner, etc. If you don't wish to limit the possibilities at this stage, please write 'open to all'.

### **Project focus or enquiry question**

Please try to summarise your initial ideas for the project or your enquiry question into one or two sentences including any specific age groups, curriculum area and focus. This is designed to help Creative Practitioners to decide at a glance whether they're suitable and interested in the project.

### **Who we are looking for**

Describe the type of person or people you'd like to work with. You will of course want your Creative Practitioner to be able to work successfully with pupils and you could include skills, abilities, attributes, interests and qualities you are looking for.

### **What we will offer**

Details of start and finish dates and, if possible, guidance on the minimum commitment required, e.g. working in school for 1 day a week for the Spring term 2015/16, with a number of reflection days in Summer term.

Information about your school and the school community.

Total fee available. To keep this flexible use the phrase up to xx £s is available.

Any additional information.

### **Brief description of the project**

This is your chance to describe your initial ideas in greater detail. Bear in mind that you will spend the first few weeks of your project discussing, devising and agreeing your final project plan with your Creative Practitioner(s). So try not to be too prescriptive in your description and focus more on starting points for discussions, including your area of focus and any anticipated learning outcomes for pupils, teachers and the school you hope to achieve through the project.

| Creative Practitioner Brief Example   |    |  |                         |
|---|----|--|-------------------------|
| School Name:  | Xx | Email:   |                         |
| Address 1:  | Xx | Website:   |                         |
| Address 2:  | Xx | Contact 1 Name:  | Xx (head)               |
| Address 3:  |    | Contact 1 Email:   |                         |
| Postcode:   |    | Contact 2 Name:  | Xx (School Coordinator) |
| Telephone:  |    | Contact 2 Email:   |                         |
| <b>Closing date</b>   |    | <b>Interview date</b>  |                         |
| 12:30pm on 14 November 2015   |    | From 9:30 to 12:30 on 18 December 2015   |                         |
| <b>Main artform/area of practice required</b>   |    |  |                         |
| Applications are welcome from practitioners from any creative discipline.   |    |  |                         |
| <b>Project focus or enquiry question</b>  |    |  |                         |
| XX would like to explore with how better to use the outdoor environment as a resource for creative teaching and learning in literacy, particularly in year 3 and 4 with boys.   |    |  |                         |
| <b>Who we are looking for:</b>  |    | <b>What we will offer:</b>   |                         |
| We are looking for a partner who is a collaborator, facilitator and enabler. Someone who can draw out creativity in others and help build a supportive environment where all participants feel supported and empowered to experiment with new ideas and approaches. A flexible person who has the ability to work in partnership (sharing decision-making and facilitating hands-on experience), reflect on and articulate the learning that has evolved through the project and be able to disseminate this the school and its wider community. Practitioners need to be willing to work with whole classes.                                   |    | We envisage a contract of 1 day a week from January 2016 to June 2016. This is negotiable and will be agreed with the successful candidate. Up to £xx is available for this work. XX School is a rural, community school in an area of some disadvantage in Wales. Our children come from a wide variety of ethnic and linguistic backgrounds. Over 10% of our pupils have English as an Additional language. We are very successful in involving parents and the local community in all aspects of schools life. We are just at the beginning of our journey as a Lead Creative School. |                         |
| <b>Brief description of project</b>   |    |  |                         |
| XX would like to explore how better to use the outdoor environment as a resource for creative teaching and learning in literacy, particularly in year 3 and 4 with boys. Literacy is key priority in our school development plan. School improvement has been slow over the last two years and we feel that we need to develop the creative skills of our learners and teachers and find new creative approaches to teaching and learning to support improvements in attainment in literacy. Further planning meetings with our chosen Artist/Creative Practitioner will refine and focus our initial ideas and support more detailed planning. |    |  |                         |

## **Short listing and interviewing potential Creative Practitioners**

During the interview you obviously want to find out as much as you can about the potential Creative Practitioner. You also need to take into consideration what is an acceptable process to put them through. We hope these guidelines will help you find the right person(s) and make sure it's an interesting, enjoyable and respectful process for you and the Creative Practitioners.

It's the Creative Agent's role to support you in the selection process but not to do it for you. They can offer experience and insight during the short listing and interviewing but shouldn't be relied upon to organise the process for you the school needs to take on the responsibility for that.

### **Shortlisting**

Please make sure you acknowledge you have received an application. A simple return email with "confirmation your application has been received" in the subject box is sufficient.

Once you have shortlisted please ensure you inform the unsuccessful applicants promptly. If you have had a large number of applications a simple generic email is fine. It's good practice to offer an opportunity for unsuccessful Creative Practitioners to get feedback on why they were unsuccessful. Make sure you keep notes during the shortlisting process so you can offer 1 or 2 pieces of feedback to each applicant should they ask for it.

