



# IMAGES & SOUNDS

*Audiovisual Language*

Carol Lorac

## Chapter 8 Audiovisual Composing in the Creative Partnerships Programme



Images and Sounds is a  
Papertronic book  
and eBook Application



# Images and Sounds Audiovisual Language

## Chapter 8 Backstory

### Creative Partnerships Programme

This Backstory comprises 2 parts:

#### **Part 1 Pathways to Value**

#### **Part 2 Creative Partnerships - Final Report**

The Creative Partnerships programme was the UK government's flagship creative learning programme, established in 2002, to develop young people's creativity through artists' engagement with schools in nominated areas across England. It aimed to build sustainable learning partnerships between schools, creative and cultural organisations and individuals.

Creative Partnerships facilitated many long-term links between schools and creative professionals, such as artists, architects, scientists and multimedia developers. Research reports covering many different aspects of the programme, conducted by researchers from a number of universities and consultancies, are available online. Reports include literature reviews about creativity and education, teacher identity, pupil wellbeing and tracking progression in creativity; evaluations and surveys of the programme; and qualitative research investigating pedagogy, wellbeing and progression.

The organisation was managed by Arts Council England and funded by the Department for Culture, Media and Sport, with additional funding from the Department for Education. The Creative Partnerships programme was the largest schools-based creative learning intervention ever seen. Artists and creative practitioners worked side by side with educators to bring creativity into the classroom. Over the course of a decade it helped almost 5,000 schools, 90,000 teachers and over one million young people to embrace creative learning both in school and at home.

Following the 2010 election of the coalition government, funding was cut by the Department for Culture, Media and Sport and Arts Council England in 2011. However, the Creative Partnerships programme continued and expanded, managed by Creativity, Culture and Education (CCE).

David Parker, former Director of Research at Creativity, Culture & Education (CCE), has written the book *Creative Partnerships in Practice: Developing Creative Learners*. This practical handbook builds on the Creative Partnerships programme and explains how you can embed the key principles of creative practice within your school. He draws on the extensive archive of case studies from the Creative Partnerships Programme, from sculpture and storytelling to film and multimedia skills, and the experiences of all the participants in the Creative Partnerships.

During the Creative Partnerships Programme, Steve Moffitt was Director, Creative Partnerships London East and South. He set up A new Direction in 2008. A New Direction is a London-based non-profit organisation generating opportunities for children and young people to unlock their creativity. Since its inception their values: creativity, equity and trust have remained consistent. A new Direction brings people together to make more and

better opportunities: building new connections, designing innovative programmes, constructing creative partnerships, facilitating improved access and finding solutions to challenges. For more details about their activities go to their website [www.anewdirection.org.uk](http://www.anewdirection.org.uk).

## **Background to the Creative Partnerships Programme**

In summer 2005, Creative Partnerships London East and South director, Steve Moffitt, commissioned the London Multimedia Lab at the Institute of Social Psychology at LSE to explore and track outcomes of four schools' projects taking place over the 2005-06 academic year, measured against the Creative Partnerships DCMS Policy and Delivery Agreement. The research programme was named Pathways to Value.

The four schools selected to be part of the Pathways to Value programme had been awarded funding to develop and deliver projects that would result in meaningful change to their teaching and learning. Each school planned a large-scale piece of work with a range of creative partners to explore and develop models, systems and structures to place creativity at the centre of their practice.

During the 2005-06 academic year Creative Partnerships coordinators, senior management representatives, and a number of creative partners met with the LSE Pathways to Value team on several occasions to share their experience, talk through their learning strategies and discuss the challenges of changing their practice. All these meetings were recorded through video, photography and visual and written scribing. The evidence generated from this process was collected and contributed to a digital catalogue for use as a research tool alongside video evidence and field notes of the work in schools. This was developed as a resource for schools and partners interested in progressing their creative teaching and learning programme.

The Pathways to Value programme explored new ways of understanding and articulating the value of creativity, the roles of the partners and the use of audiovisual and multimedia composing in teaching and learning. The programme was extended regionally, during the academic year 2006-07), to include London North and West. This involved working with a further ten schools. The following Reports provide a summary of the Pathways to Value programme and a selection of outcomes from the perspective of a range of stakeholders.





# Pathways to Value

## **Creative Partnerships London East Evaluation Programme**

London Multimedia Lab at the Institute of Social Psychology,  
London School of Economics and Political Science

Project Director: Professor Patrick Humphreys

Senior Research Fellow: Carol Lorac

Research Officer: Vicky Katsioloudes



Creative Partnerships





# Pathways to Value – an introduction

Creative Partnerships London East first encountered the London School of Economics and Political Science (LSE) in summer 2004 at a screening of *Beneath the Hood*, a documentary film developed with students from Daniel House Pupil Referral Unit in Hackney. Focusing on issues of exclusion, race and identity, the film provided a point of connection and provoked a series of discussions about the possibilities of developing our evaluation methodology.

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has been collected and contributes to a digital catalogue for use as a research tool alongside film evidence and field notes of the work in schools. This will be developed as a resource for schools and partners interested in progressing their creative teaching and learning offers.

This initial stage of the Pathways to Value programme has been an exciting and developmental piece of work for everyone involved. It has been a unique opportunity for Creative Partnerships London East and South\* to explore new ways to understand and articulate the value of creativity and partnership work, and the use of multimedia as a tool to collect evidence and encourage reflective practice.

The Pathways to Value programme will be extended regionally, to Creative Partnerships London North and London West, and will involve ten schools and their partners during the 2006-07 academic year.

The following report provides a summary of the Pathways to Value programme and a selection of outcomes from the perspective of a range of stakeholders. If you would like to download the full evaluation report please visit [www.creative-partnerships.com](http://www.creative-partnerships.com) and go to the London East and South homepage.

**Steve Moffitt**

Director, Creative Partnerships London East and South

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\* Creative Partnerships London East and London South merged to form one Creative Partnerships area in April 2006

## What is Pathways to Value?

Pathways to Value is an evaluation programme looking at the impact of Creative Partnerships projects. In 2005-06 the programme was piloted in four London East core schools. The research team from the London Multimedia Lab at the London School of Economics and Political Science (LSE); Professor Patrick Humphreys, project director, Carol Lorac, senior research fellow, and Vicky Katsioloudes, research officer; worked closely with members of the Creative Partnerships London East team.

## How is impact evaluated?

The research team developed case studies with the four participating schools that explore the impact and outcomes of the Creative Partnerships projects that took place within each school between January and July 2006.



The schools involved in the programme were Columbia Primary School in Tower Hamlets, Islington Arts and Media School in Islington, Stoke Newington School in Hackney and Stormont House School, a secondary special school also in Hackney.

## The process

During the evaluation period, January to July 2006, the LSE research team collected field notes, produced films and took testimonies from students, teachers and partners involved in Creative Partnerships projects in the four schools. Material produced by the schools and the creative partners was also collected.

All these products were organised in an interactive electronic catalogue (MetaOpticon) by the LSE research team. MetaOpticon enables the identification, storage and easy retrieval of all created documents, whatever the media, enabling the user to organise the materials on a semantic basis, comment,

explore and work with written documents, photographs and film. The use of key words enables users to list all the material in the catalogue for retrieval.

The use of multimedia provided a way of showing as well as telling what happened in the schools. It also enabled learners, teachers and creative partners to have their own voice in the evaluation process and provided an opportunity to be seen as well as heard. The research benefits from the use of audiovisual evidence (film records of learners', teachers' and creative partners' experience in the classroom), testimonies from all the stakeholders, and filmed documents of completed creative end products (showing website design, production and delivery; drama, dance and musical performances; artwork as virtual visual galleries) to support the findings.

## Columbia Primary School

**Columbia Primary School in Tower Hamlets is a mixed primary and nursery school with approximately 430 children between the ages of 3-11. Children come from diverse cultural backgrounds. There are about 25 teachers and 20 support staff.**

Columbia Primary School has been involved with Creative Partnerships since 2002. Previous projects have included Carnival, Splash@Columbia and Spotlight on Columbia. During the 2005-06 academic year the school chose to use film as a tool for exploring and explaining concepts from a range of subjects, and aimed to embed the use of film into teaching practice at the school. At the end of the project, Columbia produced, in collaboration with the creative partners, a Filmmaker's Toolkit for Teachers in order to support them in their use of film as a learning tool in the classroom.



The creative partners involved were three filmmakers: two from independent production company Green Lions Ltd, and freelance filmmaker, Savinder Bual.

Numerous films were made with creative partners working across the school. In each case, collaboration between the filmmakers, teachers and pupils determined the shape, form and end product of the class project. In all cases, children had access to the necessary filmmaking and editing equipment and creative partners ensured that they acquired basic story making, composition, editing and post-production skills. The collaborative process also enhanced the teachers' filmmaking and editing skills.



Examples of how filmmaking has been integrated into learning at Columbia include:

### 1-10

One group of 4-5 year olds was having difficulty with number recognition and order. They had previously made some large numbers from one to ten with the class teacher. Ten children were asked to stand by the playground slide. Each child was given one of the numbers and was asked to make a line in the order of their numbers for a turn on the slide. Each child climbed up the slide, held up their number and then came down the slide, holding it high. The film was recorded and edited by the class teacher. Two children from the class were involved with making decisions about the editing and soundtrack.

The children were totally immersed in the physical act of getting into the right order and coming down the slide with the numbers the right way round and the act of being involved in the editing process and the repetition of watching themselves on film. All this contributed towards an enriched

learning experience, providing a concrete way of learning about numbers.

### How we see things

A group of year 6 children worked with a filmmaker to study light and the differences between transparent, translucent and opaque objects, also exploring reflective and non-reflective surfaces. Children were asked to find objects in the classroom, and by looking at them through the camera lens they were able to detect whether an object was transparent, translucent or opaque, based on the amount of light each object allowed through. Reflective and non-reflective surfaces were explored using light sources, reflectors and black material. These activities were recorded and pupils made short films explaining the particular concepts.



### The enormous turnip

This project relates to the re-telling of stories as dramatic reconstructions, which the children filmed, edited and watched. In this process the children were showing their comprehension of the story, their ability to re-tell it in dramatic form, and to critique it on film after they watched it. During this activity, children in the reception class worked with their teacher and the filmmakers in small groups outside the classroom, dramatising the story using simple props. In line with the learning objectives for the reception class, this activity enabled children to tell, record and change stories, as well as being able to make their own stories.

# Islington Arts and Media School



**Islington Arts and Media School (IAMS) is a mixed comprehensive school with students from diverse cultural backgrounds. There are approximately 800 students in the school between the ages of 11-16. IAMS is committed to using innovative approaches to learning through the arts and media curriculum and cross-departmental work.**

IAMS has been involved with Creative Partnerships since 2002. During the 2005-06 academic year the school decided to enhance the year 9 curriculum by fusing the teaching of the arts and humanities subjects and delivering them through a creative intervention. Pairs of subjects were combined under a shared theme, each developed with the help of a creative partner.

Working within these shared themes, teachers and year 9 students had the challenging task of exploring their courses in an alternative and more creative way:

**Physical Justice** was a history and dance project that focused on crime and punishment. Students choreographed a piece, with the help of a dance artist, based on their understanding of gang culture and crime statistics.

**If This Space Could Speak** was a geography and media studies project. Students worked with a sound artist in order to explore their local environment, including the school and the local community. Students plotted the sounds of the school and produced a sound installation on a suspended walkway inside the school.

**Rhythm is a Landscape** was a geography and music project. Students looked at issues such as street crime and poverty in Brazil and explored how music is shaped by its environment and individualised by its regional position. Groups of students explored the sounds of the Amazon through live Samba circles and percussion workshops.

**Page to Stage** was a history and drama project. Students worked alongside a drama artist who helped the students, using Verbatim Theatre, to dramatise parts of the history curriculum, dealing with issues from World War II. The students prepared a drama piece based on the testimonials from the Nuremberg War Crimes trial.

**Finding the Shape of the Spirit** was a religious studies and art project. Students worked with sculptors and used three-dimensional techniques to explore the concept of space, in relation to sacred places. Students produced various types of artwork and were inspired by the shapes of religious temples.

The creative partners who worked in the school were Clare Burnett, Cesar Cornejo, the Royal British Society of Sculptors, SPACE Studios, East London Dance, Tricycle Theatre and the Brazilian Artists Network.

# Stoke Newington School

**Stoke Newington School is a mixed secondary school in Hackney that works with media arts technology across the curriculum in order to make students' learning experiences challenging and stimulating. There are over 1,300 students at the school, between the ages of 11-18, reflecting the cultural diversity of the area.**

Stoke Newington School has been involved with Creative Partnerships since 2002. During the 2005-06 academic year the school devised a multimedia project working primarily with creative partners, Somethin' Else, a cross-platform production company. Other partners included High wire and through Amnesty International and People's Palace Productions work was undertaken with Brazilian cultural group, AfroReggae.

The theme of the project was Rights and Responsibilities, based on the United Nations Convention of the Rights of the Child. Approximately 650 students across 13 different subject departments were involved in the project in order to produce a range of materials, including television and radio documentaries, web designs, films, animations and music compositions all housed on a student-produced website.

Central to the project were the year 10 ICT students who were commissioned to design websites to host all the different multimedia outputs of the project. On completion they pitched their designs to a selection panel and from these one website ([www.rights2rights.com](http://www.rights2rights.com)) was chosen for full development.

Year 10 media students produced three documentaries (two for television and one for radio) inspired by the work of AfroReggae who use music and theatre to combat poverty and

violence in the favelas (shanty towns) in Rio de Janeiro. Year 8 students working directly with AfroReggae had the opportunity to perform at the Amnesty International Human Rights Action Centre in Shoreditch, London and both groups of students went to see their live show at the Barbican.

Media students explored differences and similarities between Rio and Hackney, and also compared the rights that young people have regarding safety and education in Brazil and Britain. In humanities, students across different year groups produced a radio documentary, What is Respect?, which contrasted their views with those of elderly members of the local community.

Year 11 dance students choreographed a piece inspired by the theme of Rights and Responsibilities and the right to assemble and demonstrate peacefully. Year 9 music students produced downloadable mobile phone ring tones, and year 8 art and graphics students produced animations using specific software tools, all based on the theme of Rights and

Responsibilities. The website was launched at the end of March 2006, in a large-scale event that took place at the school. Other subjects, such as mathematics, textiles, science, Spanish and English were also involved.

The students and teachers involved in the Rights and Responsibilities project had the opportunity to collaborate closely with experienced radio and television producers, and work professionally at the production studios of Somethin' Else.







## Stormont House School

**Stormont House is a mixed special school for students aged 11-16 who have a wide range of special educational needs, including specific learning difficulties, moderate learning difficulties, emotional and behavioural difficulties, speech and communication disorders, visual impairment, autistic spectrum disorders and medical and physical difficulties. Many students have a combination of two or more of these special educational needs. Students come from mainly disadvantaged home backgrounds in Hackney and eight neighbouring London boroughs.**

Stormont House School has been involved with Creative Partnerships since 2002. Previous projects have included designing, making and sustaining a habitat, including a biodome, in order to understand and appreciate the concept of interdependence. This involved visits to the Eden Project and

Barbara Hepworth Gallery in Cornwall for information and inspiration in science and art, and making links with the London Wildlife Trust and Anna Hutton, a contemporary landscape designer. The school's involvement in Creative Partnerships action research into Preferred Learning Styles and Creativity led to exploration of 'learning differences' rather than 'learning difficulties' and the development of a new shared vision for the school.

During the 2005-06 academic year the school decided to place creativity at the centre of teaching and learning by restructuring the timetable and involving year 7, 8 and 9 students and staff in a carousel of creative activity during weekly Creative Afternoons. During these afternoons, students and staff had the opportunity to develop new skills in the fields of visual, performing and multimedia arts.

Groups of ten students, working alongside a teacher and a member of the support staff,

were given the opportunity to experience glass forming, sculpture, dance, theatre skills, digital photography and filmmaking. Some staff remained within the same discipline throughout, while others participated in a wide range. From January to May, students had the opportunity to experience all the activities. In June and July, during the final stage of the project, mixed-age groups of students participated in their favourite activity and further developed their skills in double-length sessions. In the final week of the summer term, at the end of the project, students presented their work at a Creativity Showcase for parents and selected guests.

Creative partners involved in this project were freelancers Stephanie Gill and Graham Johnston, and East-Side Educational Trust and Free Form. Some of the creative partners have been commissioned to produce 'legacy' works that encapsulate the working relationships developed over this period.

# Pathways to Value

The LSE team analysed the collected data according to the objectives laid out in the Department for Culture, Media and Sport's Policy and Delivery Agreement for Creative Partnerships, particularly as they address their impact on young people, teachers and creative professionals.

For young people, outcomes regarding their social, cultural and academic learning were assessed. For social and cultural learning, these include the impact that Creative Partnerships has had

on young people's self-confidence and motivation, enjoyment of and engagement with school, behaviour and participation in cultural activities. For academic learning, this included the impact on ability of students to make connections and see relationships, explore and generate new ideas, work in teams and reflect critically on ideas, actions and outcomes.

For teachers, we assessed the impact the creative partnership had on their understanding of the importance of culture and creativity in education and explored how engagement with cultural and creative professionals can be integrated across and beyond the curriculum to raise standards. We also investigated the impact on teachers' creative teaching skills, sense of purpose and confidence and their freedom to innovate.

For creative partners, we assessed the impact the creative partnership had on their level of commitment to educational activity, on the capacity of the creative sector to work with schools and on the quality of opportunities that creative and cultural professionals are able to offer to the schools.

Our research found that the Creative Partnerships projects in the four participating schools had a significant impact on young people, on teachers and on creative partners. Here we illustrate some of the principal findings, using the voices of the participants themselves.

## For young people:

**Creative Partnerships had a great impact on young people's self-confidence and motivation. This is evident from the young people's, teachers' and creative partners' comments.**

'I saw individuals grow. Apart from those confident children that you'd expect to shine, I did see children that I thought were not going to get much out of it, but this child in this kind of situation actually grew in confidence, during quite a short session really.'

Teacher, Columbia Primary School

'We were doing kind of an evaluation, where they all had to give me one word at the end describing how they felt that the session had gone. One student's word was "proud", and I just felt that... his particular journey through this piece has been quite momentous and important.'

Creative partner, Stormont House School

'You are first thinking "I can't do this, there is no way I can do it." But when you actually do it and you go in front of all those people and you pull it off and you do it... you think to yourself, you are a bit more confident in yourself and you say that "If I can do that, then I can do anything else that I want to... as long as I put myself up to it, then I will do it.'"

Year 9 student, Islington Arts and Media School



‘They’ve gained a lot of confidence... some of the pupils who were the most shy have developed really well... Some of them have very low self-esteem, some of them have emotional problems – and coming out and expressing themselves, and feeling proud, feeling valued, seeing themselves on different media, it works.’

Teacher, Stormont House School

**The Creative Partnerships projects influenced young people’s enjoyment of, and engagement with, school. Students enjoyed participating in the creative activities and often described the sessions as being ‘fun’, ‘interesting’ and ‘different’.**

‘I had a reasonably disaffected student, who I was finding it difficult to engage in the lessons. She was doing it, but I didn’t see any energy in her movement. When we did this piece, because she... had some control over the choreography, she contributed a lot of ideas because she loved the theme. She really, really liked it and she really understood why she was moving in such a way and I think there are issues of confidence there. When she understands what she’s doing and why she’s doing it on stage, she doesn’t feel so exposed. She only feels exposed on stage when she is not confident in the movement. But she was so confident; she knew what she was doing and why she was doing it. She was completely engaged throughout the project. And has been since.’

Teacher, Stoke Newington School

‘It completely came alive for them. And it was interesting, because they were using modern equipment to recreate the environment and they really, really found it exciting. And the more shots they saw on film, it fed into the excitement, so they were really keen.’

Teacher, Columbia Primary School

‘The most difficult students were engaged and I certainly saw a history and drama session with some of the most challenging pupils of the year absolutely focused and showing empathy with the topic that they were dealing with.’

Deputy headteacher, Islington Arts and Media School

**The Creative Partnerships programmes had a significant impact on students’ behaviour – as their teachers noticed:**

‘The biggest impact was that they became totally focused on one piece of work that went on week after week, and they stayed focused the whole time... they just didn’t lose interest.’

Teacher, Stoke Newington School

**‘They are a very challenging class... and they love anything creative... that’s when you’ve got them.’**

Teacher, Columbia Primary School





**The Creative Partnerships programmes had a great impact on students' participation in cultural activities. Students, had the opportunity to participate in cultural activities linked to the creative sessions taking place in their schools. Some students were watching performances and visiting exhibitions for the first time.**

'They did a performance in the Human Rights Centre in Shoreditch, on a Saturday, and also went to the Barbican the week after that to see AfroReggae's proper commercial show. They were able to connect to people that they were seeing on stage – in this massive show were the same people who'd been with them, who'd come over from Brazil and been teaching them for the week. They did feel very special but also that they worked for that.'

Teacher, Stoke Newington School

**The Creative Partnerships programmes effected students' learning as they acquired skills in areas like radio and television production, filmmaking, editing, music and dance. They also deepened their understanding in subjects such as mathematics, science, and history, which were taught using creative methods. As one student mentions,**

'If it [history] wasn't mixed with the acting, I wouldn't have learned about it as much, because I wouldn't be interested in Nazis and Jews, but because it was with acting... I had to learn about it to act it out.'

Year 9 student, Islington Arts and Media School

**The Creative Partnerships programmes impacted on students' ability to consult, build on the ideas of others and work in teams as students worked with their peers and with students from different year groups:**

'I felt a real group feeling. And you have kids from year 7 to year 9 and kids who would never ever usually interact with each other. You know these little dots in year 7 and the tallest boy in school and they are actually interacting with each other. And thinking about it, that's one of the most positive things that I have seen. And they are actually getting along and laughing together.'

Teacher, Stormont House School

**Students were able to make new connections and see new relationships:**

'Not one of them asked me "what's the point of doing this?" They all knew that it had a point. And they could see the relevance because it was to do with the website, it was to do with animations. They could see that they actually had a commercial purpose.'

Teacher, Stoke Newington School



'They [the students] definitely have picked up this idea of the difference between a close-up, a mid-shot and a long-shot and a wide-shot. And you can extend that, you can start looking at short pieces of film and stopping the frame and "what's that? Is that a close-up or a wide-shot? Why have they used that?" You know, you can really start to deconstruct things. I think probably the year 9s and 10s are at that level.'

Creative partner, Stormont House School

**Students explored and generated new ideas:**

'We [in Dance] talk about it being their work and what they did within that piece, is that they didn't just take movements that they know, they extended that movement and came up with original movement, new movement, and that is contemporary dance... So, in that sense I am very proud they became young choreographers, not just dancers, but young choreographers.'

Teacher, Stoke Newington School

**They critically reflected on outcomes:**

'Filming helps... So, you film the project or you make a film about it and then you can remember some stuff about the Victorians, or maybe William Shakespeare for English, or something.'