### **Interviewing**

This is about forming an equal partnership between school and external partners so the interview process should allow the Creative Practitioner to interview you as much as you interview them.

Creative Practitioners are generally not paid to attend or be involved in interviews. Face to face interviews are generally best but travel time, cost and availability may mean the other digital approaches like Skype interviews might need to be considered. Generally speaking you should try to keep the interview to a maximum of 1 hour.

A key part of the interview process may be to see that the applicant can communicate well with pupils and staff. By far the most successful interviews have been when Creative Practitioners are interviewed by or asked to have a discussion with pupils and students. This can be much more telling than asking them to deliver a 15 minute creative workshop with pupils. What is it that you're looking for? Is it that the applicant can communicate and relate to pupils and staff or that they can get children to choreograph a dance or make a butterfly out of wire in 15 minutes?

It's worth discussing fees at the interview so you are clear what is on offer, what is negotiable and what is not.

Finally, once you've selected your Creative Practitioner(s) please ensure you inform the unsuccessful applicants within 24 hours. At this stage it is good practice to give verbal feedback on why the applicant wasn't successful.



## **Legal responsibilities**

### **Safeguarding children and young people**

Lead Creative Schools is committed to safeguarding all children and young people and believes that the safety of the child or young person is paramount. No single programme, including Lead Creative Schools, can guarantee the protection of children and young people, however we have robust policies and procedures in place.

Arts Council of Wales also recognises that sometimes, when working in partnership it may be appropriate to follow our partners' procedures or arrangements if they provide greater protection.

### **Policies and procedures**

Your school will have its own child protection policy and procedures, or it will follow those of the local authority or Regional Education Consortia. Whichever policy and procedures you agree to use, make sure that you are providing the greatest possible protection to children and young people, and that the decision is recorded formally.

### **Disclosure and Baring Service Checks on Creative Agents**

As the contractor of Creative Agents, Arts Council of Wales will carry out Enhanced Disclosure and Baring Service Checks on all Creative Agents before they are contracted. They will not contract anyone they feel may pose a risk or threat to pupils' safety.

### **Disclosure and Baring Service Checks on Creative Practitioners**

As the contractor of Creative Practitioners, Lead Creative Schools are responsible for carrying out Enhanced Disclosure and Baring Service Checks on Creative Practitioners before they are contracted and in line with their normal procedures.

However, we would encourage you to ensure that, if there is a problem with a Creative practitioner's DBS check (eg an offence is recorded on it), you should discuss it with your Lead Creative Schools Team Regional Lead immediately to collectively agree the best course of action. This discussion will take place only with the Regional Lead who is authorised to see DBS certificates in the course of their duties, and will remain confidential. Please ensure you inform Creative Practitioners of this process during initial planning stages.

### **Project planning and delivery**

Please ensure that you never leave Creative Agents or Creative Practitioners alone with an individual pupil, even for a short length of time. When planning your programme, allow for at least one member of staff to be present during all Lead Creative Schools activities. This will protect not only your pupils but also the Creative Practitioners.

It may be useful in planning meetings to agree the roles and responsibilities that the staff member and the Creative Practitioner will have during activities, particularly in relation to standards of behaviour and discipline. Creative Practitioners may have different thresholds for standards of behaviour and while this can be a good thing, the welfare of your pupils must remain paramount.

### **Evaluation conversations**

Make sure that you encourage safe working practices during the end-point evaluation conversations between your pupils and the Creative Agent. To ensure pupils feel able to speak freely, it is advisable that these conversations take place without any of the teachers present who were part of the project. There could be another staff member in the room or, if you and the Creative Agent are happy with this, there could be no other adults present.

If you pursue the latter option, we suggest you follow these guidelines:

- ensure you have documented this as a way of working and that other staff members know when and where the conversation is taking place;
- make sure the pupils are happy for the conversation to take place with no adults present other than the Creative Agent;
- ensure there is always more than one child in the room;
- don't leave the room until the whole group is there;
- agree with the Creative Agent how long the conversation will last and return to the group at the agreed time; and
- encourage the Creative Agent to think about how their practice could be misinterpreted by others; for example, avoid working in remote corners or with window blinds down unnecessarily.

### **Reporting and referring**

If a teacher or other staff member has a concern about a Creative Practitioner, Creative Agent or a member of Lead Creative Schools Team, they should follow the school or local authority procedures for reporting. However, we would advise the school also report their concern to the Arts and Creative Learning Plan Programme Manager at Arts Council of Wales.

### **Photographs and permissions**

If you wish to take still or moving images of pupils participating in Lead Creative Schools projects you must have permission from their parents or legal carers. You should follow your school's policies and procedures from for doing this.

Arts Council of Wales may wish to use these images to promote their work and to do so they will require your permission. Broadly speaking they will need you to declare in writing that:

- you have been given permission to take the images by the parents or legal carers; and
- you grant Arts Council of Wales permission to use the images for their purposes.

Arts Council of Wales might want to use the images for more than one purpose and/or to keep a copy of the images for a length of time. This information should be recorded on any forms they require you to sign. It is good practice for the consent to last for no longer than two years.

You should not grant permission for any use that contradicts that which you have obtained from parents or carers. For example, if your school consent form requests permission to use images of young people for one academic year, you should only give consent to Arts Council of Wales to use those images during that year. If your school consent form requests permission to use images in publications or leaflets, you should not give consent to Arts Council of Wales to use those images on their banners or website. If Arts Council of Wales wants to use the images in ways not covered by your original consent form, you will need to get further permission from parents and carers before granting this usage.

Please consider carefully the implications of granting permission for images to be put on other websites and social networking sites. Make sure that parents or carers are aware of the potential consequences of the use of these media.

Arts Council of Wales may want to take their own images of young people participating in Lead Creative Schools projects. They will need your permission to do so, and the above guidance will apply. Please ensure that the photographer is never left alone with young people and that they are supervised at all times by a staff member.

### **Health and safety, and risk assessment**

Each school is responsible for ensuring that creative professionals involved in the programme are made familiar with the school's health and safety procedures and that they work in relation to established practice.

Any necessary risk assessments should be carried out through consultation between teachers and Creative Practitioners at the planning stage of projects.

### **Complaints**

If you wish to make a complaint in relation to your involvement in the Lead Creative Schools Scheme, please refer to the Arts Council of Wales website where you will find the Complaints Procedure.

## Knowledge sharing

Sharing the learning and outcomes of your projects is an important part of your work as a Lead Creative School and you will have a range of opportunities to celebrate and share what you have learned.

People who are passionate about the importance of creativity being at the heart of education often see themselves as part of a movement. That movement grows and thrives through sharing knowledge.

Who you tell about your work and how you do it will depend on many factors, including your partnerships, the focus for your project work and geographical location. You and your colleagues might want to share your findings at headteachers' meetings, in network groups or at local or regional events. To develop your learning further, you will have the opportunity to take part in Lead Creative Schools regional network meetings, where you can connect with other schools and external partners. Parents may be very interested in hearing about your work. Pupils could share their work with others in other schools.

You could use your project as the basis for other studying you are undertaking. For example, some teachers have used their projects as part of a Masters Degree.

One of the key mechanisms for sharing your work will be through the creative learning portal on Hwb. The Lead Creative Schools regional teams will encourage you to contribute to content and to share you work on Hwb.

## Publicising your work as a Lead Creative School

### PR and marketing

When promoting your project through local media and other networks, there are some *things you must do* and *some things you might want to do*.

#### Things you must do

- Use the Lead Creative Schools logo on your school website and other websites where you promote your project; and
- use the Lead Creative Schools logo on all written materials, including letters;
- refer to the Lead Creative Schools *visual identity guidelines* when using the logo;
- provide the Lead Creative Schools Regional Team with information about your project – eg text, images and quotes. Your Regional Team will let you know what they need, eg size and format of images;

- make sure you have correct permissions to use images. There is information about this later in the handbook. If you are unsure if permission has been granted, don't use the images; and
- use the Lead Creative Schools *standard description*, when communicating with the media.

### **Standard description**

The Lead Creative Schools Scheme provides opportunities for schools to explore new and exciting creative approaches to teaching and learning across the curriculum, supporting them to address issues, important development priorities and the needs of learners. It aims to develop the creativity, aspirations and achievements of young people in Wales, opening up more opportunities for their future. It supports innovation and the development of long-term partnerships between schools and creative professionals.

The Lead Creative Schools Scheme is funded by the Welsh Government and the Arts Council of Wales.

For more information visit [www.artscouncilofwales.org.uk](http://www.artscouncilofwales.org.uk)

### **Things you might want to do**

- invite people to register online for the Lead Creative Schools eBulletin to receive regular email updates about the programme;
- tell everyone in your school about your project work;
- talk to local press, radio and television;
- write about your project on websites or in newsletters. Check out the opportunities in your school, local authority and in your local community; and
- participate in local events.

### **Branding and house style**

Please use the following guidelines when writing reports or other documents in connection with your Lead Creative Schools work.