Year 6 pupil, Columbia Primary School

## For teachers:

**Creative Partnerships had a great impact on the teachers involved. Teachers valued the importance of creativity in education and that engagement with creative professionals can be integrated across and beyond the curriculum to raise standards and add value:**

'...I firmly believed when I came to this school that what we needed to do was to develop the creative talents of the students and use creativity as a vehicle for engagement of students. I also believe that the best people in all areas of life are creative people... and what I think that you do by developing creativity in children is that you get them to think in different ways, you get them to approach problems in different ways and you get high order thinking skills.'

Headteacher, Stoke Newington School

'It's very important that the children are motivated in their learning. And I find that creativity in the curriculum is a really good motivator, because they want to learn, they want to take part in that learning and when they are motivated to do that, they learn much better... lots of children are very active learners and the opportunity that creativity gives them to join in and work cooperatively is also very good for their learning, and for their achievements. It's a different way of thinking... it's a creative way of thinking that moves them a step further.'

Headteacher, Columbia Primary School



**The collaboration between teachers and creative professionals had a great impact on teachers' creative teaching skills, confidence and freedom to innovate. As a result, teachers have built on strategies for incorporating creative ways of teaching their subjects.**

'I have learned a lot of new techniques in drama. I've learned basic skills in photo taking and digital photography and filming. So now I use it in my lessons: we did a catwalk in French; in English we made horror movies, we edited them in year 8, and I made another movie in year 7 and edited it... I think we can only go even more in that direction.'

Teacher, Stormont House School



‘He [teacher] was absolutely thrilled with what the children had achieved and what he’d learned, and absolutely determined he was going to use what he’d learned again in the future. And you can’t put a price on that because that enthusiasm spills over into other subjects. That enjoyment of the job, which is why most people come into teaching, is something, which at some point, some people find it difficult to sustain. And projects like this rekindle that and allow people to find again that sort of fire, which is why they came into teaching.’

Headteacher, Stoke Newington School

‘I have the confidence now to work in a style of dance which is not really my speciality; I am a more contemporary dancer, Natasha [creative partner] is actually more of a street dancer. She has... given me personally some more skills to take on, and I am now... repeating the project with a new group at the moment, and I found that my confidence has increased as a result of... working alongside her.’

Teacher, Islington Arts and Media School

## For creative professionals

**Creative Partnerships had an impact on the way creative professionals work. Television and radio producers, filmmakers, sculptors, dancers and actors worked alongside teachers and students and created new ways of teaching and learning.**

**Creative partners were committed to the educational activity and prioritised young people’s learning in their activities, demonstrating the capacity of the creative sector to work with schools.**

‘It was really different... we did have to alter the way we look at things, which was fun. It made us learn quite a lot, by looking from a different angle, because we weren’t worrying so much about production values and things being really finely finished. It meant that we were thinking much more in terms of ideas very, very quickly.’

Creative partner, Columbia Primary School



'I absorb what the children have to say, or the teacher has to say, and then the next session we build a building block on top of that. And, in the case of Victorians it was the children who drove it until the end really.'

Creative partner, Columbia Primary School

'It was an exciting project to do because we were left very free to really be very flexible with the way the project developed, which was great...'

Creative partner, Islington Arts and Media School

'I think that at the beginning I was a bit more ambitious about the end products. But that was the beauty of doing the project four times. So, that is really valuable, because often what you do is you learn that and then the project is finished and then it's too late. I have really loved the sense of coming into school and being here each week. I've liked the continuity and I feel like you do get a better sense of being part of the school community from doing that. So, that's been one of the real bonuses.'

Creative partner, Stormont House School

The creative partners were really committed to the schools and have made arrangements so that many of their collaborations will continue in the future and new ones can

emerge.

#### **Additional outcomes**

From our evaluation initiative, additional outcomes emerged that touch upon the importance of the creative processes involved, the length of the particular projects in the schools, interaction with school ethos, together with issues addressing sustainability. Further analysis of these can be found in the full evaluation report. Please visit the London



## What makes Creative Partnerships different?

The Creative Partnerships projects clearly had an impact on all the key participants in the schools. Creative partners, teachers and students have benefited greatly from working together in new, exciting and creative ways.

The LSE team found evidence to suggest that the support and ethos of Creative Partnerships London East was key to the success of these projects:

‘Creative Partnerships London East is unusual... in the fact that they value experimentation and they value process. And I think that’s really important. And that’s what’s different about Creative Partnerships than other places I’ve worked. And also with Creative Partnerships, a project such as this one is long term compared to an education project... I wish there were more organisations like Creative Partnerships, and I know that Creative Partnerships has a short life span, and I hope that some of that ethos carries on somewhere else.’

Creative partner, Columbia Primary School



‘Creative Partnerships will come in throughout the programme: meet with the artist, with the teacher, in the planning session, during the project, at the end of the project, you know, and really guide you through it. So, we’ve been very fortunate I think to be one of the first schools and we’ve valued it enormously.’

Deputy headteacher, Islington Arts and Media School

**The creative partners and teachers frequently mentioned that:**

‘Working with Creative Partnerships London East is a genuine partnership.’

**Creative Partnerships** is a programme managed by Arts Council England, the national development agency for the arts in England. It gives young people in 36 disadvantaged areas across England the opportunity to develop their creativity and their ambition by building partnerships between schools and creative organisations, businesses and individuals. Creative Partnerships aims to demonstrate the pivotal role creativity can play in transforming education in every curriculum subject for children of all ages and abilities.

London East and London South were established as two of the first sixteen Creative Partnerships areas in 2002, delivering programmes with schools in Hackney, Islington, Newham and Tower Hamlets and Greenwich, Lambeth, Lewisham and Southwark over a four year period.

In April 2006 the two areas merged to form one Creative Partnerships area delivering a joint creative programme in eight boroughs. **Creative Partnerships London East and South** is based at Discover in Stratford.

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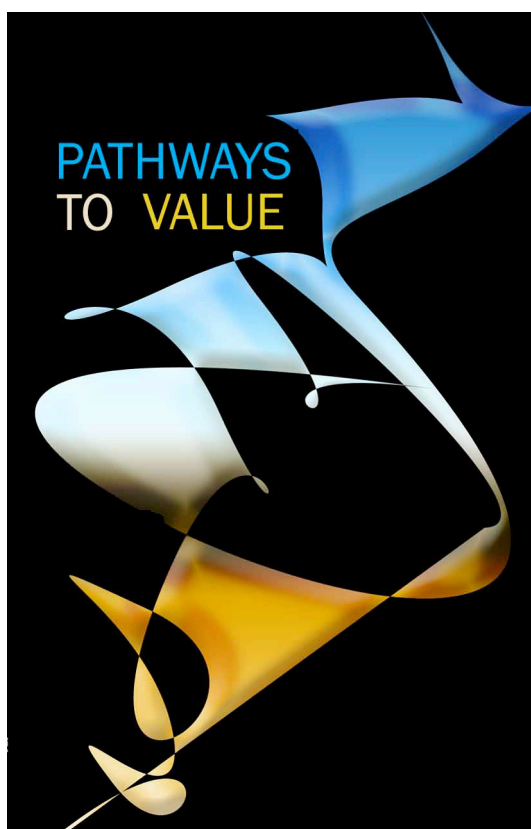
**The London Multimedia Laboratory for  
Audiovisual Composition and  
Communication**

Directors: Carol Lorac, Patrick Humphreys



## Creative Partnerships

**Final report:  
Creative Partnerships London Pathways to Value  
Regional Research Programme**



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*LML-CPL-RR-003b: 31 January 2008*

Creativity is a process unique to the experience of each individual. When elements within varied social contexts promote a unique awareness within an individual's own cognitive context, what results is more than the transfer of knowledge. It is a creation of possibilities for the individual's own production and construction of knowledge through a range of intelligences and learning styles. It is a process of discovery and a constant re-conceptualization of meaningful worlds.

*"...a presence of teaching and learning simultaneously in the context....a curiosity anxious to explore the limits of creativity, persistent in the search, and courageously humble in the adventure...."*

*Paolo Freire*

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## **Final Report: Creative Partnerships London Pathways to Value Regional Research Programme**

### **1. Overview**

*The Creative Partnerships London Pathways to Value Regional Research Programme 2007* explores new ways of understanding and articulating the value of creativity, using field research and multimedia case study development as tools to evidence and encourage reflective practice across Creative Partnerships schools in London. Founded upon the DCMS findings and the theoretical models introduced in our Pathways to Value 2006 evaluation report, the present project extends and deepens this research, focusing on five London East-South, North, and West schools. . Employing a specially developed Framework for Effective Practice, this research investigates in detail the pathways that evidence the value of having Creative Partnerships projects within schools and the potential thus engendered for developing and sustaining creativity within teaching and learning activities throughout the school.

The analyses presented here reveal and examine the unique processes that facilitate improvements and provide opportunities for sustaining '*creative partnerships*' within schools. We develop two key models, The Triangular Role Model and The Progressive Maturity Wave Model, and show, how, they can explicate the operation of these processes in each school, when the key models are employed together, informed by the school's profile on the pathways to value identified in the Framework for Effective Practice. We demonstrate how the current research extended our understanding of the key models, offer a grounding that fully encapsulates the dynamic interactions that emerge among teachers, students, and creative practitioners during Creative Partnerships projects.

Finally in section 9 of this report we make a brief comparison of the results of applying the key models across the five schools, examining the pattern that emerged, and how they intersect with results from the application of the Framework for Effective Practice. While these results have significance for understanding what can make a Creative Partnerships programme sustainable long term, in a school, we consider that it is important to refer to the detailed application of the Progressive Wave Maturity Model in the context of each school, presented in section 8 of this report, in order to assess the possibilities for sustainability in a particular school and to identify what may still need to be achieved within the school, at both the strategic management and operational levels, to ensure this sustainability.



## 2. Research aims, Participating Schools and Research Team

RESEARCH AIMS	
<b>ANALYSE EVIDENCE GATHERED TO EXTRACT LEARNING AND IDENTIFY MODELS OF GOOD PRACTICE</b>	
<b>THE TRIANGULAR ROLE MODEL AND LEARNING</b>	<p>How does this creative way of interacting influence the development of students, teachers and practitioners?</p> <p>What are the implications of this model for the practice and sustainability of creative learning in schools?</p>
<b>THE PROGRESSIVE WAVE MATURITY MODEL AND SUSTAINABILITY</b>	<p>How can Creative Partnerships ensure strategic management to sustain an evolving positive impact within the schools they are working in?</p>
<b>USE THE FRAMEWORK FOR EFFECTIVE PRACTICE FOR EACH SCHOOL</b>	
<b>SCHOOL CONTEXT AND SCHOOL ENRICHMENT</b>	<p>Understand the degree to which schools are enriched through their involvement in The Creative Partnerships Programme depending on the objectives and outcomes each school identified at the start of their project.</p>
<b>PRODUCE MULTIMEDIA OUTPUTS DESIGNED TO COMMUNICATE TO WIDER AUDIENCES</b>	
<b>SHARE LEARNING FROM REGIONAL RESEARCH PROGRAMME 2007</b>	<p>Design collaborative workshops to foster knowledge sharing and provide opportunities to reflect on effective Creative Partnerships practice within the participating schools.</p> <p>Produce short films highlighting the creative journey of each school and their reflections on taking an innovative approach to teaching and learning.</p> <p>Distribute outputs informing schools, creative practitioners, government and other policy makers of <i>Pathways to Value</i> through Creative Partnerships.</p>

PARTICIPATING SCHOOLS	CP REGION
JUBILEE PRIMARY SCHOOL	LONDON EAST
KIDBROOKE SECONDARY SCHOOL	LONDON SOUTH
KEYS MEADOW PRIMARY SCHOOL	LONDON NORTH
ST MATTHEWS PRIMARY SCHOOL	LONDON NORTH
HORSENDEN PRIMARY SCHOOL	LONDON WEST

RESEARCH TEAM	
<b>PROFESSOR PATRICK HUMPHREYS</b>	Project Director
<b>CAROL LORAC</b>	Senior Research Fellow
<b>VICKY KATSILOUDES</b>	Research Officer: London East-South, London West
<b>DESPINA TSALAVOUTIS</b>	Research Officer: London North

### **3. Pathways to Value: Background**

#### ***Pathways to Value Pilot Programme 2006***

In 2006, Creative Partnerships London East commissioned The London Multimedia Lab (LML) of The London School of Economics and Political Science (LSE), to evaluate the impact of Creative Partnerships projects across four East London schools. *Pathways to value* through creative projects were explored in accordance with The Department for Culture, Media and Sport's (DCMS) Policy Delivery Agreement framework.

A final report analysing both qualitative, and multimedia, fieldwork conducted in each school was delivered in October of 2006. Impacts of the Creative Partnerships programme with respect to the DCMS framework have been discussed with additional insights on the implications of these creative projects on teaching, learning, and whole school development.

Findings demonstrated that the Creative Partnerships programme made a positive impact on all key participants within the schools. The creative practitioners, teachers, and young people involved benefited greatly from working together in innovative and creative ways.

In the final report on the 2006 pilot programme, we formulated preliminary versions of the two theoretical models which underpin this report. The Triangular Role Model and The Progressive Maturity Model offered the first indications as to how schools may be evolving through creative programmes as they are implemented and how teachers, students, and creative practitioners flow through three interchanging roles as they move within the creative project (s) they experience. The full report is located at

<http://www.creative-partnerships.com/content/gdocs/pathwaystovalue.pdf>

#### ***Pathways to Value, Regional Research Programme 2007***

Drawing upon the DCMS findings and LML theoretical models introduced in The Pathways to Value 2006 evaluation report, we have extended our research area to include London East-South, North, and West schools in the Pathways to Value Regional Research Programme 2007. The research aims to further investigate the pathways that evidence the value of having creative partnerships within schools and the value for creativity within teaching and learning.

*Pathways* refer to those unique processes that facilitate improvements and provide opportunities for sustaining ‘*creative partnerships*’ within schools. The Progressive Maturity Wave Model<sup>1</sup> and The Triangular Role Model have the potential to fully explain these processes. Therefore, the current research also aims to extend its understanding of the models and offer a theoretical grounding that will fully encapsulate 1) the dynamic interactions that emerge among teachers, students, and creative practitioners during Creative Partnerships projects, and 2) the intricate phases schools progress through as they attempt to tailor ‘*effective practice*’ within their schools.

All participating schools had in mind to various degrees, their own framework for effective practice while planning and implementing the aims and objectives of their creative projects. By following schools from initial planning to implementation, the LML could additionally ascertain the context of each school according to a Framework of Effective Practice that has been developed by the LML in conjunction with Creative Partnerships London East and South. The way a schools develops effective practice is unique according to that school’s improvement plans, needs, and project history. Therefore, exploring schools within this framework enables us to understand the degree to which schools are enriched through their involvement in The Creative Partnerships Programme.

---

<sup>1</sup> In light of our further research, Progressive Maturity Wave Model replaced Progressive Maturity Model

## 4. Research Methodology

The use of multimedia provided a way of showing and telling what is happening in the schools. It also enables learners, teachers and creative practitioners to have their own voice in the process as well as an opportunity to be seen and heard. Key methods towards documenting and presenting the process of Creative Partnerships projects within participating schools were as follows:

### 4.1. Fieldwork

Between January and July of 2007, our research team followed projects from planning and implementation to delivery and reflection. We addressed and employed both written and audiovisual composition and communication as part of its qualitative approach to researching Pathways to Value. Visual and audiovisual (i.e. text, videos, still images) fieldwork was collected alongside more traditional qualitative fieldwork (i.e. observations, interviews):

- Class activities were video recorded capturing the creative work of teacher's, students and creative practitioners
- Reflective video testimonies on the projects and their achievements were obtained from participants
- Visual and audiovisual material produced by schools, creative practitioners, and researchers was collected for illustrating outcomes

These materials were used to produce four video case studies, each showing how creative educational processes worked within a particular school's Creative Partnerships project in a particular school (see section 4.3, below).

FIELD VISITS per SCHOOL January 2007 – July 2007	
JUBILEE PRIMARY SCHOOL	11
KIDBROOKE SECONDARY SCHOOL	14
KEYS MEADOW PRIMARY SCHOOL	12
ST MATTHEWS PRIMARY SCHOOL	12
HORSENDEN PRIMARY SCHOOL	6

Between July 2007 and September 2007, two additional meetings with Kidbrooke and one additional meeting with Jubilee took place at the LML to discuss the production of their films.



## **4.2. Collaborative Workshops**

Three workshops were designed and developed by the LML at key stages of the research programme in order to involve all key stakeholders in the research process. Valuable insights were gained through these workshops, since participants had the opportunity to freely share ideas, thoughts, and concerns regarding their projects, the research process, and video case studies.

At the first workshop, participants for the five schools in the Pathways to Value research programme had the opportunity to discuss and compare their aims, ideas, concerns and planning for their Spring term 2007 Creative Partnerships projects and explore the Pathways to Value research approach to evaluation. Teachers and Creative Partnerships coordinators from the schools worked together with Regional Creative Partnerships team members, Creative Partners and the LSE Pathways to Value project research team.

At the second workshop, participants explored their school projects using model building and story development activities, in order to map the progress of their projects and create initial storyboards for their potential video case studies.

At the third workshop, the Pathways to Value research team shared with the participants the video case studies that they produced to reflect the journey of the Creative partnerships project, mounted in each of the five schools, during the period of the research programme.

The table on the next page gives the details of the participants and activities involved in each of the three collaborative workshops. For details (in text, pictures and video) of to how these workshops were actually delivered, and the creative processes involved please visit:

<http://www.psych.lse.ac.uk/~patrick/CreativePartnershipsLondon/index.html>

COLLABORATIVE WORKSHOPS		
DATE	PARTICIPANTS	ACTIVITIES
<p><b>DEC 4<sup>th</sup></b> Venue: Arts Council Pear Tree Court</p>	<p>LML Research Team CP Directors <i>East/South, North, West</i> CP Senior Programme Manager <i>East/South</i> CP Programme Managers <i>East/South, North, West</i> Creative Practitioners <i>Jubilee, St Matthews, Keys Meadow</i> CP Coordinators <i>Jubilee, St Matthews, Kidbrooke</i> Head-teachers <i>Keys Meadow</i></p>	<ul style="list-style-type: none"> <li>▪ Introducing the LML Research Team</li> <li>▪ Schools create Flipcharts describing their CP Projects</li> <li>▪ Sharing flipcharts</li> <li>▪ LML Presentation: Evaluation process and the MetaOpticon</li> <li>▪ Group Discussions: Ways of working and other concerns</li> </ul>
<p><b>FEB 5<sup>th</sup></b> Venue: LSE, Institute of Social Psychology</p>	<p>LML Research Team CP Directors <i>North and West</i> CP Senior Programme Manager <i>East/South</i> CP Programme Managers <i>East/South</i> Creative Practitioners <i>Jubilee, St Matthews, Keys Meadow</i> CP Coordinators <i>Jubilee, St Matthews, Horsenden</i> Teachers <i>Keys Meadow, Kidbrooke</i></p>	<ul style="list-style-type: none"> <li>▪ Reflections on Dec 4<sup>th</sup> workshop and update</li> <li>▪ Terms of Art: Defining Pathways to Value</li> <li>▪ Models: Building and Sharing CP projects</li> <li>▪ Storyboards: Exploring project stories (in groups)</li> <li>▪ Sharing Storyboards</li> <li>▪ linking stories to each school's case study</li> </ul>
<p><b>OCT 8<sup>th</sup></b> Venue: BOX Collaborative Learning environment at the LSE</p>	<p>LML Research Team CP Directors <i>East/South and North</i> CP Senior Programme Manager <i>East/South</i> CP Programme Managers <i>East/South</i> Creative Practitioners <i>Jubilee, St Matthews, Keys Meadow, Horsenden</i> CP Coordinators <i>Jubilee, Kidbrooke, St Matthews, Keys Meadow</i> Head-teachers <i>Keys Meadow, Stormont House</i> Teachers <i>Kidbrooke</i></p>	<ul style="list-style-type: none"> <li>▪ LML Presentation: Key Research Models <i>The Progressive Maturity Model</i> <i>The Triangular Role Model</i> Linking Models with the case of Stormont House School</li> <li>▪ Participants discuss The Progressive Maturity Model in relation to schools</li> <li>▪ Film Screenings: 'Pathways to Value' for each CP school</li> </ul>

### **4.3. Video Case Studies**

The process of constructing the story for the case study in each school started at the second Collaborative workshop (section 4.2, above) where the participants from each school constructed a story together that could characterise the Creative Partnerships project in their school. The participants from each school represented their story on a storyboard, which they then presented to all the participants in the workshop (i.e., key personnel for the other schools, and for the CP London region, and our research team). The ensuing discussions centred on how these storyboards could provide the impetus for case study development within the schools.

Subsequent to the workshop our research team worked closely with key personnel in each school to develop the case study, integrating video material gained through the fieldwork described in section 4.1, above. The ultimate aim for each study was to gather sufficiently rich and focused video material while developing, on an emergent basis, the storyline through which it could be presented, and the evidence and video testimonies through which it could be qualified, to permit the production of a short video (on DVD) which could be distributed to a range of external audiences. The aim for each distribution video was to highlight the creative journey of each school and their reflections on taking an innovative approach to teaching and learning. In four of the five schools, we were able to meet this aim:

**Jubilee Primary School**, Hackney explored Creative Spaces (specially designed small, discrete areas in each classroom). Staff and students across the school initiated, within these creative spaces, innovative ways of accessing topics through literacy, independent learning strategies, improvisation, and other cross-curricular learning techniques. A 16-minute video case study, “Creative Spaces”, was produced successfully.

**Kidbrooke Secondary School**, Greenwich explored the theme of identity, using media technology across the curriculum. Students and teachers used photography, sound recording and animation to create audio-visual poetry, virtual rooms, and rotoscoping images. A 12-minute video case study, “The Catalyst”, was produced successfully.

**St Matthew's Primary School**, Enfield created a sense of history and community, among students and the whole school, through student storytelling enhanced by drama techniques. Students developed and shared experiences through puppet shows, short stories, family trees and class field trips. A 7-minute video case study, “What’s your Story”, was produced successfully.

**Keys Meadow Primary School**, Enfield brought their school motto "You can do it, you can fly" to life through the story *The Seagull and the Cat Who Taught Her to Fly*; Year-5 students re-enacted the story through a full-scale aerial dance and drama performance at the end of the spring term, whilst Year-4 students acted as journalists: recording the process so that the whole school could witness the developments leading towards the performance and see the school motto unfold. A 27-minute video case study "Creative Spaces" was produced successfully. The relatively long running time for this video case study reflects the outranking richness and quality of the audiovisual material generated by this project, together with the high intrinsic interest of the story it tells.

The creative partnerships project in the fifth school (Horsenden) did not advance sufficiently far or achieve a sufficient degree of integration during the period of our fieldwork, to permit the development of a story, or provide sufficient audio-visual material for us to be to produce a meaningful video case study for this school

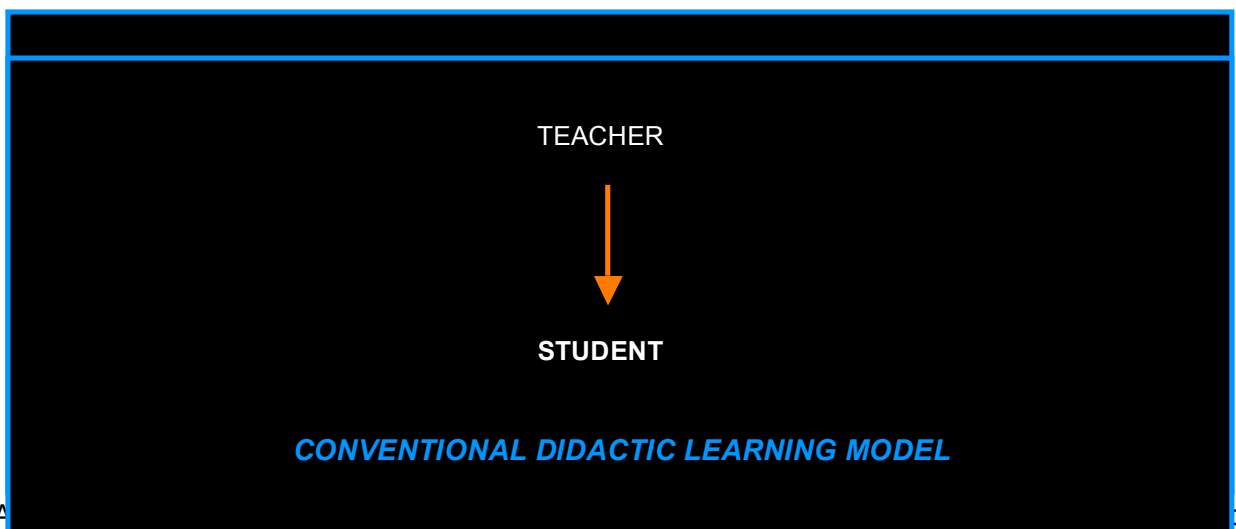


## 5. Key Models informing Pathways to Value Research and Analysis

The two key models informing our research and analysis in the current programme are the Triangular Role Model and the Progressive Maturity Wave Model. These are described below. The two models were initially formulated in our final report on our Pathways to Value Pilot Programme (2006) as a retrospective way of making sense of important emergent phenomena we had noticed while researching within the framework of the DCMS Creative Partnerships Policy Delivery Agreement (PDA). However the concerns of these models extended beyond that framework in addressing more deeply what is “special” about Creative Partnerships, and how to understand the factors which determine sustainability of Creative Partnerships achievements in individual schools. In the current Pathways to Value Regional Research Programme, these two models occupy a central position informing our empirical research and analysis. We have also refined their structure and modes of application, and systemised the findings based on their application in the specific contexts of each of the five participating schools. These specific contexts are also evaluated within **Pathways to Value Framework for Effective Practice**, which we developed, jointly with Creative Partnerships London East and South, for explicit research use in the current programme.

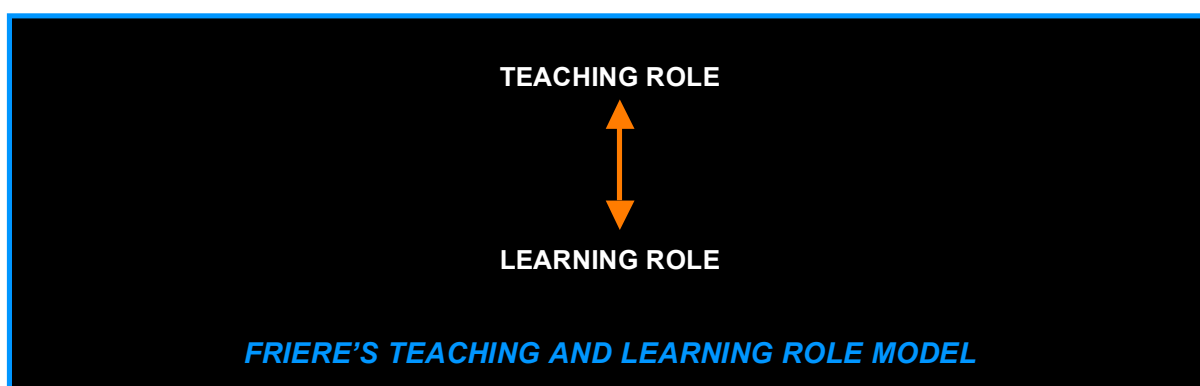
### 5.1. The Triangular Role Model

The Creative Partnerships programme has engendered some unique ways of teaching and learning, in a way that really marks out Creative Partnerships as *special* at the operational level within each school. Traditionally, in schools the prevalent teaching method has been the didactic method, which, involves a unidirectional model involving teaching and learning roles, with the class teacher taking the teaching role and the students in the class taking the learning role.



Freire<sup>2</sup>, distinguishes between teaching and learning roles and the positioning of participants as “teachers “ and “students”. In Freire’s model, both teachers and students can work together to produce knowledge, as opposed to what he called the “banking” concept of education, in which “the teacher makes deposits into passive students”.

Within the teaching and learning role model, students are principally engaged in the learning role, but can also, in some circumstances take on a teaching role, as when the teacher assigns a “bright student” to a group of “students who need to catch up” and asks him or her to help them do so. Teachers can also take on learning roles, as, for example when they explicitly reflect and gain insight on innovative project based processes that have emerged, going beyond the initial teaching brief.

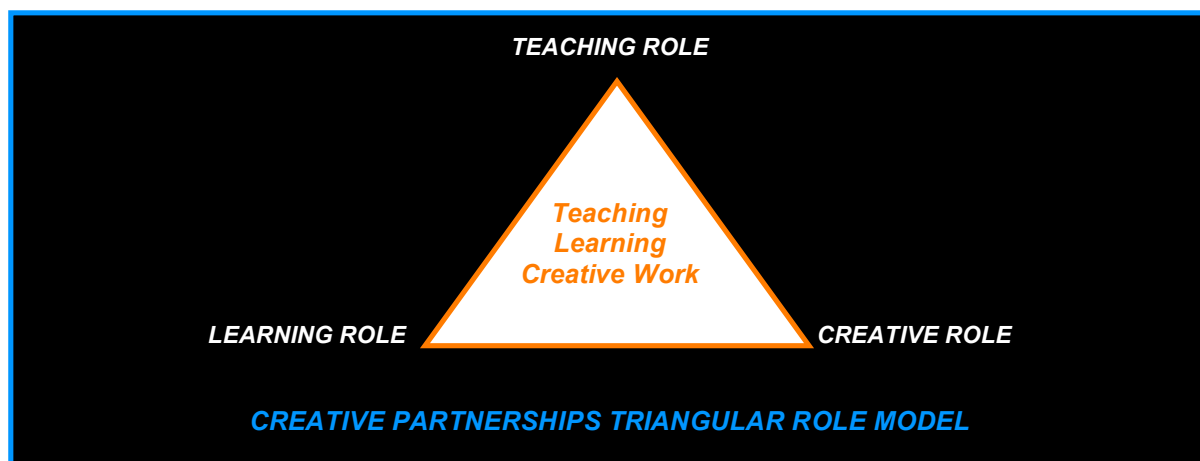


The Creative Partnerships Programme has, de facto, introduced a new model for teaching into the classroom, which involves three interchangeable *roles* (teaching, learning, creative work) among the teacher, the creative practitioner and the students.

The special quality of this model rests upon the interchangeable roles of the participants involved. Teachers have the opportunity to be learners, artistic practitioners can become teachers and students can assume a teaching and creative practitioners role within their projects. This sets up the conditions whereby all participations can share in constructing new knowledge through processes of dialogue and reflection around the triangle. Creative Partnerships can promote this model, since it provides the opportunity for artistic practitioners to work alongside teachers and students over a long period of time.

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<sup>2</sup> Paolo Freire, “Pedagogy of Freedom”, Rowman and Littlefield publishers, 1998.



Findings from our current Pathways to Value regional research programme have shed light into how these interchangeable roles can work in harmony, keeping in mind that it can be very complex since each role may be occupied by people whose professional work is founded within different constituencies. In section 8 (below), we describe in detail how this model worked at the operational level in each of the five schools we studied.

## **5.2. The Progressive Maturity Wave Model**

The DCMS framework which formed the basis for assessment of the Creative Partnerships projects studied in the Pathways to Value Pilot Programme essentially provides a framework for evaluating each school's Creative Partnerships programme at a particular point in time: the point at which the necessary fieldwork is done in the school and the relevant data is collected. The Creative Partnerships programmes in the four East London schools that we studied in 2006 were at different stages of maturity, and this was reflected in the nature of the quotations from the participants in each school's programme that informed and illustrated our analysis within the DCMS framework throughout the report.

However the DCMS framework, while comprehensive, was static: it did not provide for modelling differences in maturity between Creative Partnerships programmes. Its use as an evaluation instrument, within any particular school, actually only provided a base line, showing achievements and problems at this time. It did not provide the kind of information we needed to assess the future sustainability (and development) of these achievements within the school. It also could not directly indicate desirable improvements in a schools strategy informing its future creative partnerships activities, in order to increase their sustainability.

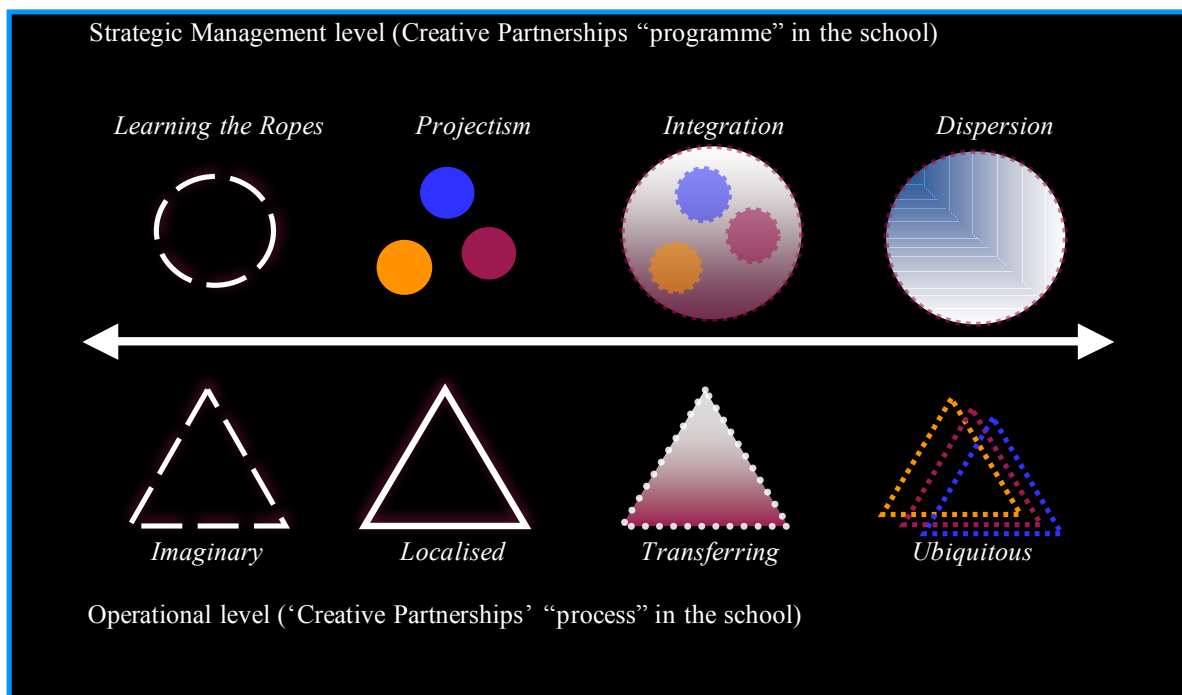
We consider that sustainability is an important issue to address and analyse on an empirical basis. This involves gaining an understanding of the nature of the degree of maturity which the Creative Partnerships programme (and its generalisation into creative education) has reached within any particular school, and how this can best be understood as the basis for further improvements at a strategic level within the school in planning, developing and implementing a continuation into the future of the school's Creative Partnerships programme, and creative education in general within the school.

Such an investigation requires the construction of a dynamic evaluation model, addressing the progression towards maturity of the Creative Partnerships programme within any particular school, which moves in wave-like motion on a scale of progression involving four phases aligned on a double continuum: expressed at both the strategic management level, and the operational level, for the Creative Partnerships process: the latter being informed by specific application of the triangular role model.

In our current research we make an in depth exploration of this model in proposing a Creative Partnerships Programme **Progressive Maturity Wave Model**. All schools, encountering Creative Partnerships for the first time, enter at the first phase on the progressive maturity continuum ("Learning the ropes"). As a particular school's involvement and experience with its Creative Partnership programmes develops, usually over several years, the focus of the programmes generally moves and spreads out like a wave along the continuum.

Note that the particular creative activities within a school that are understood, organized and implemented, at any point in time, may range over several phases in the continuum. However, if a school focuses all of its Creative Partnership programme activities on a particular phase *on the* continuum (in effect, trying to "fix" the wave-like motion) it is likely to result in a lack of sustainability of the school's pattern of creative activities in the long run.

The following diagram summarizes the issues addressed at both the strategic management and the operational levels, of each of the four phases, incorporated in the progressive maturity wave model.



At the strategic management level, the initial phase, **Learning the Ropes**, starts when a school initially gains the possibility to initiate a Creative Partnership programme (involving a contract with the local Creative Partnerships organization, reinforced by Arts Council England requirements), the following questions (and many more like them) are all open:

- *Exactly how will the schools' Creative Partnerships programme be initiated, planned and implemented (at least for the current academic year)?*
- *What will it focus on?*
- *How will it be organised?*
- *What changes will have to be made in the way lessons are scheduled and conducted?*
- *How will the creative practitioners work within the school?*
- *What outputs and achievements need to be demonstrated, and to whom, by when?*

Within this initial phase, gaining maturity focuses on learning the ropes: finding out if, and how, to use the "permission we have been given to engage with creativity", "try to find out where we want to go, in practice and where we can start". Within this phase, all the stakeholders in the emerging Creative Partnerships programme in the school become familiar with new ideas and begin to conceptualise the form and shape of potential projects. The issues addressed through



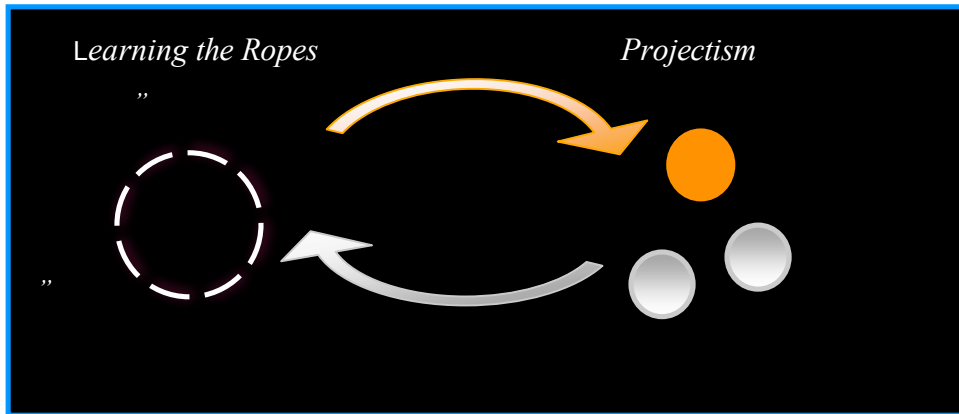
the Triangular Role Model are, at this phase, imaginary: participants in the operational planning process for Creative partnership projects in the school imagine how the teaching, learning and creative roles will be worked out within the project.

Within the **Projectism** phase, strategic management for the Creative Partnerships programme is implemented in the School through a set of specific projects. This involves successfully tackling issues of gaining and monitoring the project budget, project planning, management of activities on the project and its outputs; every project is separately set-up and managed. At the operational level the Creative Partnerships Triangular Role Model is primarily concerned with successful development of activities within the individual projects. This phase is usually characterised by a high intensity of innovation, but also heavily dependent on external funding (or provision of additional, special resources) in order to staff and run the projects, which are additional to the “core teaching activities” which already, and usually exhaustively draw on the school’s own resources.

Because of the expense of maintaining a Creative Partnerships programme in a school solely through doing projects, once sufficient understanding has been gained, within the focus of a particular project, on how to achieve the aspects Creative Partnerships that the project specifically addresses, it is desirable to progress the achievements and know-how gained within the project into the next phase **integration** activities. This progression should capitalise on insights gained on previous projects that have now served their purpose in the overall progression, rather than commission “more of the same” at the project phase. So, overall movement through this phase is wave-like: with new projects, coming on line to provide fresh insights informed by, and capitalising on the achievements (and problems discovered) of previous projects, which have now served their purpose in the overall progression. In this sense, phase 2 activities are characterised by experimentation and are essentially transitional. However, successful progression of the results and achievements of any phase 2 project depends, crucially upon being able to “set the [particular] Creative Partnerships project in a reflective frame”.

In the absence of this achievement, the wave-like process will cycle between the **projectism** and **learning the ropes** phases, but not progress, as more and more projects are initiated, each consuming additional resources. This often has the consequence that old projects are abandoned as new ones are started, without the achievements and understanding gained in the old project being integrated more widely within the school’s mainstream educational activities. Trapped in this cycle, the Creative Partnerships programme in the school will continue to be implemented solely in terms of a growing series of separate projects (most likely with local

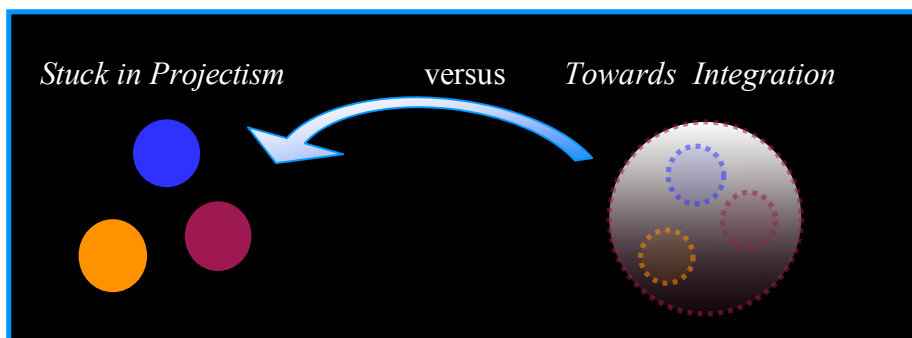
success) so long as additional external funds can be found to do these projects. Hence we call this phase – in itself- ‘projectism’.



The **Integration** phase is evident when stakeholders involved in the Creative Partnerships programme in the school begin to assimilate the concepts previously developed and tested through their Creative Partnerships projects into their strategic management activities and practice in the school’s “core” curriculum.

Effective integration should allow the resources available within the school to support core activities incorporating Creative Partnerships elements in a more cost-effective way, improving the prospects for their sustainability, particularly as their expansion across the curriculum is no longer necessarily dependent on the availability of ever-expanding external funding and resources. At the operational level, the concerns of the triangular role model are no longer localised within projects but can be used to examine the mode and effectiveness of the processes that are implemented to transfer what has been learnt through the individual projects into teaching and learning activities throughout the school.

However if the effective operation of the Triangular Role Model remains localised in projects, rather than used to bolster the transferring of what has been learned through projects into a wider range of activities within the school, then attempts at integration may falter, resulting in a slipping back into Projectism.



The fourth phase is ***Dispersion***. Within this phase a wide range of concepts and activities have now been integrated at the strategic management level across the core curriculum and begin to dissolve as specially characterised (“Creative Partnerships branded”) activities, because they have become so fully integrated into the school’s core practices and activities that they are no longer distinctive. They just become essential features as to how these activities are done. At the operational level, the creative teaching and learning processes addressed by the triangular role model are ubiquitous and fluid rather than localised or particularised. This is an admirable achievement from the “Creative Partnerships” perspective, but it can pose the problem, for the school, that such total success has in effect killed the idea that implementing the key concepts of Creative partnerships is something “special”. Thus it risks the attendant failure to continue to attract the kinds of external funding and recognition of the school as “something special” in this respect.

A retrospective analysis of the activities of the schools that we studied in the pilot project, focusing on the progressive maturity wave model, revealed that those that had successfully conducted activities within the ***integration*** phase did not consider that they should focus primarily on progression to the ***dispersion*** phase. Rather, they preferred that the range of creative activities in the school should continue, on a rolling basis, to cycle like a wave around the ***projectism*** and ***integration*** phases.

Innovative ideas for new projects continued to be freshly implemented in order to deepen the understanding of what could be gained through Creative Partnerships within the school, or explore a new creative realm. These schools continued to find ways to learn lessons from successful projects about ways of integrating creative activities in the core curriculum, as the parts of the core curriculum, which had previously benefited for integration of creative activities were no longer considered so remarkable, just normal practice within the school.

In section 8 (below) we give a detailed account of the application of the progressive maturity wave model in each of the five schools participating in the present research, following its operation through, in real time throughout the whole period of our fieldwork in the school.

## 6. Overview of each of the five participating schools

### 6.1. Jubilee Primary School – “Creative Spaces”

CP LONDON EAST & SOUTH

#### School Overview

Jubilee is a large mixed primary school situated in Hackney. It has a diverse population of about 430 students, ranging from 3-11 years old. The majority of the students speak English as an additional language, and thirty-one different languages are spoken in the school. There is a higher than average number of students who have special education needs, and the school has a visually impaired unit. Just over half the students are entitled to free school meals<sup>3</sup>.

According to its most recent Ofsted report, Jubilee is described as an “outstanding school” where students are involved in their learning and teachers use “exciting approaches to creative and practical learning”.

Jubilee is a very vibrant and welcoming school. The senior management and the staff are committed in developing creative approaches to teaching and learning across the school. The school has been part of Creative Partnerships London East/South since 2002, and has implemented a number of projects. Some of their past projects included: “The World Was All Before Them”, an opera involving the whole school based on the journeys of the students’ families, from their home-countries to Hackney; and “You Are Here”, a mapping project that spread across the curriculum.

#### Project Overview

. During the school year 2006/7, Jubilee explored *Creative Spaces* (specially designed small, discrete areas in the classroom), which staff and students used in innovative ways to access topics through literacy, independent learning strategies, improvisation, and other cross-curricular learning techniques. This project aimed at exploring the impact of creativity on students’ learning: for instance, improved opportunities for developing affective responses to topics, engaging and supporting student enquiries and encouraging research, extending visual representations and through these practices create models of good practice.

As a way of promoting all these aims, creative practitioner Sophia Lovell Smith, a freelance theatre designer, worked with the school to design “Creative Spaces” as durable wooden

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<sup>3</sup> The information in this section has been taken from the school’s latest Ofsted Report, 23/11/07

structures that would be placed in each classroom. Each structure has an individualised design and allows for privacy, since students use it concurrently with the rest of the classroom activities. Various materials and objects can be added to transform the space according to the topic being explored (e.g. an estate agency, a Victorian boat, a construction site)

The project had two main aspects:

*The design sessions*

The creative practitioner led 8 design sessions with a total of 30 students across year groups. Students had the opportunity to acquire model-making skills and enrich their vocabulary by learning 'design terminology' in groups of 2-3.

*The designing and use of the structures*

The finalised designs of the structures were made according to the teachers and students' suggestions in combination with the skills of the creative practitioner. Regular meetings were held with the members of staff in order to exchange ideas about the designs.

The creative practitioner, together with a carpenter, built the structures during the Easter break. The new structures were placed in each classroom by the Summer Term and students had the opportunity to use them.