Please create your reports using Microsoft Word (PC compatible) on A4 white paper so that your document will be easy to print on a range of printers.

Use the Myriad font in all reports. The minimum type size is always 12 point, which is RNIB guidelines. Captions may appear in 10pt. Headlines can be larger, eg 14 point.

**Please do not:**

- apply type effects, eg shadows and outlines to text;
- underline text;
- put headings or chunks of text in uppercase or italics; and
- use horizontal scaling to condense text.

**Logo guidelines**

When you produce online or hard copy visual materials, you must use the Lead Creative Schools logo. You can download various versions of the logo from: [www.artscouncilofwales.org.uk](http://www.artscouncilofwales.org.uk)

When using the Lead Creative Schools logo, you must refer to our visual identity guidelines, which can be downloaded from: [www.artscouncilofwales.org.uk](http://www.artscouncilofwales.org.uk).

*For further information about branding and house style, please get in touch with your Lead Creative Schools Regional Team.*

**Intellectual property rights**

Intellectual property (IP) rights are a set of legal ownership rights governing the physical products of creative ideas. They give the creators or owners of artistic works certain rights in respect of their work and are used to prevent others from:

- copying a work without permission (copyright);
- using a distinctive name, image or other quality which defines another work (trademark rights); and
- copying a unique invention (patent rights).

The Lead Creative School Scheme generates intellectual property in the form of artwork, literature, films, photographs and other visual artforms. The most common intellectual property right in relation to such works will be copyright, although in some circumstances, trademark rights may be applicable.

Under the terms of Lead Creative Schools grant agreements, grant holders own the IP rights of all work produced. However, in law, it is generally the author of a work who is the first owner of any IP

rights. Identifying who the authors of the work are is not always an easy task for a complex project that may have had many contributors, including children.

Whether or not your school is capable of owning IP rights will depend on how it is governed. The local authority may be the ultimate owner of IP rights, so you must check the local agreements regarding your right to own and exploit IP.

In addition, experienced Creative Practitioners who work with your school may wish to retain the IP rights of their work. This is a matter for local agreement and we would suggest that it is discussed and agreed at the earliest possible stage.

All we ask is that you display the Lead Creative Schools logo (*see 'Logo guidelines', above*) and credit your involvement in by using this guidance.

## Section 4: **Definitions**

---



We recognise that there are many definitions of the terms we use regularly in the Lead Creative Schools Scheme literature. We do however feel that it is helpful to all the partners involved to share our thoughts on what we mean by these terms in the hope that it supports greater understanding and ongoing discussions between the partners involved.

## **Creativity**

### **Why Creativity?**

We know that in today's world, schooling will increasingly become the basis of a creative society, of a creative economy and a creative culture. Creativity, or being open to acquiring new knowledge and innovative skills, will shape our world like no other force imaginable. In his independent review of the curriculum and assessments arrangements for Wales, *Successful Futures*, Professor Graham Donaldson has called for our learners to be 'enterprising, creative contributors, ready to play a full part in life and work'.

Creativity develops a young person's ability to question and make connections, and to grow the capacity for independent, critical thought. It can inspire young people with new ambition and confidence, challenging poverty of aspiration and breaking the cycle of deprivation caused by low educational achievement.

Creativity can be the key that unlocks the door to further and higher education, and in time, for some, even to employment. The world of work used to be about industry and manufacturing; the key businesses of the future will increasingly be in the fields of communications, information, entertainment, science and technology. These all require high degrees of creative imagination and entrepreneurial vision – qualities that the arts are ideally placed to nurture and promote.

But for such creativity to thrive we need not only to recognise the importance of the arts but also to build infrastructures, programmes and ways of working that place the arts at the core of our education system.

The Lead Creative Schools Scheme offers teachers across Wales the support to develop creative approaches to teaching and learning through an intensive programme that draws on the skills of Creative Practitioners who will over a period of time work closely with teachers, learners and schools.

### **What do we mean by "creativity"?**

The success of Lead Creative Schools depends on promoting the forms of creativity which evidence suggests has positive educational benefits.

We therefore use a definition developed by Guy Claxton, Bill Lucas and Ellen Spencer of the Centre of Real-World Learning at Winchester University. Their work focussed on the need to develop a language around creativity which teachers and pupils recognised, valued and were comfortable to use. The vocabulary developed was tested with teachers and in classrooms. Teachers confirmed that the 'creative habits of mind' as defined by Claxton et al were important in learning and easy to

recognise. (A link to their work *Progression in Creativity* is included in the Further Information section of this handbooks.)