Each class has the freedom to modify and transform their *Creative Space* within to the general theme that the school sets every half term. Students (in groups of 2-3) have started using the space to access topic learning in a creative way, during curriculum time, whilst other classroom activities are taking place.

## **6.2. Kidbrooke Secondary School – “The Catalyst”**

CP LONDON EAST & SOUTH

*School Overview*

Kidbrooke is a mixed comprehensive community school in Greenwich. It is a large school with approximately 1370 students, between 11-19 years old. The school is very diverse and about 35% of the students speak English as an additional language. A large proportion of the students are refugees or asylum seekers. Mobility is high in the school with many students joining the school later than the usual time<sup>4</sup>.

Since September 2005, the school has gained single Specialist Arts College status, specialising in Media, Drama and Art. Furthermore, the school has been part of Creative

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<sup>4</sup> The information in this section has been taken from the school's latest Ofsted Report, 15/10/04



Partnerships London East/South since 2002 and has implemented a number of projects including The London Sinfonetta, the Endymion Art & Music and the Slade Art Project.

### Project Overview

During the school year 2006/7, *The Catalyst Project* involved about 150 Kidbrooke students who worked with artists Will Hanke and James Holcombe, commissioned by Independent Photography. They explored the theme of identity by creatively using media technologies across the curriculum. Students and teachers from Art, English, Music Technology, and the EAL Department used media technologies such as photography, sound recording, animation and web-authoring software to produce a outputs including, poetry, animation, virtual rooms, digital collages and rotoscoping images. The aim of *the Catalyst project* was to enrich the curriculum through the collaboration of staff members across departments and the collaboration between the staff and the creative practitioners. Also, the Catalyst Project was used to launch “Room 301”, a new Information and Communications Technology suite established at Kidbrooke.

At the conclusion of the project, The Catalyst was celebrated in a Private View, where guests had the opportunity to view the final outputs and explore a specially designed website that the artists had created: <http://www.kidbrooke.greenwich.sch.uk>

## **6.3. Keys Meadow Primary School – “Lift Off and Soar”**

CP LONDON NORTH

### School Overview

Keys Meadow Primary School is a four-year-old school situated in Enfield, Greater London. Many pupils have experienced at least one change of school. Owing to the school’s rapid growth, a significant number of pupils and staff are inducted each year. Keys Meadow is keen on bringing all pupils up to an acceptable level of academic performance by striving to create a good climate for learning, involving parents, and constantly looking for ways to meet the needs pupils through the curriculum<sup>5</sup>.

Since the school was opened it has aimed to ensure that everyone places the school motto- “*you can do it, you can fly*”- at the heart of their work and lives. The school’s recent involvement with Creative Partnerships aims to find new ways of communicating the message of the motto to staff and students. By deepening the awareness of the school motto among the school, Keys Meadow hopes to not only open people up to more growth and development, but also establish a working model of teaching and learning practices for future replication.

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<sup>5</sup> The information in this section has been taken from the school’s latest Ofsted Report, 14/11/06

### Project Overview

In January of 2007, Keys Meadow Primary School of Enfield partnered with Scarabeus Theatre in an effort to bring the school motto to life through the story *The Seagull and the Cat Who Taught Her to Fly*. Performance artists, Daniela Essart and Soren Nielson worked with Year 5 to re-enact the story through a final performance at the end of the spring term. Students not only experienced a sense of 'flying' by being suspended in the air by rigs and harnesses in the main hall, but also learned how to communicate metaphors from the story to the whole school. In preparation for their performance, Year 5 participated in yoga lessons, acrobatics and choreography exercises, and theatrical games. As part of their class lessons, subjects such as Maths, ICT, Literacy, and Science were linked to the story.

Extending beyond the performance, Year 4 acted as 'reporters', where they tracked the progress of Year 5 by observing all the creative activities that were leading up to the performance. They published storyboards around the school for students, staff, and parents to follow the journey of Year 5 throughout the project. As part of their Literacy work, students explored 'reporting' through photojournalism, writing, sketching, and voice recording.

Teaching staff participated in 'flying', yoga, and theatrical games before the students became involved in the project. They also had opportunities to witness sessions, to help in the devising of music and choreography, and to build sets and props for the performance. The final production was held around the school, where both actors and audience moved together in space and time as the story unfolded towards a central message – that *'only those who dare to dream can truly fly'*.

## **6.4. St Matthew's Primary School – "What's your Story"**

CP LONDON NORTH

### School Overview

St Matthew's CE Primary is a small and popular church school in Enfield, London. The majority of pupils are from minority ethnic groups. About a quarter of pupils have a first language other than English. The school is aiming to improve the pupils' academic achievement and the quality of teaching. There is a clear vision for making the school a centre for creative excellence where pupils are inspired to achieve their potential<sup>6</sup>.

Through projects and partnerships with Creative Partnerships, St Matthew's strives to develop pupils' thinking and writing skills in new ways. Around the school, displays of pupils' work

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<sup>6</sup> The information in this section has been taken from the school's latest Ofsted Report, 21/06/06

including some striking artwork, demonstrate how much they have benefited from the innovative changes. The pupils' positive attitudes, their good behaviour and love for learning are strengths of the school.

### Project Overview

In January 2006, the school partnered with actor Robert Stephenson from Unclassified Arts to work with students on a project called *What's Your Story*. The aim of the project was to use drama techniques to build on the theme of storytelling, enable students to create their own stories, and create a sense of history and community among students and the whole school. The school also hoped to explore the impacts of this new engagement on literacy and learning.

Individual stories were explored through activities such as *My Memorable Time, My Favourite Place, and My Family Tree*. Group stories were explored through *Puppet Shows, Script Writing, and The Three Little Pigs and A Trip to The River*.

Narratives, Characters, and Settings were created to support storytelling using Design and Technology techniques that ranged from making *puppets, TV boxes, spoon characters, comics, and frieze posters* to capturing memories using digital cameras and *ICT*.

A final Showcase of students' work was held in March to help deepen a sense of history on an individual, school, and community level. Staff, parents, creative practitioners, CP representatives, and the mayor of Enfield attended.

## **6.5. Horsenden Primary School – “Face to Face”**

CP LONDON WEST

### School Overview

Horsenden Primary school is a mixed large primary school situated in Ealing. It has approximately 800 students, between 3-11 years old. The school has a higher proportion of students from minority ethnic backgrounds, who do not have English as their first language compared to the majority of schools<sup>7</sup>.

The school has recently joined Creative Partnerships London West and started to explore the possibilities of creative ways of teaching and learning. *Face to Face* is their first Creative Partnerships Project. The school had some limited exposure to CP through their involvement in the “Dream School Project”, in which a total of 40 schools participated and Horsenden was represented with 10 students from the school council.

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<sup>7</sup> The information in this section has been taken from the school's latest Ofsted Report, 27/11/06

*Project Overview*

The *Face to Face* project was implemented during the school year 2006/7. Freelance photographers, Eileen Perrier and Claire Haddon, worked with all the Year 5 students to produce a final visual piece that was placed in the school's entrance.

Creative practitioners ran a number of sessions with different groups of students. During the session students had the opportunity to experience the various ways in which photography works; they took group photographs of their fellow students, took portraits of staff members, exposed photographs in a specially designed dark room, and made film-less photographs.

*Face to Face* aimed at producing a large visual product to be placed at the school's entrance, as a way of giving students ownership of their new school building, providing them with an opportunity to work with positive role models from the wider community.

The final piece includes layered photographic portraits of staff members and students, that participating students created during the project.

## 7. Pathways to Value Framework for Effective Practice

All five participating schools, to a certain degree, had in mind their own “framework for effective practice” while planning and implementing the aims and objectives of their creative projects. By following schools from initial planning to implementation, we could reference each school according to the thirteen criteria comprising the Pathways to value Framework for Effective Practice described below. The way a school develops effective practice is unique. It accords with each school’s improvement plans, needs, and project histories. Assessing the schools’ Creative Partnerships activities within this framework enabled us to understand the degree to which the schools were opening up to the potential enrichment of The Creative Partnerships Programme.

**FRAMEWORK FOR EFFECTIVE PRACTICE:  
AN EVIDENCE-BASED ASSESSMENT FOR EACH SCHOOL**

1. Work to a school’s needs agenda
2. Identify and broker effective partnerships
3. Critically reflect and evaluate
4. Explore different ways of working and thinking
5. Participants develop capacity for original ideas, imagination, action
6. Teachers and creative practitioners achieve teaching aims
7. Develop cultural capacity within the school
8. Connect and sustain creative and cultural practitioners
9. Involve the wider community
10. Promote Sustainability
11. Learning ‘cultures’ emerge within local communities
12. Local communities foster multi-agency collaboration
13. Contribute towards regeneration

Each criterion indexes potential Pathways to Value:






Take for instance, criterion 8,

P

| Connect and sustain creative and cultural practitioners


This criterion indexes pathways whose processes facilitate improvements and provide opportunities for sustaining ‘*creative partnerships*’ within schools.

We employed an evidence-based approach to ascertain where the schools were in terms of the Framework for Effective Practice. Specifically, we assessed the evidence on how well each of the five schools operated through finding and using Pathways to Value associated with each criterion within the Framework, using five distinct markers to characterize the potential or actual use of each pathway in each case.

THE FIVE MARKERS APPLIED TO A PATHWAY TO VALUE	
	Not within Scope of the particular Project
	Pathway to Value Identified – Not On Track
	Pathway to Value Identified – On Track
	Pathway to Value Identified – On Voyage
	Pathway to Value – Fully Effective

One of the five markers identified above was assigned to each pathway in evidence, according to our observations and testimonies collected from the teachers, students and creative practitioners involved. In some cases, more than one marker can be used to indicate the extent to which a pathway is fully realized or not.

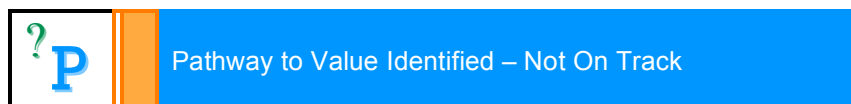
Each of the markers identifies the extent to which a Pathway to Value has been realized in relation to a specific criterion in the Framework for Effective Practice, as follows:

	Pathway to Value not within in Scope of the particular Project
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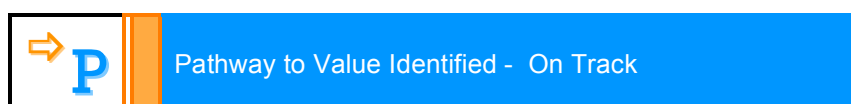
“Pathway to Value not within the scope for the particular project” refers to the point that a specific criterion from the Framework for Effective Practice has not been included as part of the planning and implementation stages of the project. For example, in some of the projects



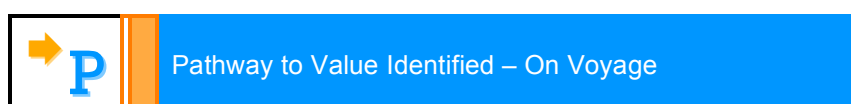
explored here, the criterion “involve the wider community” is not part of the project’s initial aims and objectives.



In this case, the Pathway to Value has been identified as important to the project, but during the planning or implementation phase the pathway goes off track, and thus there is no potential for the pathway to be fully realized at any stage of the project.



Here, the Pathway to Value has been identified as important to the project during the planning and implementation phase and remains on track throughout the project. Initial actions are taken towards fulfilling the Pathway to Value, but it is never fully realized due to a number of potential factors. In some cases, it might be due to the structure of the project, the nature of the partnership or time constraints.



Here, the Pathway to Value has been identified as important to the project during the planning and implementation phase and remains on track throughout the project. Significant actions are taken throughout the project towards fully realizing the pathway.



This Pathway to Value has been identified as important to the project during the planning and implementation phase and remains on track throughout the project. By the end of the project, the pathway has been fully realized and continues to be effective.

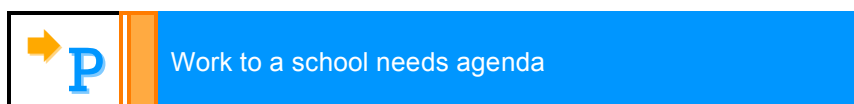
## **8. Evaluation of use of Pathways to Value in each school**

In this section we examine, for each of the five participating schools, the extent to which the school identified, and used effectively, Pathways to Value linked with the criteria in the Framework for Effective Practice. We explain in detail the operation of the Triangular Role Model within the current Creative Partnerships project that we studied within the school. Then, we look at the positioning of the school within in the Progressive Wave Maturity Model at both the strategic management and operational levels.

Through this process we will be able to show, in a dynamic way, which phases in the Progressive Maturity Wave Model best describe each school, how learning, creative, and teaching roles were interchanged among participants, and the contributions these partnerships may have had on a wider scale. Ultimately, this will lend insight into the strategic management and operational processes of creative projects and the implications on the sustainability of the Creative Partnerships programme.

## 8.1. Jubilee Primary School – “Creative Spaces”

During the school year 2006-2007 Jubilee Primary School explored *Creative Spaces* (specially designed small, discrete areas within a traditional classroom – providing an ‘alternative space’), which staff and students used in innovative ways (for instance, creating an estate agency, a Victorian boat, or a construction site) as a way of exploring topics using literacy skills, independent learning strategies, improvisation, model construction and other cross-curricular learning techniques. This project aimed at exploring the impact of these spaces, and resultant creative ways of working, on students’ learning: for instance, improved opportunities for developing affective responses to topics, engaging and supporting students enquiries and encouraging research, extending visual representations and through these practices create models of good practice.

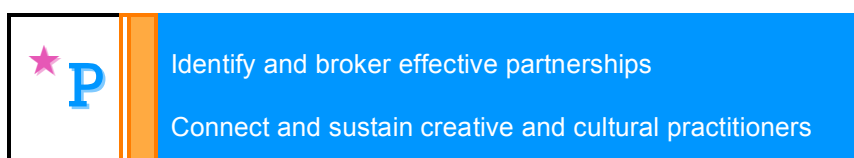


The project worked to the school’s needs agenda, since *Creative Spaces* strengthened Jubilee’s proclaimed teaching method, *Teaching for Understanding* (TFU). TFU aims to develop topic-based learning, where practical skills and theoretical objectives from a range of subjects are explored within one key topic. The development of *Creative Spaces* in each classroom provided opportunities for teachers and students to explore an overarching theme/topic in more creative ways.

As one teacher mentions,

*“I think people now see it as part of topic learning. It’s really essential you’ve got that there, that’s part of your topic. That’s part of how the children first come to terms with what their topic means.”*

Year 2 Teacher



In order to deliver the project, Jubilee Primary School worked with creative practitioner Sophia Lovell Smith, a theatre designer who was involved in a previous Creative Partnerships project, *You are Here*, at the school.

The following comments reflect the important creative partnership between the school and the creative practitioner:

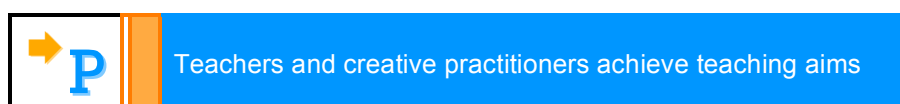
*“And this is my second project at Jubilee, and it’s just wonderful because it gives me the opportunity to work with the school and really get to know them. This project, Creative Spaces...just makes for a very different relationship and involvement, and it just continues and grows that pleasurable relationship I have with Jubilee, and I do think they are a very special school”*

Creative Practitioner

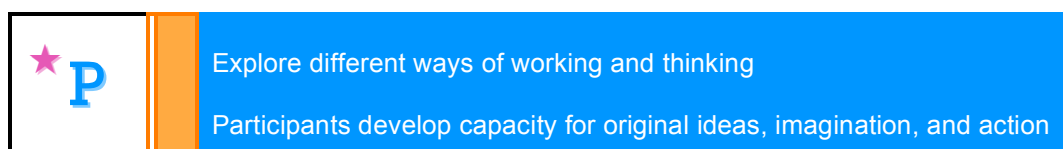
*“...Sophia we brought in, apart from the fact that she is amazing and she is what I consider to be a real creative partner...and I think it’s really important that a partnership goes on for a long period of time, otherwise, it’s a creative affair. And I think that a partnership should be something that you both benefit from and it goes on for a while. And Sophia has a real understanding of children, the way schools work, she is very adaptable, and schools have to change all the time. And we wanted to use her, it was taking really the best of everything that we’ve ever done with Creative Partnerships and to combine it in one project.”*

CP Coordinator

The creative practitioner has become part of the school community, and Jubilee plans to continue to work creatively with Sophia Lovell Smith in future.



The creative practitioner, teachers and students worked together in an effective partnership to achieve teaching aims, and design spaces that would reflect the creative ways of teaching and learning across the curriculum that Jubilee school promotes.



The effective partnership between the school and the creative practitioner allowed the exploration of different ways of working and thinking, and gave students the opportunity to enhance their learning in more creative ways.

For instance, the design sessions allowed students to work in small groups and apply model-making skills to produce their own unique model. Students had the opportunity to work in teams across year groups, and help each other apply their newly acquired skills, while the building and utilization of the *creative spaces* across the school opened up a whole new terrain of topic learning in the classroom.

*"...We've got really interesting ideas about what the Pods are. When we started doing them people were saying ok, it will be a room, and it will be a house, and there will be a cooker and a sink and now we've got a boat, we've had an African Hairdressing Salon, we've got the seaside, we've had Estate Agents, we've had all sorts of things..."*

CP Coordinator

Teachers explored ways of incorporating uses for the *creative spaces* during curriculum time. Each teacher employed the space in a different way; some teachers had a designated time every day for children to use the space, other teachers used it randomly every day, and others less frequently.

However, most teachers included writing tasks based on the theme of the space, which students then developed. For example, Year 6 students completed a diary describing their experiences of their journey on the "Victorian Boat".

Whilst teachers devised new ways of using the *creative spaces* across the curriculum, students were working in the *creative spaces* exploring alternative ways of working and thinking as well; ways that helped them develop into imaginative and independent learners who have the capacity to come up with original ideas and actions.

*"It's especially good if you're doing this work based on Victorians and you come in and you experience it with fun and stuff, and you come out and think 'oh I can really get on better right now because I've just been there and experienced it for myself'"*

Year 6 Student

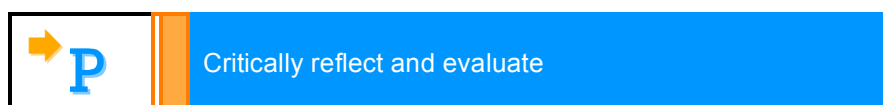
Students were involved in the decision making process of choosing a theme for their *space* according to the overarching topic of the school. For example, during the summer half-term the school topic was the Victorians, and Year 2 students decided to create a Victorian Film Studio where Famous Victorian People would be interviewed. Students had the freedom to decorate their *space* based on the chosen theme, and once in the space had complete independence to work with each other in any way they wanted. They could write, improvise dialogues, and come-up with ideas and storylines that they could then dramatise accordingly, without being evaluated or exposed. All these elements allowed students to have ownership of their learning process.

One of the teachers encapsulates all these elements during the interview:

*“...We had a class assembly where we discussed what we would like in our boat, and what sort of things we would like to do on our boat, and they had loads of ideas...so, we have things that aren't from the Victorians, that are modern and older, quite cave-man things in there too and all the different periods in between, but at this moment in time, the children are beginning to realize actually they didn't use these, or we didn't have those then, and as the project unfolds hopefully they may decide that they will actually take those things out and we'll put these things in. So, initially to start with they wanted anchors, lifejackets, pistols, guns, swords, daggers, a fishing net, everything...they were able to design their own things. Now, everything that's gone into our pod has been made by the children paper mash aid...So, they've had complete ownership.”*

Year 6 Teacher

The Jubilee film produced by our Research team shows the way students interact in the *creative spaces*, reflecting the different ways in which students work and think once they are given the opportunity to explore more creative methods of learning.



The Creative Spaces project involved two aspects: a) the model-making design sessions with a group of 30 children across the school, and b) the actual making of the Spaces that were placed during the summer term in each classroom, for the students to use.

Due to the intense nature of the project, there was not enough time to allow for a stronger link between the model-making design sessions and the actual making of the *spaces*. During the design sessions, students had the opportunity to make models and explore concepts such as floor plans, window shapes, 3-D structures and design their own models, but they did not have enough time to incorporate their designs into the construction process of the Spaces.

*“I would have liked longer with the kids, to gear them then around the pods, but it was a small budget...so it had to be intense and meet its own goal within itself...if it had been a bigger budget, longer, I would have brought them [model-making sessions] and the pods together.”*

Creative Practitioner

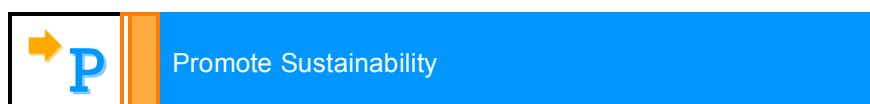


However, some of the students were able to make the links between the design sessions and the building of the spaces. As the creative practitioner mentions:

*“But the knock-on effect of being in the school, making the pods after I’ve done the teaching was that because I was out for endless days, in the outskirts of the building painting, I had fantastic moments with interactions with kids...Ruby, was one of the little ones from the class, came up with her mum and said she wanted to show her the work, and she had made the connection, definitely, between what we were doing here and what we’ve been making in small scale. So, there were gems, there were moments like that, which were lovely.”*

Furthermore, the CP Coordinator felt that it would have been beneficial to give students more time to freely explore the Creative Spaces:

*“Maybe, we needed to have build-in some days for children to just play, and to be somebody else...But I think the whole idea of becoming somebody else, so more days of being somebody different, would be a good thing. I would have liked to be more involved and less of an administrator, I suppose. Other than that, it has gone well.”*



*Creative Spaces* are now part of each classroom and teachers intend to sustain them and incorporate their use in lesson planning. The school has started thinking of ways to sustain the spaces in terms of design material and storage. Therefore, this project continues to grow beyond the actual timeframe of the Creative Partnerships project and funding.

The following comments reflect the evolving nature of the *Creative Spaces*:

*“The thing about this project, it’s on-going, it’s growing, these things are in the room, and can be removed...and be made into other structures, so many different interactions can go on. It’s still got a long journey to go and there isn’t an end in this one. I feel like it is achieving.”*

Creative Practitioner

*“I think the sky is the limit here! I think even this year, since the pods have gone up. We really had 2 solid terms to embrace it. We are on a learning curve anyway, but it was definitely an introduction to it and class teachers were a bit ‘oh, what’s happening’, this term it’s completely different, everybody’s 100% full on, know what they’re doing and there’re up on running and children are using them and it’s brilliant. I think the Pods will definitely continue...”*

Year 6 Teacher

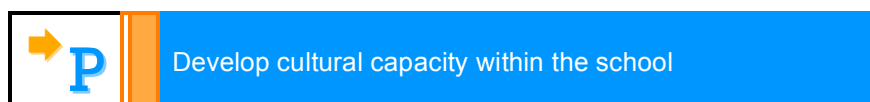
Furthermore, *Creative Spaces* is a significant attempt of Jubilee Primary School to integrate creative ways of teaching and learning across the curriculum, as a result of their journey with Creative Partnerships over the years.

*"I think over time from my experience, the understanding of creativity has built up over time...I think in a way that perhaps what we're doing now is more challenging than the first one...what we're doing with the Creative Pods is very much down to the teachers to organise for themselves, so, I think there's more freedom given and higher expectations of people really."*

Year 2 Teacher

As the CP Coordinator mentioned, the *Creative Spaces* project,

*"...was taking really the best of everything that we've ever done with CP and combining it in one project"*.



The Spaces are providing a new pathway for teachers and students to approach topic learning, and the capacity for each class to independently develop its own way of integrating the space during curriculum time.

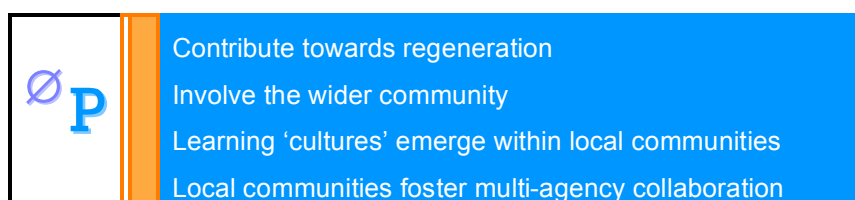
The specifically designed spaces have also altered the physical spatial experience of each classroom within the school. Furthermore, the particular design of each of the spaces allows for the creation of a much bigger creative space, for everyone to enjoy, when linked together in, for instance, the hall. As the CP Coordinator mentions,

*"Very cleverly the artist has designed the spaces so they can all be detached from the classroom they're in and be put together into one great big creative space and we can have that in the hall and get everyone in there being creative"*

All these elements are enhancing the creative ways in which Jubilee works:

*"I know that all the creative work that we do in our school, gives our children real meaning and depth to what they're learning. And it's not an add-on."*

CP Coordinator



These criteria were not within the scope of this project.

However, future projects at Jubilee Primary School, indicate the inclusion of these criteria as well. As the CP Coordinator mentions,

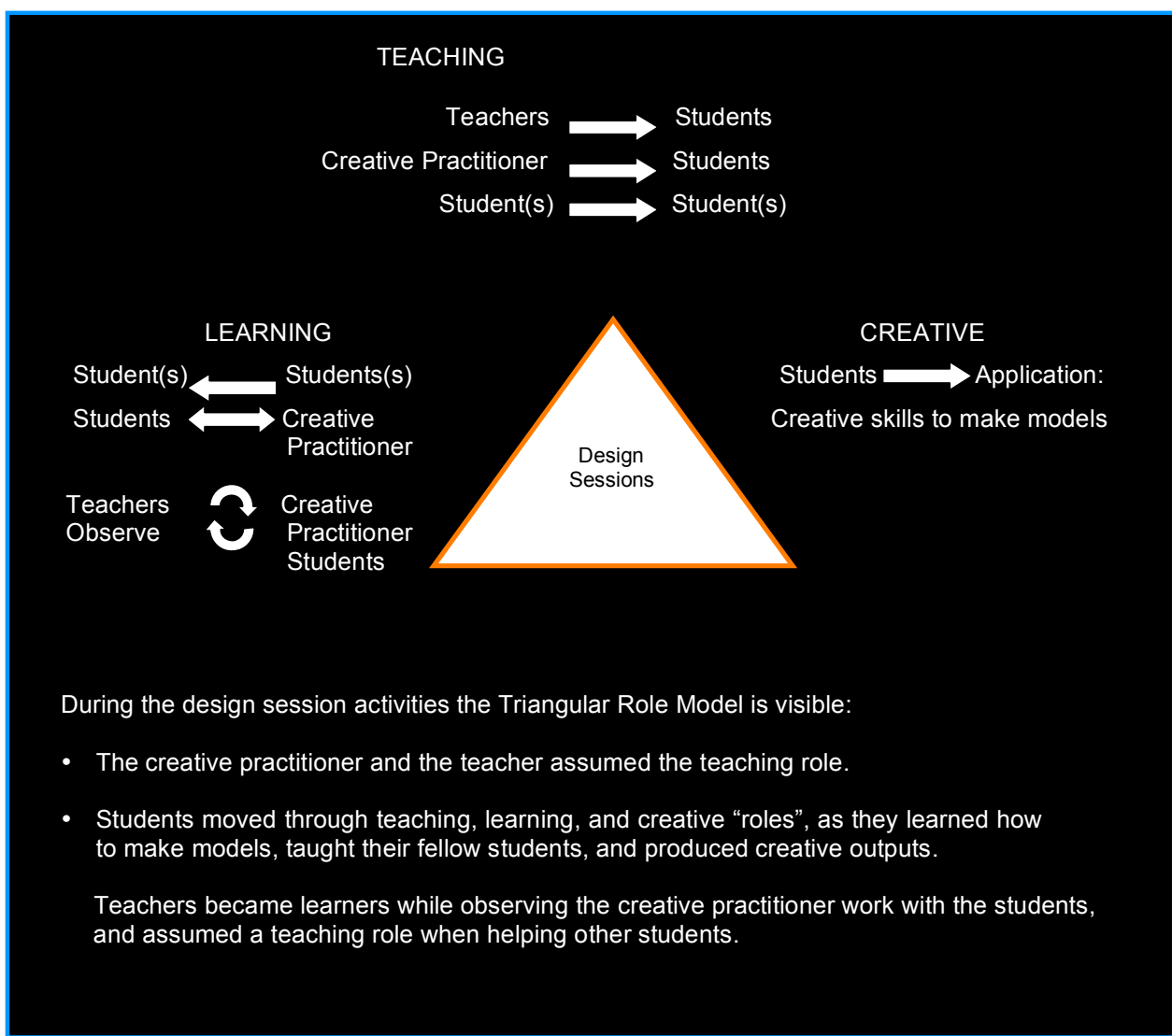
*“Hackney is a place that the rest of the world disses [disregards] and says what a shocking place it is, and it has a lot to offer. Not in Hackney, but London itself has a lot to offer. And we need to show the children what that is. So, hopefully what we are going to do is we are going to make links with these cultural settings and then make short films with the children about these places which we can then put on our website, places themselves can be put on the websites and we are going to stick to this for the next 5 years, up to the Olympics. So, the children that are now in Reception in 5 years time will have an incredible knowledge of London and become, I hope, will become sort of mini-ambassador tour guides for people coming to the Olympics, because it’s something to be proud of.”*

### 8.1.1 Jubilee Primary School: Applying the Key Models

## APPLYING THE TRIANGULAR ROLE MODEL

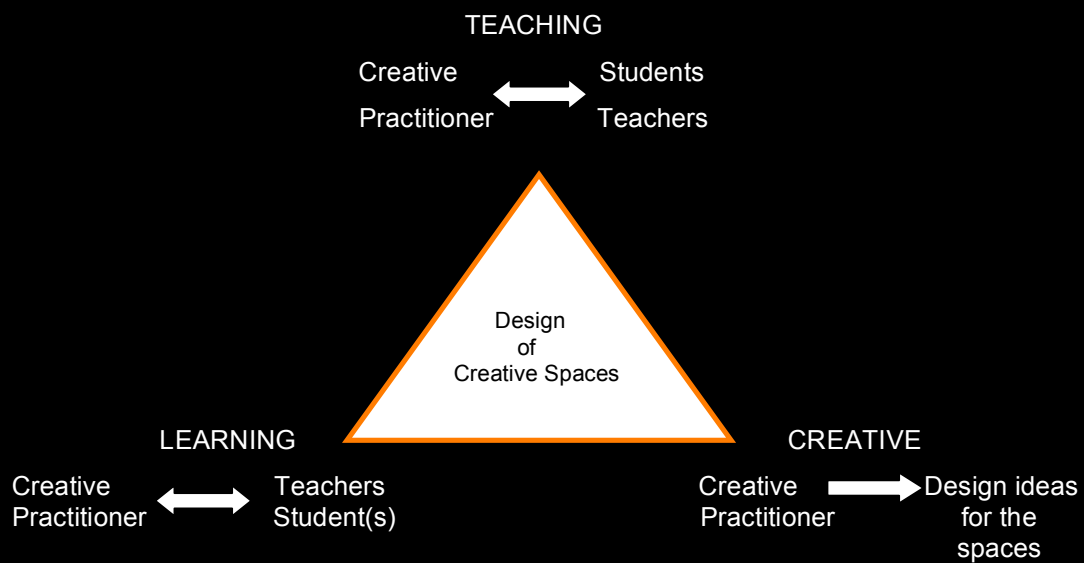
#### Design Sessions: Model-making

- During the design sessions the creative practitioner taught a group of students, model-making skills. The students then applied the skills producing their own unique model.
- Students worked in groups of 2-3 to produce their model, and in doing so helped each other in applying their creative skills.
- Teachers involved in the sessions were able to learn some new skills by observing the creative practitioner teach the students. In some cases, the teachers were able to make some links between the design sessions and the topics taught in the classroom.



With respect to designing the Creative Spaces:

- The creative practitioner considered all the ideas and suggestions from students and teachers to design the spaces, and built the structures with a carpenter.

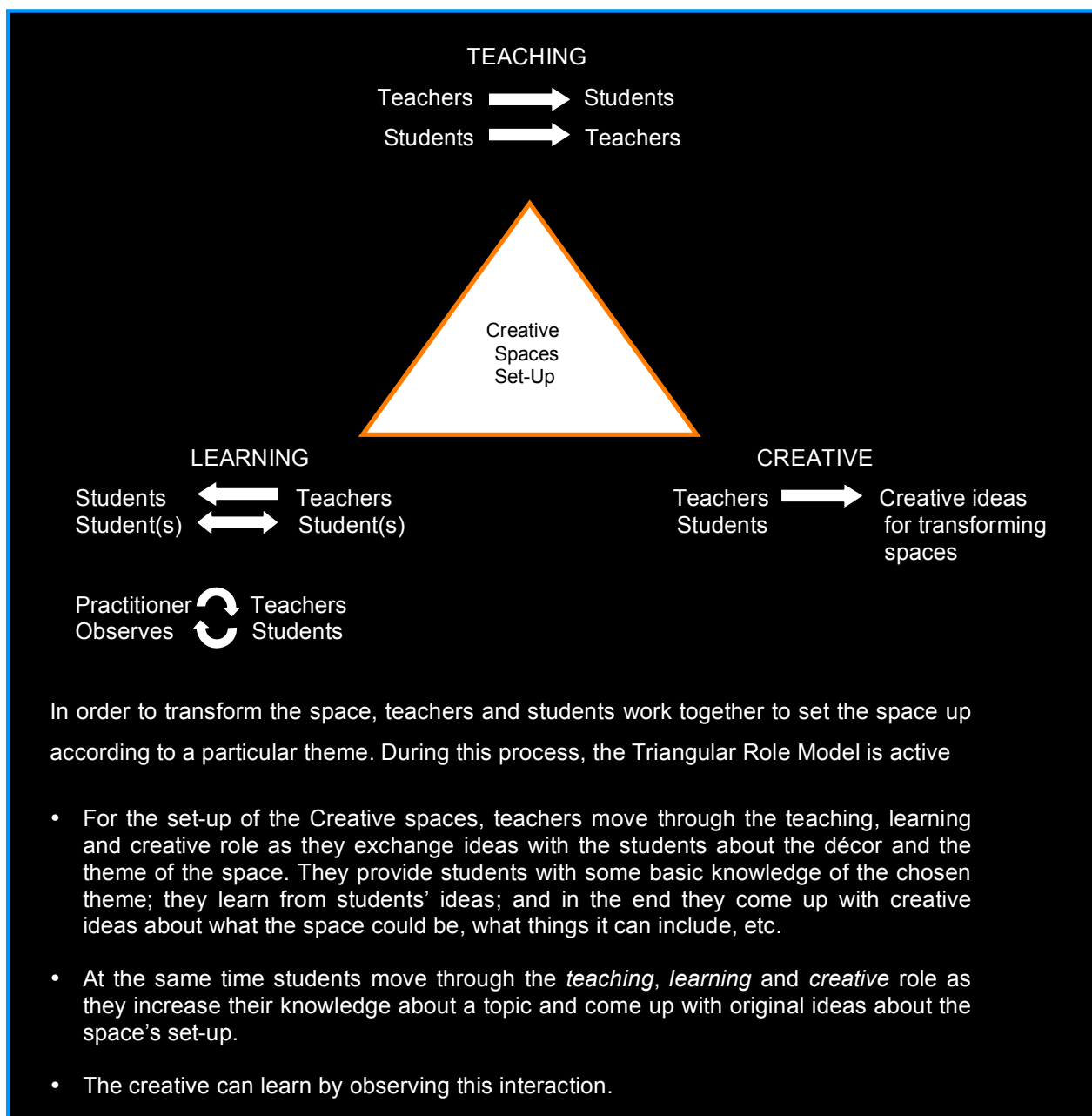


In order to design the spaces:

- The creative practitioner moved through the teaching, learning and creative roles, as ideas between all the participants are exchanged.
- For the final design of the structures the creative practitioner employed her own skills and experience as a theatre designer to produce structures that would incorporate the school's needs and ideas.

With respect to the appearance of the Creative Spaces:

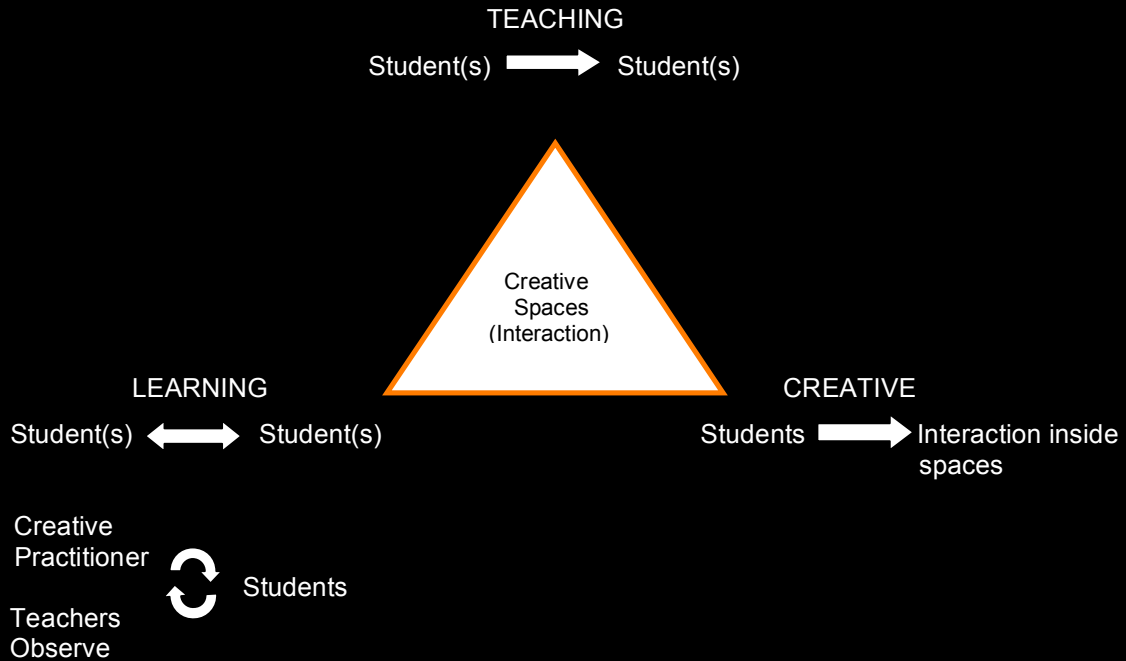
- Creative Spaces were placed across the school, and transformed every half-term according to the school's overarching topic.
- Teachers introduced the school topic to the students and exchanged ideas about the set-up of their creative space within the class.
- Teachers and students develop original ideas and use their imagination to find creative ways of using the space during curriculum time. Also, the decorations and objects used to transform the space are a combination of school's resources and teachers'/students' initiatives.





With respect to the use of Creative Spaces:

- Students use the space during curriculum time to creatively explore an overarching theme. By engaging in the space, students learn new ways of exploring a topic, use their imagination and learn independently.



During children's interactions in the Creative Spaces the Triangular Role Model is visible:

- When using the Creative Space, students move through the teaching, learning and creative role depending on the nature of the interaction and the dynamic between the students using the space each time.
- When engaging in the space: i) students teach each other different aspects of the theme, depending on their knowledge of the topic, ii) at the same time students learn from each other, and iii) students explore a theme in creative ways through their independent learning and use of imagination.
- In some instances, the practitioner and the teachers can learn by observing the students' interaction in the Spaces.

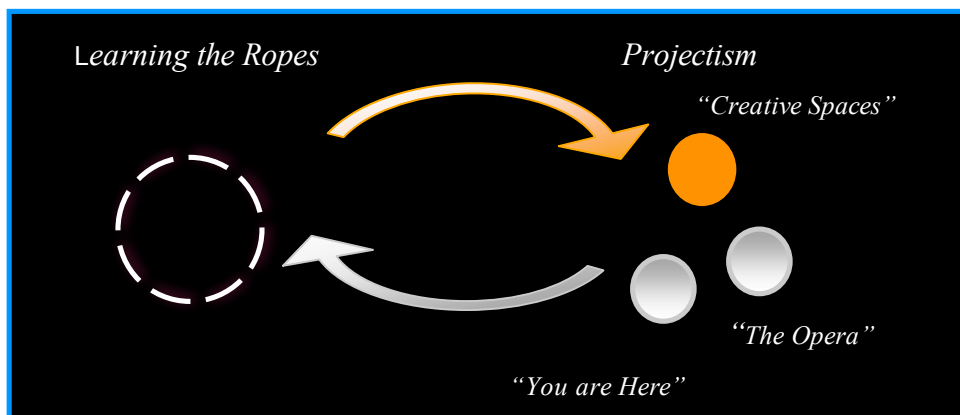
## APPLYING THE PROGRESSIVE MATURITY WAVE MODEL

Jubilee has been part of CP since 2002, and since then has implemented a number of different creative projects. The school's, and particularly the Arts Coordinator's, extensive experience with implementing CP projects ensured that the school, at the beginning of the *Creative Spaces* project, went through the *Learning the Ropes* phase quite rapidly and moved early-on to the Projectism phase.

**At the start of the project**, concepts from previous CP projects were assimilated into the implementation of the *Creative Spaces* project. Specifically, the concept of having model-making design sessions involving children across year groups was adopted from "The Opera" project that had successfully incorporated *design teams*. Furthermore, the idea of working in a cross-curricular way involving Sophia Lovell Smith resulted from the successful completion of the "You are Here" project.

*"One of the things that we did with the opera project, is that we had a design team...which designed the costumes and the set and everything else. And that worked really well as a method of getting different people from different year groups together, so we wanted to take that idea...we had two design teams that worked with Sophia..."*

CP Coordinator



**During the implementation of the project**, different activities were happening simultaneously: model-making sessions, staff meetings exchanging ideas about the design of the spaces, meetings between the creative practitioner and the carpenter to build the spaces, the actual building of the spaces and finally the use of the spaces in the classrooms. All these different activities ensured the gradual integration of the project's elements into the school's practices.

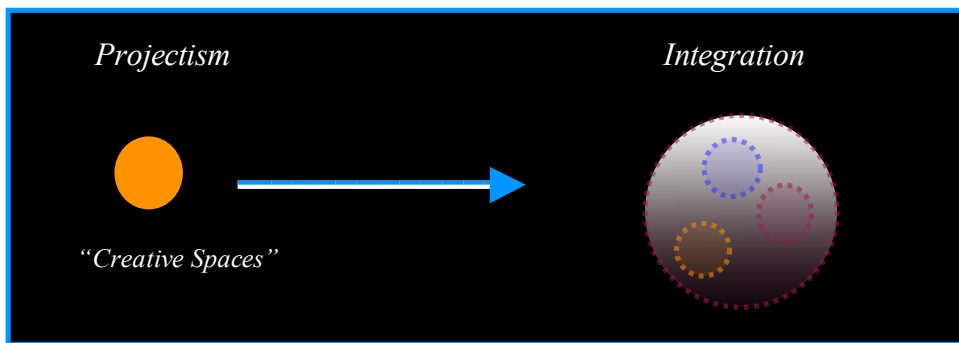
*"...the staff responded in different ways. Initially there was some reluctance from some members of staff...and there were other members of staff that thought 'Fantastic! Brilliant!'...so there was a mix about this, but we are getting there and people have taken them on board [spaces], even those people that didn't want to be a part of it in the beginning"*

CP Coordinator

Furthermore, teachers begin to incorporate the use of Creative Spaces as part of topic learning and experiment with different ways of integrating them in everyday classroom activity.

*"I think people now see it [the Creative Space in each classroom] as part of topic learning. It's really essential you've got that there, that's part of your topic. That's part of how the children first come to terms with what their topic means"*

Year 2 Teacher



**At the end of the project**, in the summer term, the Creative Spaces continued to be part of the classroom and school resources are being used to sustain them. Further sustaining these spaces will allow their gradual integration into the school's core practices. However, further time is required for the Spaces to become fully embedded in the teaching and learning practices of the school.

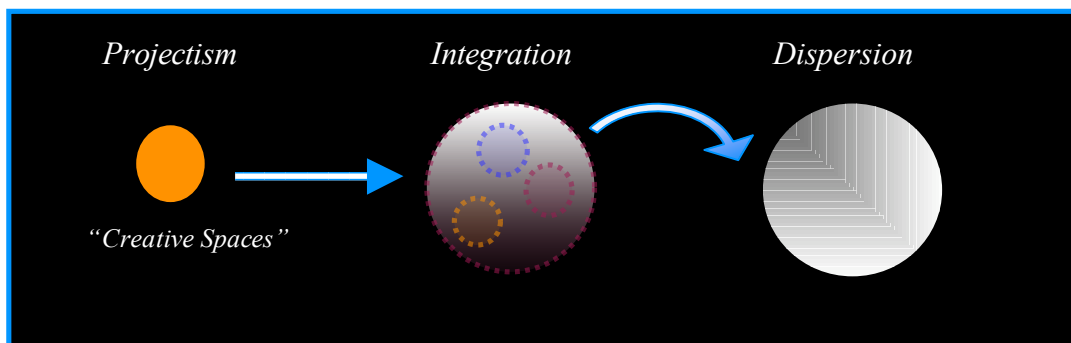
*"The thing about this project, it's on-going, it's growing, these things are in the room, and can be removed...and be made into other structures, so many different interactions can go on. It's still got a long journey to go and there isn't an end in this one. I feel like it is achieving."*

Creative Practitioner

*"The first way I made it work, was having two children go in there at story time...I've kept that up, because I think it's a good time for them to go in there at the end of the day, but of course you don't get enough children in there if that's all you are using it, so I try and build it in, in afternoons and mornings as I can, but I think there's more work to be done to integrate it in the curriculum...sometimes my writing fits in really well with what's going on in the role-play area...they're*

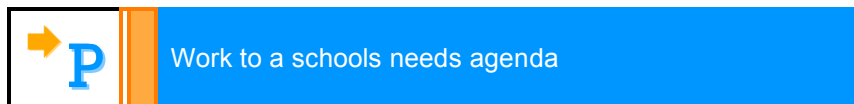
*doing famous Victorians at the moments and in literacy they are writing diaries as if they were those famous Victorians, so hopefully the idea is that their role play will feed straight into their understanding from writing from that person's perspective"*

Year 2 Teacher



## 8.2. Kidbrooke Secondary School – “The Catalyst”

Kidbrooke Secondary School worked with two artists, as described in section 5.2 (above), in order to explore the theme of identity by creatively using media technologies across the curriculum within a project called *The Catalyst*.