The five creative habits of mind and their sub-habits are defined as:

|                         |   |
|-------------------------|---|
| <b>1. Inquisitive</b>   | Wondering and Questioning<br>Exploring and Investigating<br>Challenging assumptions |
| <b>2. Persistent</b>    | Tolerating uncertainty<br>Sticking with difficulty<br>Daring to be different        |
| <b>3. Imaginative</b>   | Playing with possibilities<br>Making connections<br>Using intuition                 |
| <b>4. Disciplined</b>   | Crafting and Improving<br>Developing techniques<br>Reflecting critically            |
| <b>5. Collaborative</b> | Cooperating appropriately<br>Giving and receiving feedback<br>Sharing the 'product' |

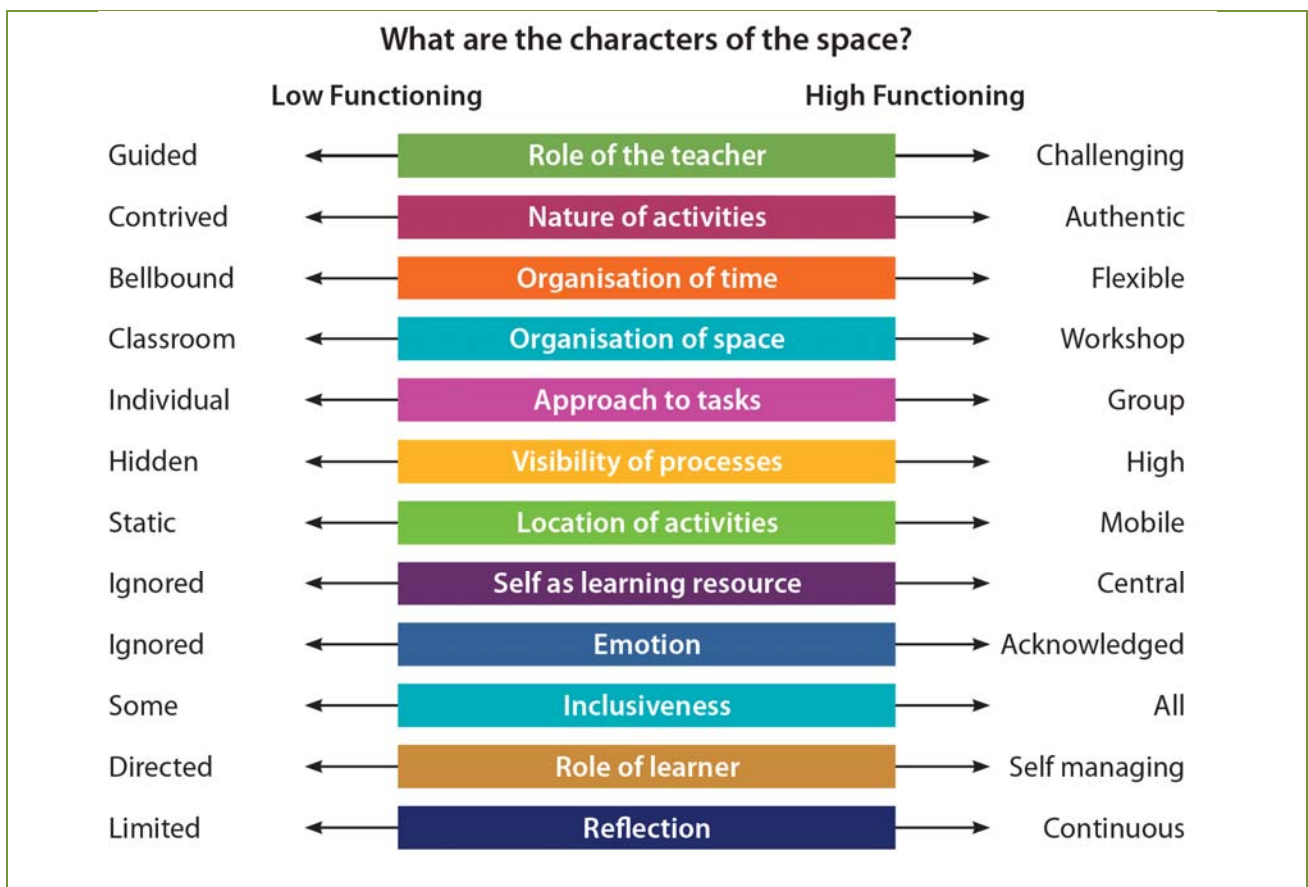
At their heart, these definitions of creativity acknowledge the capacity of all children and young people to develop their creative skills.