The main aims of Kidbrooke’s development plan are to enable students to use media technologies and to encourage collaboration between staff in order to enrich the way the curriculum is delivered. The nature of *The Catalyst* project provided a way for achieving both these aims, since the artists facilitated the students and the teachers to use the school’s existing media technologies in a more creative way, whilst at the same time teachers from different departments became involved. Specifically, teachers and students from the Art, English, Music Technology and English as a Foreign Language Department worked with the creative practitioners, the Advanced Skills Teacher: Media and the Arts Manger to deliver the final products of *The Catalyst*.

Collaboration amongst staff was strong during the planning stages of the project, but not as strong during the actual process:

*“...there could have been a more collaborative aspect to it if we had teachers who would agree to take part and taught the same classes...”*

Art Teacher

*“I was aware of other teachers’ involvement and how other teachers were going to be interpreting the theme of identity and be using different technologies to do that”*

English as a Foreign Language Teacher

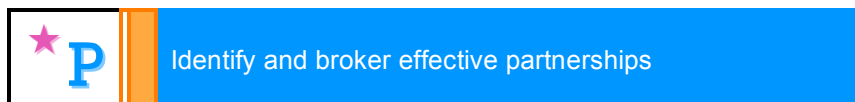
Nevertheless, this project gave teachers the time to share ideas and opened up possibilities for future collaborations across departments:

*“But definitely I’d like to work with the Art Department again, especially, because I think it does work and they are two disciplines that can work well together. And it’s something that the school does encourage...and with The Catalyst project we were given that time, to actually sit together and discuss it.”*

English Teacher

*"We are already speaking about possible future projects with different groups that I teach and that I am involved with, And I'd like to have a partnership with the whole Arts side of things, including the Media...I'd like to continue the collaboration"*

English as a Foreign Language Teacher



One of the main reasons for the success of this project, as the people involved have mentioned, was the identification of effective partnerships. Effective partnerships were identified between the teachers, and between creative practitioners and teachers.

The Advanced Skills Teacher: Media and the Arts Manager, who initiated the project, selectively approached teachers to encourage their involvement in the project ensuring an effective partnership that would drive the project forward.

*"I was involved in selecting the teachers, and I knew from having worked here for a year how committed the Art Department were to innovation, how they wanted to do things with new technologies and hadn't been able, because they hadn't got the facilities. And so I deliberately chose a really strong team, people I knew would develop the curriculum part and carry that forward. When it came to choosing the artists the Arts Manager was more involved in that...I totally trusted her professional judgement because she is a practicing artist herself"*

Advanced Skills Teacher: Media

In the process creative practitioners and teachers built effective partnerships and collaboratively explored the theme of *identity* using media technologies. The following comments from the participants reflect this:

*"I think the real strength of this project was the fact that it was a collaboration between staff and artists. It wasn't about the artists coming in and telling us what we should do or what the students should do."*

Arts Manager

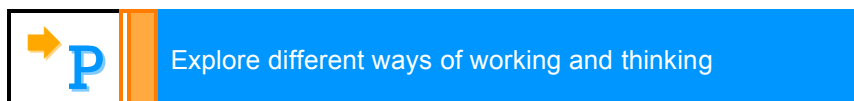
*"I'd like to emphasize the fact that it's not about 'me' making it, it wasn't about me coming in to make something, it was something that they were already working on, that we then come in and twist, and pull and knead, manoeuvre into a piece of work. I think they were all very keen for us to come in, because we were facilitating the making of what they were already working on."*

Creative Practitioner



*"I think we are pretty strong as well, the team of staff involved on what we could have done with the students anyway in terms of the use of technology and the work we were doing. But, I think working with the artists gave it an added dimension. It's like synergy, isn't it? As we talk about it in media, where you come together and it creates a kind of energy and impact that is greater than if you'd have worked separately and individually"*

Advanced Skills Teacher: Media



Teachers and students had the opportunity to explore diverse ways of working and thinking. Artists showed teachers and students how to use photography, sound recording, animation and web-authoring software producing a range of outputs including poetry, animation, virtual-rooms, digital collages and rotoscoping images.

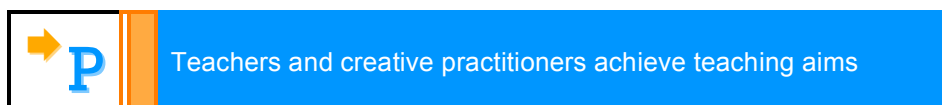
For example, Year 7 English students were encouraged to use metaphor: creating poems about themselves. After recording sounds around the school, and cutting up their poems to form fragments, they assembled and photocopied the poems on acetate applying them to 16mm filmstrips. This was clearly a very innovative way of approaching poetry.

*"We are really thankful to James as well because he brought out a lot of fun in poetry"*

English Student

*"It was different [the project], but a good different"*

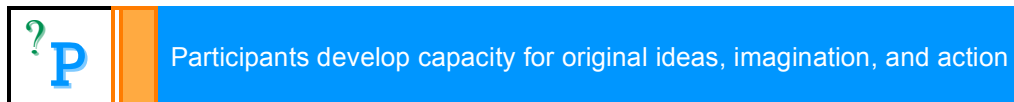
Art Student



During all stages of the project - planning, process and final products – teachers took into account the theme of identity in relation to the teaching aims of the particular subject.

As the English teacher mentions,

*"At first that was my one fear...that I was going to take them off [students] on this tangent and it was going to be nothing to do with English. But, it did very much tie in with their idea of language, the use of language and the fact that they wrote such stunning poems...so we looked at concrete poets and we looked at this idea of language and sound being melted together as one, and I didn't feel at all that we went too far from this idea of English"*

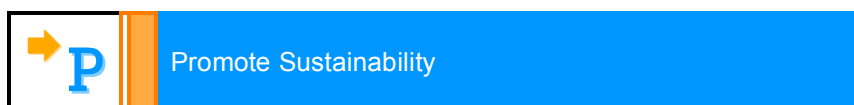


Even though teachers, students and creative practitioners worked in innovative and exciting ways, the nature of the project did not really promote imaginative and independent learning to the extent that it could have, particularly regarding the students.

Acquisition of technical skills took rather longer than anticipated so there was less time for final editing of the outputs. Had there been more time the students would have had an opportunity to creatively blend the separate pieces of work that they had made into one final output. As the Advanced Skills Teacher: Media mentions,

*“...maybe the students could have got more involved in the post-production work and actual editing”*

On the other hand, teachers acquired some of the necessary technical skills during inset days and therefore, had the time to come up with original ideas and use their imagination in order to combine the artists' skills with their teaching aims and objectives.



Most of the work for *The Catalyst* project utilized school resources, with the exception of some post-production work that was done by the artists. At the end of the project, teachers felt that they had acquired new skills and felt comfortable replicating certain aspects of the project in future, or exploring new ways of working using the skills they have learnt during *The Catalyst*.

The following comments reflect this:

*“And I think all of us have learned as professional practitioners, as teachers, new techniques. And many of us can go on and just use those, independent now of the artists input, because we've learned from them”*

Advanced Skills Teacher: Media

*“It was a very good blending of different skills and competencies, and if I have to run it more on my own I would probably have to run it in a more basic form...but I would definitely do the collage idea again... and I would definitely do the poetry again”*

English as a Foreign Language Teacher

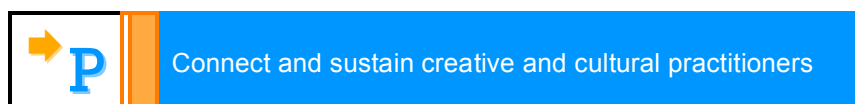
*"...And obviously there are bits of it I couldn't teach again...but I could various bits and edit a film together digitally...and the actual writing of their poems...the cutting up of them, thinking of language in that way...creating new words from existing words, I think I would definitely do that again, it could be taught again, and I think next year I will try it out"*

English Teacher

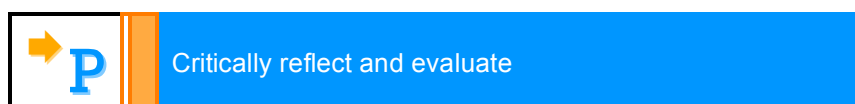
*"I am already planning to do some internet design with My Year 10, who are a vocational group...and I want to use the Flash animation project with Year 8 next year as well...I also want to use Dreamweaver to design an Art section for the Kidbrooke website."*

Arts Teacher

Evidently, the teachers have acquired skills that will enable them to sustain some aspects of the project, but most importantly the project gave them the motivation to explore new ways of working and initiated collaboration between different departments in the school.



As a result of the successful partnership between the artists and the school, the Arts Manager has already started thinking of the next "catalyst" project that will involve working with the same creative practitioners.



At the end of *The Catalyst* project the creative practitioners and teachers had an opportunity to reflect on, and evaluate, the project. All of the participants were satisfied with the range of technologies used to explore the theme of identity and pleased with the final outputs.

*"When you saw everything together at the end, in the Exhibition, the concept of identity was there in each piece of work. And I think that the ideas the artists brought, the techniques in terms of the rotoscoping and all of that was really interesting...it really enhanced the work we were doing in a way we couldn't have done, or wouldn't have thought of doing. So, when you actually talk about 'catalyst'...it has been a catalyst for change."*

Advanced Skills Teacher: Media

*"The diversity of the projects was amazing, the different skills that the students learnt, the different kind of things that they ended up with and the different things that they could show, was very interesting"*

English as a Foreign Language Teacher

Also, the teachers and the creative practitioners enjoyed working together and perceived their partnership as effective and successful throughout the project.

*"The real strength of this project was the fact that it was a collaboration between staff and artists. It wasn't about the artists coming in and telling us what we should do or what the students should do, it was about all the staff agreeing to modify their schemes of work...I think it was really successful in the sense that the artists had a really good relationship with all the staff."*

Arts Manager

Teachers and creative practitioners felt that more planning time would have been beneficial, particularly at the beginning of the project. The artists' involvement was to some extent delayed due to practical reasons and teachers had already started working on the theme of identity prior to the creative practitioners' contribution. This is a possible drawback, since there was not enough time for artists and teachers to integrate their schemes of work to their full potential.

*"If we just showed them our work at the beginning of the project then they might have done something very different, so maybe we wouldn't be coming in making puppets, we would be coming in and doing something different"*

Creative Practitioner

Consequently, less time was available towards the end of the project for students to be involved in post-production and editing:

*"I think if there was more time, the outcome might have been slightly different, and I also think that maybe the students could have got more involved in the post-production work and actual editing."*

Advanced Skills Teacher: Media

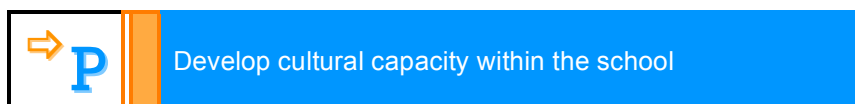
*"We did imagine them actually editing it together, some sort of digital editing, but time just run out, unfortunately. And it was nobody's fault, it was just a huge thing really, in some ways, that we were trying to do, and the first time we've ever done it, the time goes too quickly."*

English Teacher

Furthermore, for some of the final editing, artists had to use some software programmes that were not available at the school. Finally, in some cases, teachers felt that students had to learn too many different IT skills, in order to produce certain outputs:

*“One of the things I would have done differently would be not to be as ambitious about doing so many different things, because IT things always take longer than other things...so perhaps choose fewer skills to focus on and take time over them”*

English as a Foreign Language Teacher



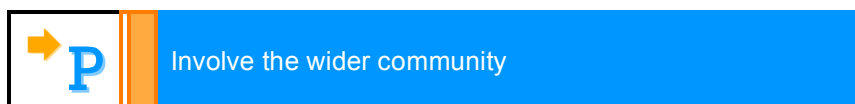
The successful exhibition of *The Catalyst* project increased the awareness of the Arts Manager’s role and the way in which creative practitioners can work effectively with teachers and students to transform learning and develop cultural capacity within the school.

*“...the Arts College led a whole school inset on those kinds of techniques and ideas for planning...a lot of members of staff don’t quite know how they can use me and what my role really means, so, that inset was a really useful platform for communicating all that...and I think *The Catalyst* has been the next step from that whole school inset which we delivered back in October last year. And now, I feel we are moving forwards really.”*

Arts Manager

*“...one of the teachers here who is the Head of PSHE came to *The Catalyst* Exhibition and he seemed so excited about it...and I know that he is really keen on developing the use of technologies in this area, in the lessons...it showed him a model of practice that he could then adopt in this work and he was really excited about it...But actually it wouldn’t have been as good as it was, and it wouldn’t have been the way that it was without the relationship of us and the artists”*

Advanced Skills Teacher: Media



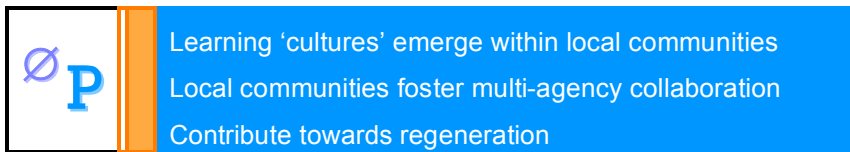
*The Catalyst* project not only involved members of the school community, but also managed to involve the wider community as well, by working with Independent Photography, an Arts organisation based in Greenwich that managed aspects of the project and selected the artists together with the school’s Arts Manager. In addition, *The Catalyst* project promoted work with local educational bodies, since Room 301, a media suite funded by the City Learning Centre, was launched during the project.

*"I made a successful bid to the City Learning Centre for funding to create a room with technologies in it, to help develop practice across the borough. So, that means us doing innovative work, not things that we've done before, new things that we could showcase and share with other schools."*

Advanced Skills Teacher: Media

*"...other schools and other people in the borough could see the kind of project and hopefully take a bit of that away and think about how they could do a similar thing in their school and be able to use that space here at Kidbrooke if they don't have those kind of facilities...I think having the Private View was a really useful tool for communicating what we've done"*

Arts Manager



These criteria were not part of the planning scope of the project. However, *Room 301* was created to encourage media development in schools across the borough and, with its launch, Kidbrooke can play a key role in developing, finding and sharing good practice enabling young people to develop their skills and express themselves through the use of digital media. Sharing good practice can gradually lead to the emergence of learning cultures within the schools of the borough and foster multi-agency collaboration that can contribute to the area's regeneration.

Our Kidbrooke video case study (see section 4.3, above) illustrates the main aims and objectives, process and outcomes of the school's creative journey. A website specially designed by the two artists involved in *The Catalyst* provides further details on the process and final products of this project at <http://www.kidbrooke.greenwich.sch.uk>

### 8.2.1. Kidbrooke Secondary School: Applying the Key Models

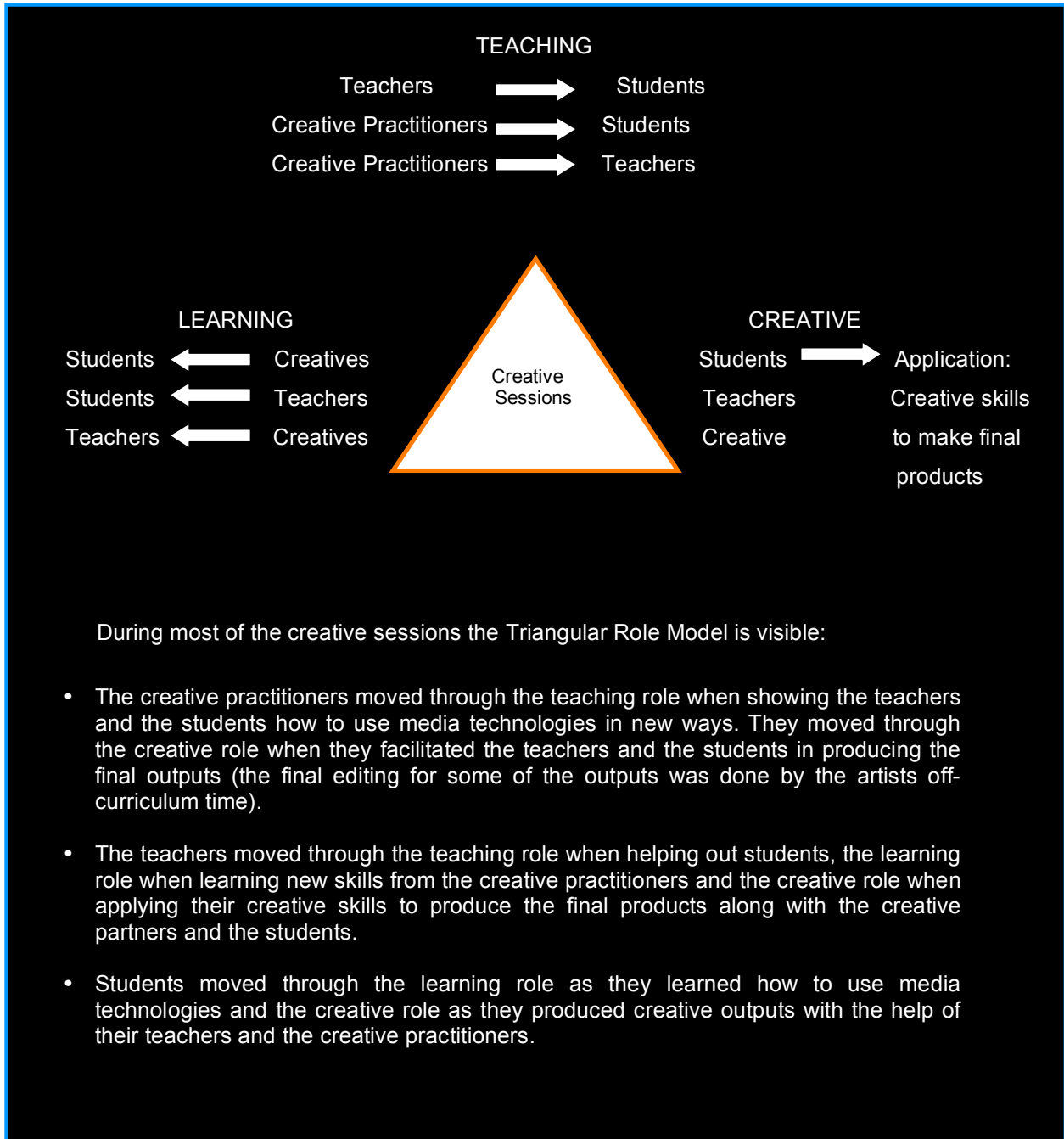
#### APPLYING THE TRIANGULAR ROLE MODEL

*The Catalyst* project involved a range of activities and creative sessions across the curriculum, engaging different teachers and year groups.

During the observed creative sessions, teachers, students and creative practitioners interchanged between teaching, learning and creative roles. Primarily the creative practitioners moved through the teaching and creative roles, while the teachers moved through the teaching, learning and creative roles, and the students moved mainly through the learning and creative roles:

- In the English as a Foreign Language sessions, the creative practitioner and teachers showed students how to make collages about their identity, using software such as Photoshop, Audacity and Windows Movie Maker
- In Year 8-O English sessions, students supported by their teacher created poems about themselves using metaphors. Then, the students worked together with the creative practitioner and teacher to cut-up their poems and record their now fragmented-abstract poems, adding interesting sounds. Finally, the creative practitioner photocopied the poems onto acetate and applied them to clear 16mm filmstrips.
- In Year 9-N Art sessions, the creative practitioner and the teacher showed students how to create virtual rooms that reflected their personalities, using Photoshop and Dreamweaver. The creative practitioner also taught the teacher how to use Dreamweaver prior to the beginning of the sessions with the students.
- In Year 8-M Art sessions, the creative practitioner introduced the Rotoscoping technique to the teacher and the students. The creative practitioner and the teacher helped the students create Rotoscoping images by either animating puppet characters or painting over still images. Students used digital cameras, recorders to record different sounds around the school and software such as Audacity.
- In Year 8-T Art sessions, the creative practitioner and the teacher created a short film, out of the animated puppets that the students had created. The creative practitioner and the teacher helped the students create their puppets, film them and record appropriate sounds to lay over the film.





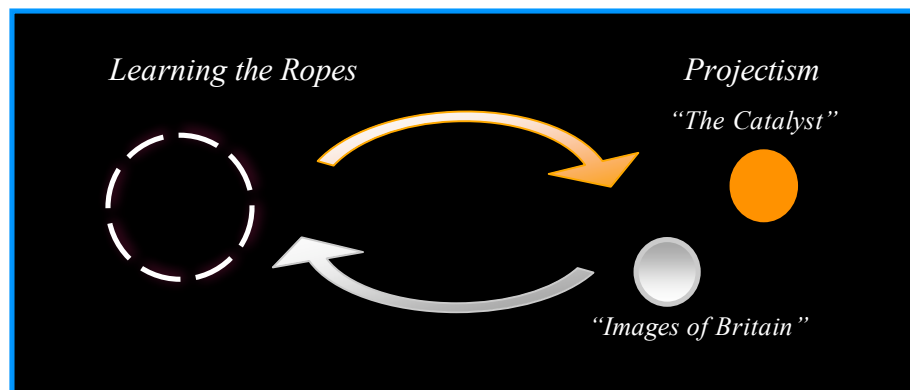
## APPLYING THE PROGRESSIVE MATURITY WAVE MODEL

**At the beginning of the project**, Kidbrooke Secondary School was Learning the Ropes. Both the Arts Manager and the Advanced Skills Teacher: Media were working together for the first time to deliver a Creative Partnerships project that would involve a large number of staff and students across the curriculum. Hence, Learning the Ropes was inevitable at the beginning of the project.

*“...this project for me has felt quite different to other projects, in the sense that normally perhaps a project would be with a group of 30 students. It might be within curriculum time and a curriculum area but it might be off-timetable for a whole day or half-day. Where, in this case the artists were brought in to their individual lessons”*

Arts Manager

However, the school was clear about the aims and objectives of the project, since the Catalyst was an extension of a previous project, ‘Images of Britain’. It was clear from the beginning that Kidbrooke was aiming to deliver a number of different outputs exploring the theme of identity through the creative use of media technologies in *Room 301*.



**During the implementation of the project** the artists (creative practitioners) worked alongside the teachers within curriculum time, to help the teachers further develop their initial ideas about how to use media technologies creatively to explore the theme of identity within their subject area. The artists already had an initial proposal regarding the use of media technologies related to their expertise (e.g. the use of the rotoscoping technique, using camera-less film), which then blended in with the work that each individual teacher was doing.