### **Creative Teaching – focusses on the teacher**

Teachers:

- use innovative approaches to teaching, curriculum delivery and assessment;
- prioritise strategies that engage learners:
- model creativity and adapt their strategies to meet the needs of learners;
- develop material and approaches that fire learners interests and motivation to learn;
- makes cross curricula and wider links:

- focus on the relevance to the learner and plan on the basis of learner’s starting point, progress and experiences;
- collaborate with learners and support them to take ownership of the experiences;
- provide exciting, memorable and challenging lessons;
- make the design and use of learning spaces an integral part of their planning and use space flexibly and imaginatively;
- develop effective teacher-pupil relationships;
- provide the space for learners to plan their own learning and to reflect and evaluate progress; and
- understand and use the “High Functioning Classroom” which is illustrated below.



This leads to interested, excited and motivated learners.

### Creative Learning

- pupils are consulted at all stages of the planning – they are placed centre stage in the learning process;

- school staff, creative professionals and young people take part together, as equals, in a process of imaginative enquiry. They collaborate, explore and learn together. Projects are journeys which are not pre-defined products;
- Creative Practitioners with a broad range of expertise – artists, architects, web designers, scientists – bring unique perspectives, ideas and skills to the learning experience;
- creative professionals work as part of a team over a sustained period of time, rather than coming in to deliver a defined activity with minimal teacher involvement;
- programmes focus on developing pupils' creative habits of mind as well as wider outcomes. Artistic skills may be developed, but this is not the primary purpose; and
- creative learning is an opportunity to think broadly about learning cultures and the possibility of working with a wide range of people in the community and beyond.

Leading to confident, motivated, inquisitive, collaborative, imaginative, resilient, disciplined and effective learners who achieve their potential.

### **Creative Learners**

- are open-minded and have a questioning attitude to learning and knowledge;
- are self-managing and see themselves and their peers as important resources to support their learning;
- provoke questions, identify problems and open up lines of enquiry;
- use a wide range of intelligences and learning styles;
- have a range of thinking skills that encourage them to come up with ideas and problems, choose which to pursue, and follow through in an effective and efficient way;
- critique their own work and accept constructive ideas and criticism from others;
- have the opportunity and impetus to work constructively, both individually and in teams of different sizes and compositions; and
- take account of the influence of process, product and audience.

## **Developing creativity**

This focus on both teaching and learning and it:

- encourages young people to believe in their creative identity;
- identifies young people's creative abilities;
- provides hands on opportunities for young people to be creative and to develop their creative skills; and
- fosters creativity by developing young people's Creative Habits of Mind.

## **Enquiry based education and learning**

Enquiry based education involves learners in developing understanding through their own mental and physical activities. It involves them in discussion, formulating questions, exploring, reflecting and evaluating their own learning. This focus on both teaching and learning. It:

- encourages young people to believe in their creative identity;
- identifies young people's creative abilities;
- provides hands on opportunities for young people to be creative and to develop their creative skills; and
- fosters creativity by developing young people's Creative Habits of Mind.

## Section 5: **Publications and resources**

---

Below you will find links to further information including useful background information and documents that have been important in informing the development of the Lead Creative Schools Scheme. There are also links to documents, research, videos and other resources about creative learning.

### **Welsh Government documents and commissioned reports**

- Creative Learning through the Arts: an action plan for Wales, March 2015.  
<http://gov.wales/topics/educationandskills/publications/guidance/creative-learning-through-the-arts/?lang=en>
- Successful Futures: Independent Review of Curriculum and Assessment Arrangements in Wales, February 2015. A link to the independent review by Professor Graham Donaldson CB.  
<http://gov.wales/topics/educationandskills/schoolshome/curriculuminwales/curriculum-for-wales/?lang=en>
- Arts in Education in the Schools of Wales, September 2013. A link to the independent report by Professor Dai Smith, its supporting documents and the Welsh Government's response to the report's recommendations.  
<http://gov.wales/topics/educationandskills/publications/wagreviews/arts-in-education-review/?lang=en>
- Guidance on using the Pupil Deprivation Grant in support of arts and cultural activity, 2015.  
<http://learning.gov.wales/resources/browse-all/pdg-in-support-of-arts/?lang=en>
- Guidance on the Pupil Deprivation Grant, 2015.  
<http://gov.wales/topics/educationandskills/schoolshome/deprivation/pdg-and-early-years-pdg/?lang=en>

### **Theories of creativity, teaching and learning and global education issues**

- Everyone Start with an 'A': Applying behavioural insight to narrow the socioeconomic attainment gap in education, 2014. This report by Spencer, Rowson and Bamfield explores unconventional ways of influencing pupils' motivation, learning enjoyment and performance at school.  
<https://www.thersa.org/discover/publications-and-articles/reports/everyone-starts-with-an-a/>
- Education to Employment: Designing a System that Works, 2012. The report from the McKinsey Center for Government looks at the passage from education to employment, its challenges and possible ways of improvement, analysing existing initiatives and opinions of young people, education providers and employers across a number of countries worldwide.  
<http://www.creativitycultureeducation.org/education-to-employment-designing-a-system-that-works>