*“...this project is a bit different in that what we’ve tried to do is to help the teachers themselves to develop their expertise by working with the artists on the project. And we’ve embedded it in the curriculum, so, we deliberately planned the project so it links in with schemes of work.”*

Advanced Skills Teacher: Media

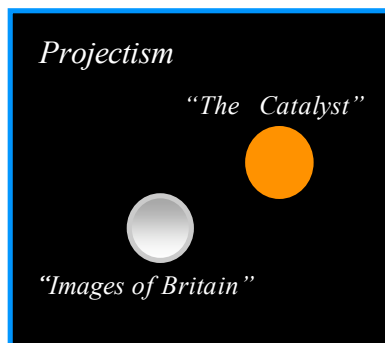
*“...I think it’s much more a reflection of how we work and how we want to work that we have this initial proposal, and then it’s kind of filtered through the dialogue that we have with the teachers, so you can see what they brought to it, you can see where we’ve come from, you can see what they put in and then you have this end product. And I think that’s the way you have to work, that’s collaboration.”*

Creative Practitioner

*“So, my idea instantly was to do poetry, because obviously you have to think of something that is creative, I instantly thought, I had this idea of a poetry installation and they seemed to get excited about the idea, and then when the artists came on board and we had the session with them where they showed us about the different film techniques, rotoscoping and animation, suddenly I was like ‘I want to do that, too!’, ‘I don’t just want to record sound, I want to do moving things, I want to do everything!’. And it built from there really, talking to the artist, he wanted to do film with them and it just started progressing. And it kind of grew...”*

English Teacher

As a way of ensuring the success of the project, the team of participating teachers was carefully chosen, reflecting their willingness to modify their schemes of work and explore creative ways of working. Most teachers came from the Arts Department, but some teachers from the English as a Foreign Language, English and Media departments were involved as well.



**By the end of the project**, all the teachers and students had successfully worked with the creative practitioners in order to produce creative end products.

*“And I think that the ideas the artists brought- the techniques in terms of the rotoscoping and all of that- was really interesting. And I think, it really enhanced the work we were doing in a way we*

*couldn't have done, or wouldn't have thought of doing. So, when you actually talk about 'catalyst' and think, it is a catalyst for change. It's been a partnership, where teachers have developed schemes and resources and that has been enhanced by that collaboration."*

Advanced Skills Teacher: Media

At the final Private View, both the process and end products of the project were on display. The teachers involved had the opportunity to see work produced by other classes, and began to think of new ways of cross-curriculum working and collaboration.

*"But, definitely I'd like to work with the Art Department again, especially, because I think it does work and they are two disciplines that can work well together. And it's something that the school does encourage. You know, we are encouraged to work with other departments. It is just sometimes, finding the time to sit down and do it. And with the Catalyst project we were given that time, because we were given the time to actually sit together and discuss it. And however, working together like that all the time is not always possible, but, it's desirable."*

English Teacher

*"We are already speaking about possible future projects with different groups that I teach and that I am involved with. And I'd like to have a partnership with the whole Arts side of things, including the Media, once a year at least I'd like to continue the collaboration. Especially, because this is an Arts College and because this school takes in a lot of students who are at an early stage of learning English, so they are kind of quite big features of the school, so it's very helpful to have collaboration between the two departments. And we are thinking of different ways of developing language and new technology skills, and all the time it's raising self-esteem, helping the students to integrate."*

English as a Foreign Language Teacher

Furthermore, teachers that were not involved in the project were inspired by *The Catalyst* project and the final exhibition and began to think about ways of incorporating creative pathways to teaching and learning, in their own subjects.

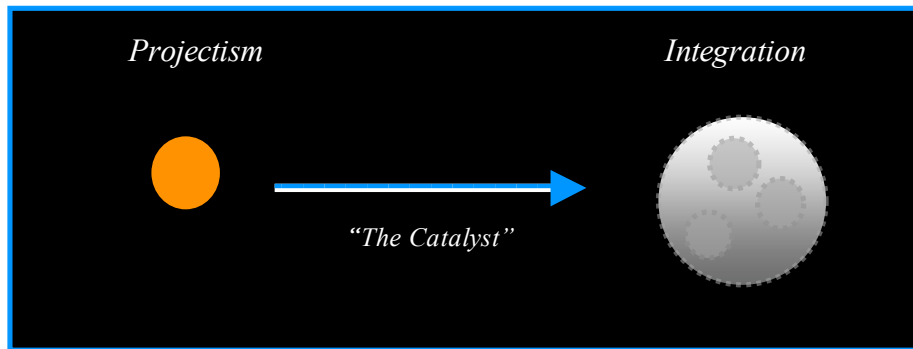
*"...one of the teachers here who is the Head of PSHE came to the Catalyst Exhibition and he seemed so excited about it...and I know that he is really keen on developing the use of technologies in this area, in the lessons...it showed him a model of practice that he could then adopt in this work and he was really excited about it...But actually it wouldn't have been as good as it was, and it wouldn't have been the way that it was without the relationship of us and the artists"*

Advanced Skills Teacher: Media

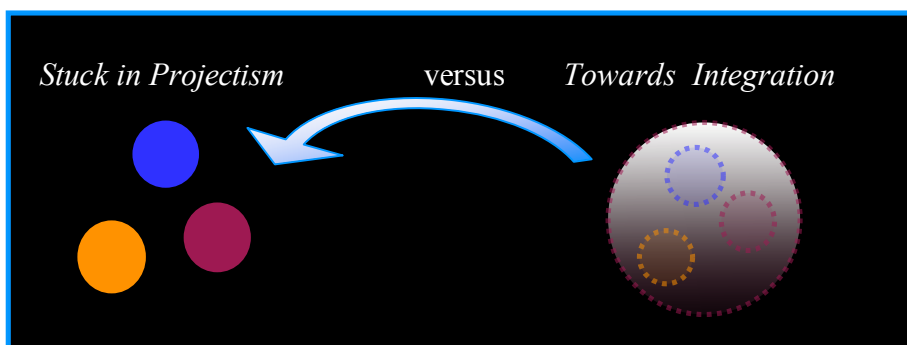
Evidently, the Catalyst Project played an integral role in the change of teaching practices within the Arts Department and across the school, since it was one of the school's first

attempts to embed creative practices across the curriculum and work with artists over a longer period of time.

Most importantly, teachers began to think of ways to integrate this kind of creative work into their practice in order to be able to sustain it without external funding. Therefore, by the end of the project, the school appeared to set *The Catalyst* in a reflective frame and were progressing towards the **Integration** phase.

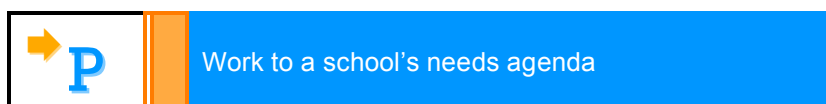


Since *The Catalyst* project involved some equipment which was not available at the school, a possible drawback in the future could be engaging in further work that requires resources the school is not able to sustain, making it hard for teachers to fully integrate this way of working into their teaching.



Also, Kidbrooke Secondary School would benefit from exploring the Triangular Role Model. At the strategic level, i.e., in relation to the ways in which they carry out future projects, to ensure that not only teachers engage in the teaching, learning and creative roles; but also students should be encouraged through creative practices to participate in all three roles. This would also enable the Triangular Role Model to support the *transferring* function, rather than remain localised within the project. This would help the school to move towards **integration**, rather than slip back into **projectism**.

### 8.3. Keys Meadow Primary School – “Lift Off and Soar”



Keys Meadow has incorporated its school motto- ‘*you can do it, you can fly*’- in its practices since the school was opened. Students become aware of the motto through assemblies, posters, their school badge, and by having each class named after a bird:

*“I read a book called ‘Feather Boy’ by Nicky Singer...and that was the subtitle, ‘you can do, you can fly’. It seemed to capture everything that we wanted in a new school. So that’s where that came from and everything that evolved around that time. A lot of our school development has been about that central message”.*

Headteacher

*“Eagles, that was our name in Year 2 and we wanted it back, so we voted for it because we are strong birds, and when you get older you get stronger and more mature”.*

Year 5 Student

*“Magpies, because our school is about birds, because our school motto is ‘you can do it, you can fly’... So our class names are after birds, like Falcons, Marlins, Sparrows, Eagles...”*

Year 4 Student

*“It kind of encourages you with your learning”.*

Year 4 Student

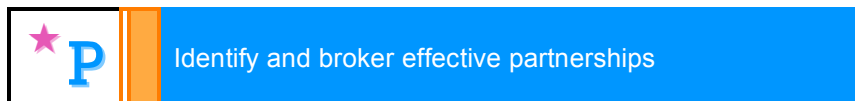
In 2006, three years after the school opened, Keys Meadow began working with creative practitioners from Scarabeus to engage staff and worked with school needs to collaboratively plan a project. Having already worked with Scarabeus for a year, the school was now *on a voyage* towards strengthening the creative practices within the school:

*“In the beginning we did a lot of work with Scarabeus – working on drama techniques and flying techniques- looking at the feeling of flying and looking at what that means to us as staff. And then we had a gap where we had some thinking time, quiet time, to think to reflect on where we want the school to go with this and how to get the children involved. We had a scrapbook to jot our feelings and thoughts down. So we were really trying to drive ourselves forward with the motto and believing in that motto and showing what that means”.*

Year 5 Teacher

*“And slowly the idea started to emerge that they wanted to work in a way that they could affect the practice within the school...”*

Creative Practitioner



In the spring of 2007 the school worked with Scarabeus to roll out *The Story of a Seagull and the Cat Who Taught Her to Fly*. Below, Year 5 teacher and Creative Practitioners describe the project through a model they created during the 2<sup>nd</sup> collaborative workshop at the LSE:

*“Three parallel activities are taking place: staff and students are working together to create platforms for flying lessons and a final showcase; Year 5 is participating in flying lessons, acting and acrobatics, and final show rehearsals; Year 5 is linking themes from a book -The Seagull and the Cat who Taught Her to Fly-across subjects. Year 4 is monitoring activities of year 5, acting as the media and ‘reporting’ on the creative partnerships project through newsletters, photos, and stories.”*

Year 5 Teacher and Creative Practitioner

The partnership was identified as successful because the school’s needs *matched* with the expertise the creative practitioners could potentially bring into the school. Combining performance art and the motto *Lift Off and Soar* would communicate messages and metaphors in a new form:

*“When they came and told us what they do – in the air- it seemed like a good match...we trusted [the creative practitioners] to do some incredible things with our children. Working with them as adults and then watching them work with children, we knew it would be good.”*

Headteacher

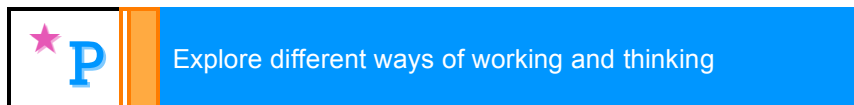
*“I think we were lucky in the sense that the creatives have a really good understanding of children and how they work outside the classroom. And we did come together a lot to talk about how to manage children. And [the creative practitioner] would often ask ‘what do you do about this in class?’ So many times we were singing from the same song sheets- saying the same things to the children.”*

Year 5 Teacher

*“It’s nice to have the input from outside and different people meet our children and see them in a different way than we would. We teach them everyday. It’s almost like your own children. You do see what’s great about them, but you do the same things everyday. So, somebody coming in and saying ‘wow, they’d be brilliant at that’, it’s great to have that outside input.”*

Year 4 Teaching Assistant





An initiative to work in new and creative ways was already visible within the school. Creative practitioners entered an environment that was already enthusiastic about exploring new avenues for teaching and learning. Creative practitioners took the existing energy and brought it to another level:

*“Before the children started the project we read the book, did yoga and flying sessions, and some experimental drama in small groups. We had lots of challenges which normally we do not face together in our everyday work, but doing that brought out our own creative side and showed our different strengths and weakness”*

Year 4 Teaching Assistant

*“And then we had a gap where we had some thinking time, quiet time, to think to reflect on where we want the school to go with this and how to get the children involved. We had a scrapbook to jot our feelings and thoughts down. So we were really trying to drive ourselves forward with the motto and believing in that motto and showing what that means.”*

Year 5 Teacher

*“And we brought them where they didn’t even imagine. And we were aware of how open they are towards learning, towards using creativity as a tool. And how we could harness what was already there and instigate further change.”*

Creative Practitioner A

Year 5 participated in *flying lessons* and *experimental drama* in preparation for the performance. Year 4 were observing Year 5 activities and were applying techniques of *reporting* ‘in the field’ – in the main hall of their school- and later displayed their work around the school. Thus, the whole school could follow developments throughout the project:

*“If you think about the techniques we have used – is that we use our body, use objects to create an image. What is important is that you look at acting in a non-traditional way- the stages of life and how you impersonate and interact with each other.”*

Creative Practitioner

*“When they first told me I would fly I didn’t believe it. And then I saw that I was going to fly and it felt ‘super-tastic’ because you are flying”*

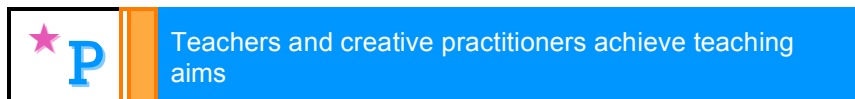
Year 5 Student

*"It was good fun. I never did reporting before. It was the first time so it was really good."*

Year 4 Student

*"There was a recorder, photographer, artist, and writer."*

Year 4 Student



The Creative Partnerships project gave Year 5 the chance to increase cross-curricular links within the classroom. The teacher has worked this way before and this time she was able to take it a step further because her students would be able to relate links within the classroom to their experiences outside the classroom when working with creative practitioners:

*"We took the whole book on through the curriculum. We swapped units around. So in Science we were supposed to look at 'Keeping Healthy' so we swapped it with 'Forces' of flying. In Geography we were supposed to contrast two localities so we contrasted our locality with Hamburg from the book. Our Art focused on illustrations from the book. It gives meaning, it has a purpose. You make those cross curricular links and you are providing more opportunities for children to learn in a meaningful and purposeful way."*

Year 5 Teacher

*"We had to think about how we would feel about having to save a seagull. Seagulls are normally your prey (as a cat), and you have to save your own prey. But Zorba was a really noble cat and he kept his word all the way through."*

Year 5 Student

*"I tried some of the acrobatics at first, and I couldn't really do it. But then at the end I wasn't scared because I was standing on the box, and they were holding onto me. Even if they let me go, it wasn't that hard."*

Year 5 Student

Year 4 teaching focused on Literacy through reporting and introduced different ways a message can be communicated to an audience.

*"It was included in our Literacy work. We looked at 1<sup>st</sup> and 3<sup>rd</sup> person accounts, at how you can report on greater issues via story, and how a story can be approached in many different ways- it can give a message but also gives entertainment. With their reporting and learning they have an increased knowledge of different types of writing and writing for a public audience."*

Year 4 Teaching Assistant

*"We each had a different role...I had to write a poem...I was an artist...I was a reporter"*

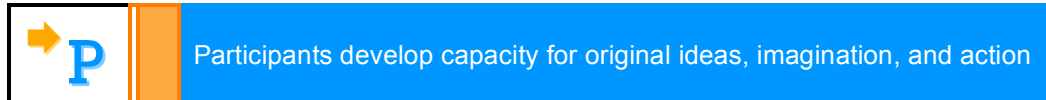
Year 4 Student

*"I can say a poem, 'roses are red, violets are blue, the eagles can fly, why can't you?"*

Year 4 Student

*"We decided as a class which [photos] we liked. There was a display outside the classroom."*

Year 4 Student



Teachers and creative practitioners enabled students to journey through an enriched form of learning, allowing them to become more autonomous in the ways they approached creative activities and reporting, use their imaginations, believe in themselves and each other, gaining a deeper awareness of the school motto and how it relates to their education and futures:

*"Just being more willing to have a go at new areas of learning, things they haven't tried before. And we've had parents who are coming and saying, 'they are reading more, they are writing'. They are more willing, more confident to do things."*

Year 5 Teacher

*"For instance, a child who is very quiet and doesn't always express herself and show her feelings. She was crying the first day we did the flying and then she did it. She got up and had a go. We were just in awe of her bravery, having overcome that. By the end of the project she was involved in dancing and chanting. She was just a different child. I think the project has done so much for her. She is more responsive in class now, more open with her thoughts and feelings. I can't explain it"*

Year 5 Teacher

\*Interview Q: Did you ever have your own ideas maybe while you were reporting?

*"I told J to take a photo like lying down"*

Year 4 Student

*"I think they have seen when they actually put their minds to it and putting their minds together, they've seen what they can achieve. I don't think that will leave them. And I think now they understand what we are talking about when we refer to the badge."*

Headteacher

*"They lived their dreams. Maybe some of them wanted to be actors and their dream came true"*

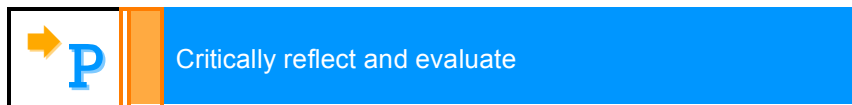
Year 4 Student

*"It was interesting [The Life Cycle Game] because you might act like that when you grow up."*  
Year 5 Student

*"You get to express your attitude"*  
Year 5 Student

*"[Theatrical Games] felt expressive".*  
Year 5 Student

*"Some people did not like acting in the beginning, but then wanted to be an actor when they grow up".*  
Year 5 Student



The Head teacher relates this way of working back to the QCA:

*"That was a real example to me of learning in all sorts of ways, what we're trying to achieve, the way it was organized, about what we are achieving...Again it's something that can involve parents and it is something where the children use all their learning styles in order to put on a performance...And now we are looking at how we are going to deliver in the future. We have a good example of how to deliver something meaningful through the project that we did".*

Head teacher

The Year 4 Teaching assistant reflects on the way the motto was brought to life and the importance of having a Head teacher who encourages students:

*"It really is an essence of unity and pride. And to link it into the motto is really clever because it gives more meaning to that motto. They are seeing something that brings that motto to life. And Lawrence had encouraged them to make that link, but when they made that link, they were kind of looking and saying 'yes, it is possible!' To see that inspiration and excitement in the kids brought about because of this- is just wonderful. And it has continued".*

Year 4 Teaching Assistant

The creative coordinator reflects on the staff's understanding of the way Creative Partnerships work. She explains that staff members who were involved in the project do understand what "creative partnerships" are, but the rest of the staff were more aware of Creative Partnerships as an organisation. With the exception of Year 4 and Year 5 teachers who incorporated themes from the project in their teaching, the rest of the teachers were working on the production or saw the final outcome of the partnership without having seen the process:

*“As a team we were allocated little jobs to do depending on our expertise; my job was set design, fantastic, so I got involved in it. But all my spare time, I had to give it to that, which meant I did not have much opportunity to observe them working. So that is something that I feel is important to build into the next project – that time is definitely given for teachers to observe them working with the children”*

Creative Coordinator

*“We still need to know more about what is a ‘creative partnership’ exactly. A lot of people said they saw a fantastic performance. But when I asked them how that would impact on their future teaching, they did not know because they were not really involved in the process. So they saw the end product, but without the knowledge of how you get there, you think ‘that’s great, but I can’t do that. I think they know that we have Creative Partnerships, but actually, well, ‘why?’”*

Creative Coordinator

The following comment from one of the creative practitioners may be helpful in explaining ‘why’:

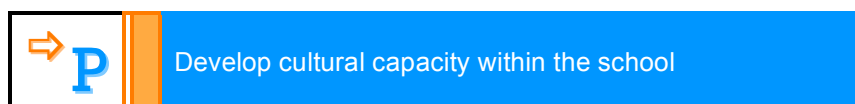
*“One of the most vivid memories that I have from my school time- I don’t even recall very much of what I did, I just recall that whole feeling of “you stopped school and you did something different”. And I think that is one thing that is really important for art, education, and creativity. That is, that the schools are allowed the freedom to turn things upside down or do things differently. They do not have to be a slave of the curriculum and SATS exams. That is something that CP has been instrumental in working towards this. Putting us into schools and through that allowing the schools to do things differently”*

Creative Practitioner

Scarabeus stressed the responsibility they had as artists when combining their practices with the school’s way of working:

*“As artists we have a really strong responsibility in really being clear of what we want to do, how this can be achieved, how this can be achieved together...really extrapolating and taking out of the school what they want. And catching it! As soon as you see a spark you are ready. And you bring it a step further and a step further”*

Creative Practitioner



*“We had the message of the story – anything is possible and you can live your dreams. Taking it throughout the school showed them that drama can be something that moves. It does not have to be in that conventional theatre.”*

Year 4 Teaching Assistant

*"When you move you really alter your perception...the way you look at something. You may have a corridor where you have kids using their skateboards and bicycles. And suddenly, they are using it in a very artistic way. It is something familiar used in a very unfamiliar way. Spaces get completely altered. I'm sure nobody will look at Key Meadows in the same way when they enter the school".*

Creative Practitioner

*[Interviewer: Have you heard of Creative Partnerships?]*

*"Yeah, I have! It's when you like work with a partner and you create."*

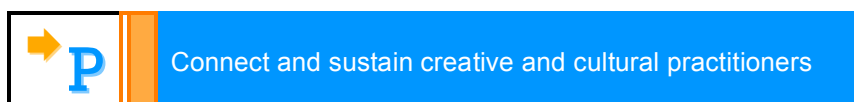
Year 4 Student

*[Interviewer: Have you heard of the word 'creativity'? What does that mean?]*

*"Creativity... when you're really creative"*

*"We made things up"*

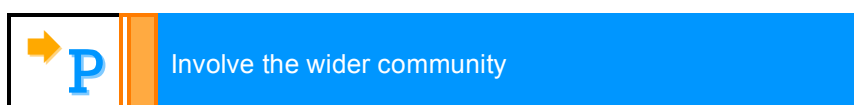
Year 4 Students



Owing to the success of the project Keys Meadow decided to keep working with Scarabeus and develop more partnerships with the creative industries:

*"We have put in a proposal together and are hopefully starting after half term. And Scarabeus are going to stay as sort of the artists in charge. They feel they know the school and they think it's a good way and they have been the ones who have helped to source all these other people".*

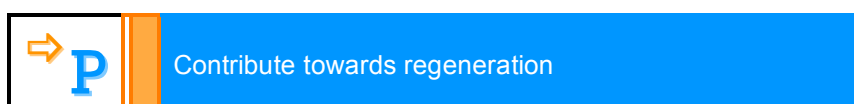
Creative Coordinator



Reporters and a photographer from the local community were invited to show Year 4 examples of reporting through different media:

*"We had a reporter and photographer from the local newspaper 'The Enfield Advertiser'. We also had a press photographer. He spoke to the class and was able to show them the different types of photographs you take as a press photographer every day."*

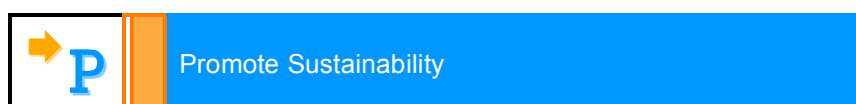
Year 4 Teaching Assistant



Overall, the school is continuously aiming to ‘regenerate’ Keys Meadow by opening up to different perspectives on teaching and learning:

*“Keys Meadows is a very young school. They do not have the same amount of pressure that you would find in a big school. Also, the Head-teacher and the staff of the school- the way they run it is the way they want the school to be. They have a real ethos about things. They are all very enthusiastic about doing things with the children. It’s really how the school is organize, how it is run. Can you incorporate change or is it all set to a certain system?”*