- Progression in Creativity: A literature review, 2012. Part of the series of research reports commissioned by Creativity, Culture and Education. An overview of the key issues and debates surrounding creativity and the potential for assessing it in individuals. Authors: Spencer, Lucas and Claxton from the Centre for Real-World Learning, University of Winchester.  
<http://www.creativitycultureeducation.org/progression-in-creativity-a-literature-review>
- The Routledge International Handbook of Creative Learning, 2011. Forty-five essays under four categories: Theories and histories: creative learning and its contexts; Creativity, the arts and schools; Creative curriculum and pedagogy; and Creative schools and system change.
- What Parents Want: The role of schools in teaching about the wider world, 2011. A report on a parents' survey by Think Global.  
<http://www.creativitycultureeducation.org/what-parents-want-the-role-of-schools-in-teaching-about-the-wider-world>
- Whole School Change: A literature review, 2010. By Pat Thomson, the University of Nottingham. Second edition.  
<http://www.creativitycultureeducation.org/whole-school-change-a-literature-review>
- The Rhetorics of Creativity: A literature review, 2010. By Banaji, Burn and Buckingham from the Institute for Education, the University of London. Second edition.  
<http://www.creativitycultureeducation.org/the-rhetorics-of-creativity-a-literature-review>
- Teachers: Formation, Training and Identity: A literature review, 2010. By Ian Menter, the University of Glasgow.  
<http://www.creativitycultureeducation.org/teachers-formation-training-and-identity-a-literature-review>
- Marsh, J. (2010) Childhood, culture and creativity: A literature review. An overview of the literature surrounding the culture of childhood. Author: Jackie Marsh, the University of Sheffield.  
<http://www.creativitycultureeducation.org/childhood-culture-and-creativity-a-literature-review>
- Born Creative, 2010. A series of essays by leading thinkers in early years education.  
<http://www.creativitycultureeducation.org/born-creative>
- Creativity in Schools: Tensions and Dilemmas, 2005. This comprehensive book by Anna Craft focuses on the various challenges of fostering creativity in schools.

### **Creative school research, case studies and useful tips**

- Creative Partnerships: Changing Young Lives, 2012. Summaries of research, evaluation and learning and school case studies from the Creative Partnerships programme in England.  
<http://www.creativitycultureeducation.org/changing-young-lives-2012>



- The Impact of Creative Partnerships on the Wellbeing of Children and Young People: Final Report to Creativity, Culture and Education (CCE), 2012. By McLellan, Galton, Steward and Page from the Faculty of Education, University of Cambridge.  
<http://www.creativitycultureeducation.org/the-impact-of-creative-partnerships-on-the-wellbeing-of-children-and-young-people>
- The Signature Pedagogies Project: Final Report, 2012. This report seeks to identify the distinctive pedagogies that creative practitioners help to shape in schools. Authors: Thomson, Hall and Sefton-Green, the University of Nottingham, and Jones, the University of London.  
<http://www.creativitycultureeducation.org/the-signature-pedagogies-project>
- Evaluation of the wider impacts of the Schools of Creativity Programme, 2012.  
<http://www.creativitycultureeducation.org/evaluation-of-the-wider-impacts-of-the-schools-of-creativity-programme>
- Learning: creative approaches that raise standards, 2010. By Ofsted.  
<http://www.creativitycultureeducation.org/learning-creative-approaches-that-raise-standards>
- Communities of Interest Project: Asking Questions to Deepen Your Practice, 2010. Some of the outcomes of a project that supported development of teachers' and creative professionals' ability to conduct an enquiry process.  
<http://www.capeuk.org/capeuk-resources/communities-of-interest-project-asking-questions-to-deepen-your-practice.html>
- Evaluation of the nature and impact of the Creative Partnerships programme on the teaching workforce, 2010. By Lamont, Jeffes and Lord from the National Foundation for Educational Research.  
<http://www.creativitycultureeducation.org/evaluation-of-the-nature-and-impact-of-creative-partnerships-on-the-teaching-workforce>
- Consulting Young People: A literature review, 2010. By Sara Bragg, the Open University.  
<http://www.creativitycultureeducation.org/consulting-young-people-a-literature-review>
- Learning to Enquire. A series of booklets on professional development through enquiry based practice; resources to support the practice; and case studies and starting places. Author: Pete McGuigan.  
<http://www.capeuk.org/capeuk-resources/learning-to-enquire.html>
- Looking Inside Creative Learning: How to identify it, how to use it and the research behind it. This set of publications and pamphlets by Anni Raw looks at how creative learning is manifested and how it could be encouraged and the underlying research.  
<http://www.capeuk.org/capeuk-resources/looking-inside-creative-learning.html>

- Creative Projects: Getting Parents Involved, 2008. Drawing upon data from the research presented in their earlier Creative Projects: Their Learning Becomes Your Journey publication, this study by O'Sullivan and Safford provides insights into how creative approaches to the curriculum engage families and communities and gives tips for schools.
- Safford, K., & O'Sullivan, O. (2007). Their Learning Becomes Your Journey – Parents respond to children's work in creative partnerships, 2007. Creative Partnerships / Centre for Literacy in Primary Education.  
<https://www.sussex.ac.uk/webteam/gateway/file.php?name=their-learning-becomes-your-journey-dec-2007&site=45>
- Enquiring Minds, 2007. A guide to enquiry-based practice, including practical ideas, resources and case studies.  
[http://www.enquiringminds.org.uk/pdfs/Enquiring\\_Minds\\_guide.pdf](http://www.enquiringminds.org.uk/pdfs/Enquiring_Minds_guide.pdf)
- Study of Creative Partnerships Local Sharing of Practice and Learning, 2007. Research conducted by the National Foundation for Educational Research.  
[http://www.nfer.ac.uk/publications/CPK01/CPK01\\_home.cfm](http://www.nfer.ac.uk/publications/CPK01/CPK01_home.cfm)
- Emerging Good Practice in Promoting Creativity, 2006.  
[http://www.educationscotland.gov.uk/Images/hmieegpipc\\_tcm4-712755.pdf](http://www.educationscotland.gov.uk/Images/hmieegpipc_tcm4-712755.pdf)
- All Our Futures: Creativity, Culture & Education, 1998. By Ken Robinson.  
<http://sirkenrobinson.com/skr/pdf/allourfutures.pdf>

### **Artists and Creative Practitioners**

- Creative Agents: A Review and Research Project, 2011. By Julian Sefton-Green.  
<http://www.creativitycultureeducation.org/creative-agents-a-review-and-research-project>
- Final Report of the Project: The Pedagogy of s in Schools, 2008. Study of pedagogies used by successful creative practitioners in transforming pupils' attitudes to learning, with combined qualitative and quantitative findings. Author: Maurice Galton from the Faculty of Education, University of Cambridge.  
<http://www.creativitycultureeducation.org/the-pedagogy-of-creative-practitioners-in-schools>
- Artists in Creative Education: Unlocking Children's Creativity – A Practical Guide for Artists, 2011. A guide for artists working with children in participatory settings providing tips and exercises, set in the context of an international project of Creativity, Culture and Education, Culture-Entrepreneurship, Kulturkontakt Austria and Drommarnas Hus, placing artists in schools across Europe.  
<https://www.dropbox.com/s/jnpzx0ktjz3tyyk/AiCE%20Practical%20Guide.pdf>

- Self-Assessment Competency Framework for Creative Practitioners who work in educational settings to develop the creativity of children, 2015.  
<http://www.creativitycultureeducation.org/self-assessment-competency-framework>

### **Creative Learning videos**

- What Is a Creative Education and Why Is It Important? 2012. A video of Paul Collard at Scottish Learning Festival.  
[http://www.educationscotland.gov.uk/video/s/video\\_tcm4732792.asp](http://www.educationscotland.gov.uk/video/s/video_tcm4732792.asp)
- Creative Teaching for Creative Learning. A website with a series of videos that capture how teachers have changed their practice in order to develop the creativity and quality of students' learning.  
<http://www.creative-teachers.org/>
- Ci2011 Speakers Thoughts: Creativity in Education and Learning, 2011.  
<https://www.youtube.com/watch?v=j-FYduX0dLk>
- Changing Education Paradigms, 2010. An animated TED Talk by Sir Ken Robinson about why creativity in schools is important.  
[http://www.ted.com/talks/ken\\_robinson\\_changing\\_education\\_paradigms](http://www.ted.com/talks/ken_robinson_changing_education_paradigms)
- Why is Creativity Important? 2009. A video from Kwame Kwei-Armah about encouraging creativity in young people.  
<http://vimeo.com/9670803>
- Do Schools Kill Creativity? 2006. A TED Talk by Sir Ken Robinson.  
[http://www.ted.com/talks/ken\\_robinson\\_says\\_schools\\_kill\\_creativity](http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity)

[Back to Contents Page](#)

---