Creative Practitioner



*“They have a good philosophy about the school. They have a lot of thinking, but they also like tangible results. They like to see: What can they do? How can they change, how can they make the school better? How can they challenge more things? How will the children ultimately benefit by having artist involved in the school?”*

Creative Practitioner A

*“And the drama has given them the recognition of how well they can do. We are still using Drama through Literacy and Art. They enjoy it. They are very good at it.”*

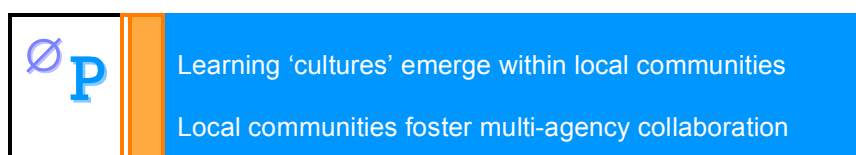
Year 5 Teacher

*“They really enjoyed the photography and recording. Some of them now take photos in class when we are doing things because they want to record it. They have taken that as a little heritage to carry on, which is great.”*

Year 4 Teaching Assistant

*“For the teachers and children, just knowing that the head teacher is 100% behind the project just gives it extra weight. And without that you’re forever worried about can you take the risk in doing this, and with the Head-teacher always there prepared to take the risk and having him as that character that helped the child fly was just so moving – because he was in the perfect role. And he was saying the words as a character, but it is words that he says to the children anyway. So it was really lovely”.*

Creative Coordinator



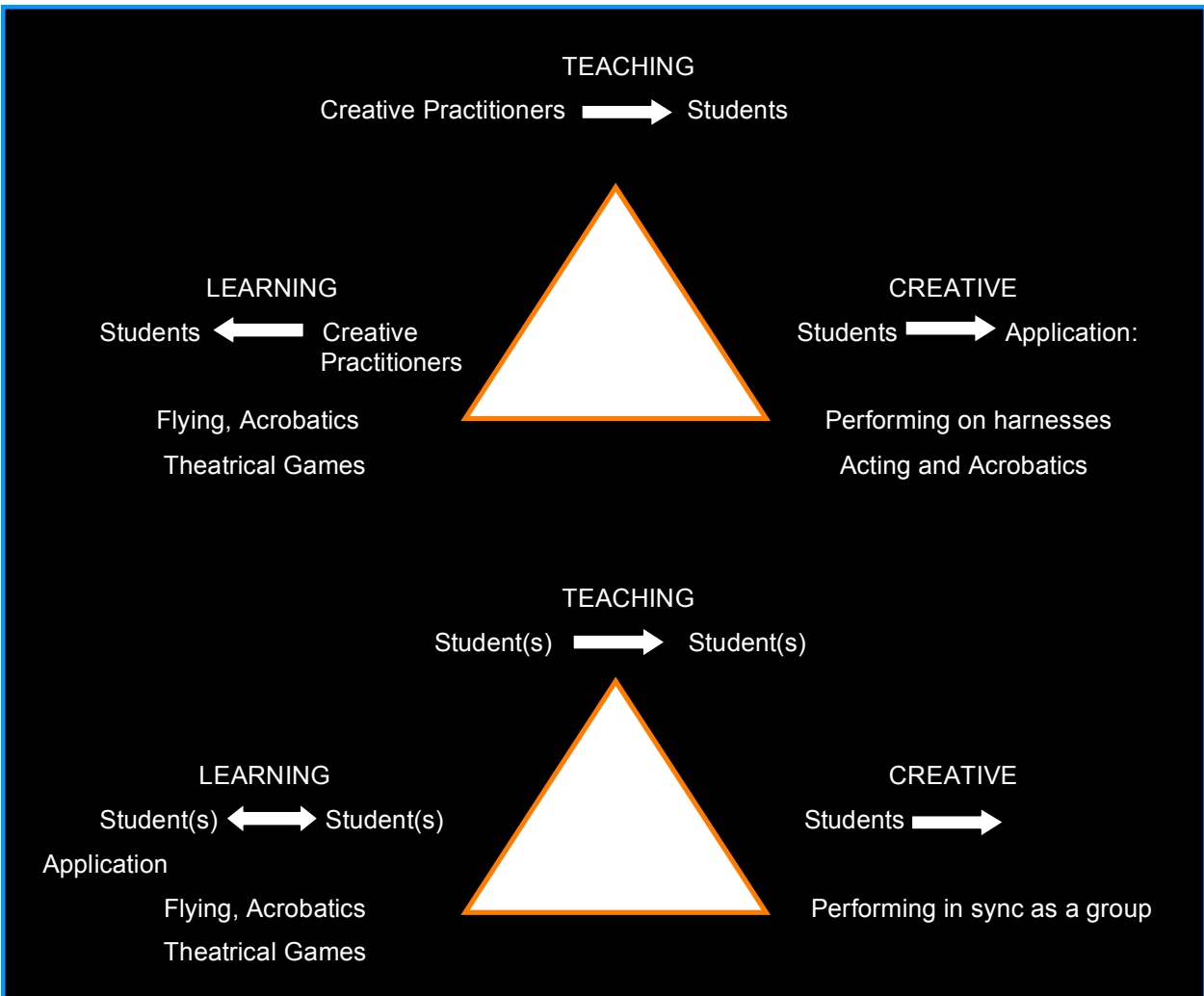
These criteria were not in the scope for this project.

### 8.3.1. Keys Meadow Primary School: Applying the Key Models

## APPLYING THE TRIANGULAR ROLE MODEL

With respect to Year 5 activities, such as flying, acrobatics, and theatrical games we could see how interactions between students were enriched when working with creative practitioners:

- During flying lessons creatives were showing students how to support themselves on harnesses and fabric. Later students tried it themselves and were also supporting each other when learning how to use the fabric to suspend their bodies into the air.
- During acrobatics, students were teaching each other how to use kinaesthetic techniques to create acrobatic formations after they learned the techniques from the creative practitioners.
- During theatrical games – *The Life Cycle Game*, *The Statue-Artist-Clay*, *Improvisation*-students used their imaginations to express their attitudes verbally and kinaesthetically.

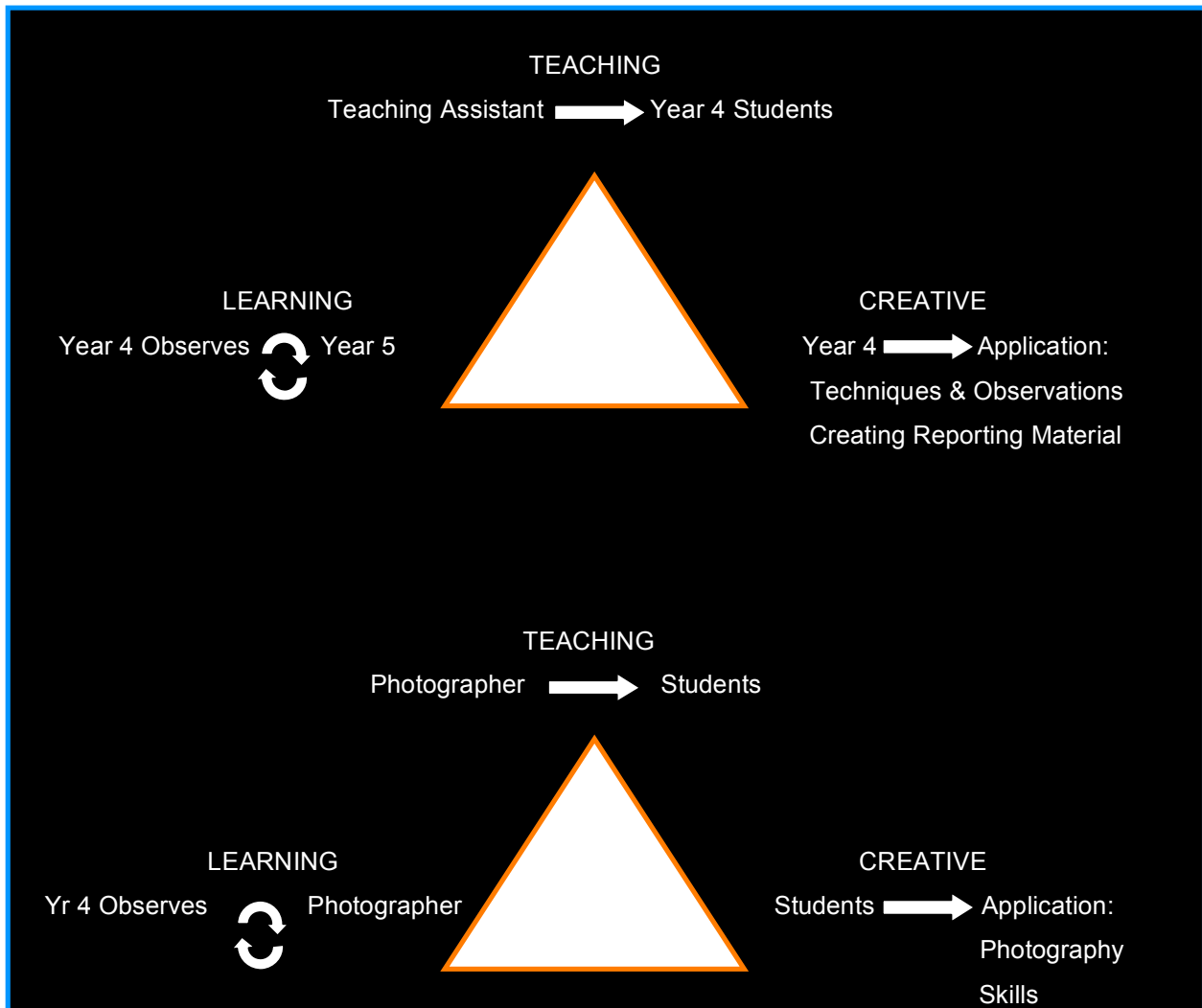




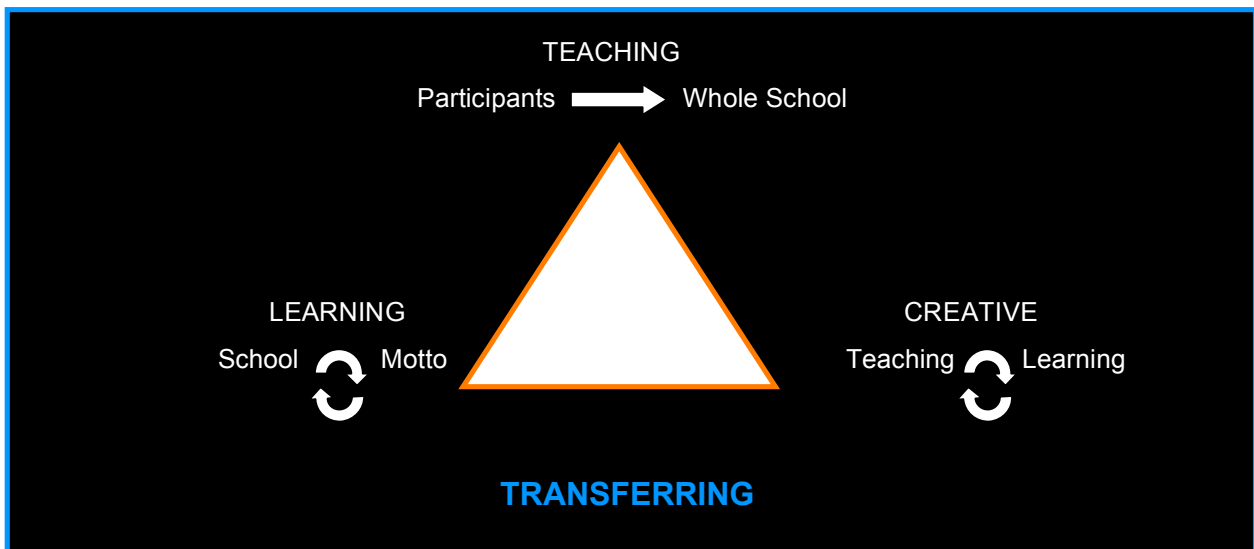
In these two instances The Triangular Role Model is visible. Students moved through teaching, learning, and creative “roles” as they experienced activities. Roles were not localised between creative practitioners and students but rather transferring between the two.

With respect to Year 4 acting as reporters for the project, students would first work with the teaching assistant to learn about different forms of reporting. They were allocated into groups of recorders, writers, photographers, and artists. She would give them initial ideas on aspects of reporting and then they were allowed to approach their roles as they imagined them.

- By observing Year 5 activities, Year 4 saw the motto gradually come to life.
- By reflecting on observations they then applied reporting techniques they learned to prepare material for display around the whole school.
- They learned new ways of expressing the progress of the project and communicating to a wider audience- the whole school.
- They led the whole school through the creative process of the project and its message.



Overall, The Triangular role model was TRANSFERRING in the case of Keys Meadow. Each role was being interchanged between the students and creatives in parallel. Year 5 was observing, doing, and later teaching fellow classmates, while Year 4 was learning reporting techniques from their teacher, observing a photographer, observing Year 5, and later combing experiences to create “reports” for the school.



One Creative Practitioner comments on students' experiences throughout the project:

*“Observing is fundamental for learning, particularly when you are working on specific techniques and at the beginning when you are not familiar. Observing is as powerful as doing...And I think it's really good to see your own school companion do something and know that next time it could be you!”*

The Creative Coordinator comments on the different roles students were transferring between:

*“Yeah I think it's a really valuable experience for them. The session that I did see where they were flying and working in twos and supporting and working with an adult. I saw the children in a very different light. I saw how they suddenly became teachers, the way they spoke to each other, the way they supported and encouraged each other. I think it is something good to watch more closely and develop.”*

Creative Coordinator

## APPLYING THE PROGRESSIVE MATURITY WAVE MODEL

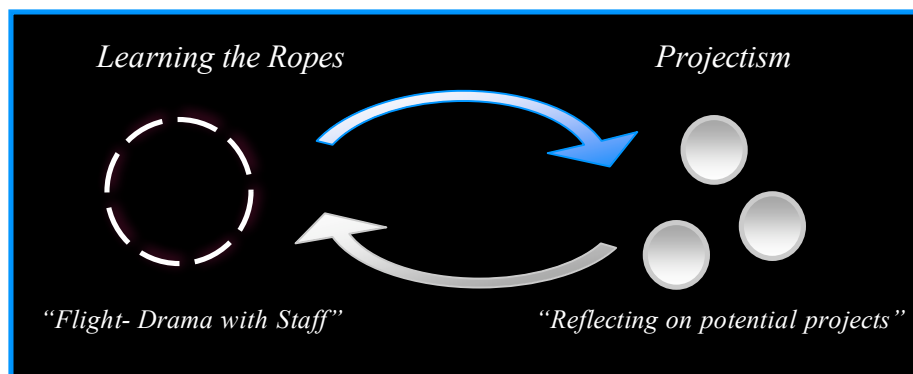
Keys Meadow was ***Learning the Ropes*** during autumn 2006 with a main objective to engage staff in the activities that the students would experience once a project would be identified. Creative practitioners worked with staff to offer a space for reflection on the school vision, how they envisioned a project, and its impact on students' learning and development.

*"The school is very open to new ideas and pushing the boundaries a little bit."*

Year 4 Teaching Assistant

*"Sometimes people say 'no' because of fear or because they think they cannot do something. But actually when you pass that threshold of fear there is a whole world that opens to you and I think that is our responsibility - to show them that...that you can pass that threshold"*

Creative Practitioner A



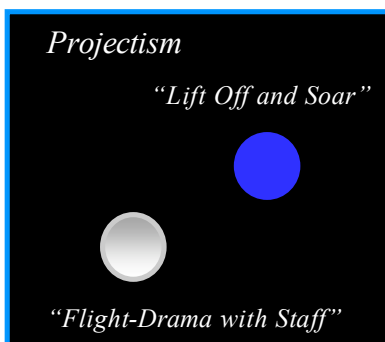
Key staff members and the creative practitioners soon identified a *performance-based project* and in the spring of 2007 they began planning to prepare and deliver a performance that would allow students to be engaged in communicating the message of the school motto both physically and metaphorically. The school would be used as a hub for theatrical experimentation, journalistic exploration, and a *stage* for enriched forms of learning.

By collaboratively identifying a project, monitoring budgets, planning in advance, and managing the final production as a team, the challenges of ambiguity, time constraints, and pressure were more easily alleviated.

Depending on the teachers' skills in music, choreography, and set design, the production was a result of everyone working together throughout the project in preparation for the production. Because the project was *performance-based* most teachers were involved in helping with the production rather than incorporating elements of the project within their teaching (with the exception of Year 4 and Year 5 teachers).

Therefore, having combined the core practices of the school with other skills staff possessed aside from teaching, allowed ideas to be expanded and applied. The school and creative practitioners could pull ideas back to the ground and keep building the infrastructure necessary to keep the project moving forward and create potential for more developments in the future.

Creative practitioners and teachers often repeated how much they *trusted* one another to deliver a successful project. There was a permission to break free, but they trusted one another to keep the creative process on the ground where things could materialize and develop. They were successfully moving within the phase of **Projectism**.



The Creative practitioner describes how a structure and strategy can emerge:

*"This was unique in the sense that we were sent in the school with hardly any brief except exploring something with this school. Things were defined along the way. It only worked because we had to force ourselves to step back and be really open. And the school was very open with taking us on and working with us. Then slowly along the year we worked with them the structure came up. We began to understand the structure of the school and they started to become aware of how we worked".*

Creative Practitioner

*"The school realized that one can actually, think big. Sometimes you can think bold. What is impossible is actually possible. It is just a question of finding strategies to do it".*

Creative Practitioner

*"You know it is a matter of taking risks from all sides. Nobody knows that it is going to work. And who says that when it doesn't work it is a failure? Maybe it is not, maybe it is meant to be like that and then something else will come up."*

Creative Practitioner

*“Every single week we met with one or more of the creative team to actually assess where we were every single week. So we were aware of what was happening. And the buzz was undoubtedly there. Everyone knew what was happening. There were teachers and assistants from different classes involved in various ways, which meant everyone.”*

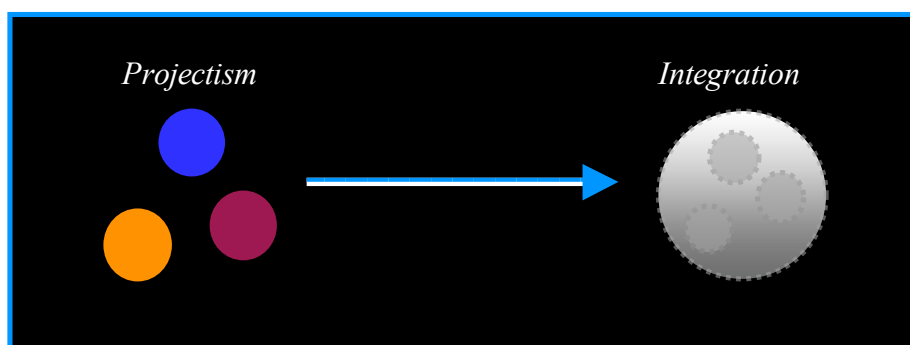
Creative Practitioner

The school is now planning to combine previous experiences with a new project aimed at developing their school’s sense of “roots”. The initiative of the ‘Lift off and Soar’ project was two-fold: *roots* and *wings*. Students have internalised the value of *wings* through the school’s motto ‘you can do it, you can fly’, but still need to explore *roots* as this is also a core value within the school. The journey will then reach a close by the end of 2007. Therefore, the school is still striving for effective practice in order to achieve teaching and learning of *roots* as well as *wings*:

*“There are 2 things that you should give children—one is roots and the other is wings. We’ve explored the wings part, but the roots are just as important as well. I think that’s where families come into it. It’s about feeling like they belong and they have that security, feeling that they have their family backing them up. All those issues around their lives, impact how they achieve, what they think of themselves, and how far they go”.*

Head teacher

This next project may offer a space for further reflection into where they think they can go next. Previous objectives are still being implemented and if they embed effective practices from *Lift Off and Soar* and embark on new voyages along identified pathways that are currently on track, then Keys Meadow will progress securely towards the phase of **Integration**.



What has been suggested is that the current *creative practitioners* become the ‘artists in charge’. Integrating creative practitioners within the school indicates that this is the ultimate result of participating in the Creative Partnerships Programme. If a match is successful, then employing a creative practitioner within the school, after external funding has ceased, sustains

the 'creative partnership'. By serving as an ambassador for *Pathways to Value* through the Creative Partnerships Programme, effective practice of creative teaching and learning is still regarded as 'special'. The school will then always remember why it embarked on a creative pathway in the first place.

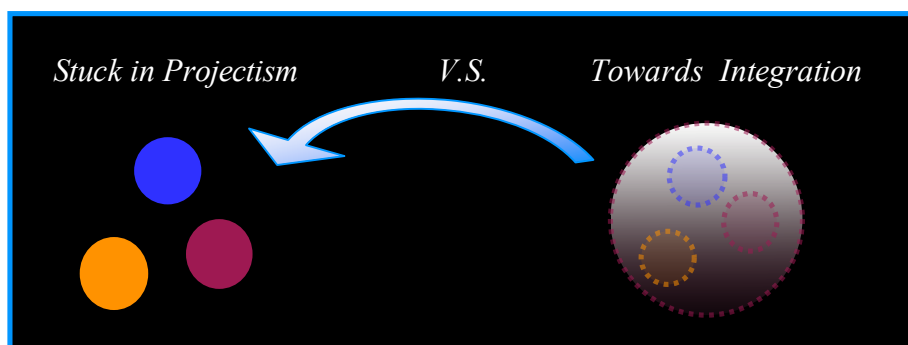
*"Scarabeus are going to stay as sort of the artists in charge. They feel they know the school and they think it's a good way. And they have been the ones who helped to source all these other people".*

Creative Coordinator

*"And also, the creatives' own experiences- to kind of structure the whole project and know what stage comes next. So, I found that Scarabeus were really great at inspiring us and helping us through the different stages".*

Year 4 Teaching Assistant

However, if the school does not have time to evolve on the criterion "*Develop cultural capacity in the school*" within its Framework for Effective Practice, or to capitalise on the *transferring* function achieved for the Triangular Role Model within the "lift off and Soar" project, they run the risk of just running really good projects similar to the one they just implemented. They may also find themselves integrating a fixed method of being 'creative' – *performance based* alone – as opposed to opening up to other artistic directions. This may limit the potential ways of enriching their students' learning and addressing the school's development plan to its full potential.



One teacher is thinking of how the school can continue to plan projects to the scale of "*Lift Off and Soar*":

*"It would be hard to do because the structure of the last project was down to Scarabeus. We still have to continue doing our normal every day things. We can come in and out and be involved, but we still do need that structure behind us to guide us. We are getting more experienced, but not experienced enough to lead that project, not quite yet."*

Year 4 Teaching Assistant

This same teacher later thinks of projects that could be planned on a smaller scale:

*“There are different things – maybe involving different ages, the outside more because we have incredible grounds. We like challenges. We like creative projects. We think it’s very healthy for children to explore all of their creative avenues. So we could provide access to drama, music, and art they wouldn’t normally come across. Then, that is part of our role. And it’s an important role. We can teach them how to read and write, but actually, it’s developing their creative side. The bigger the challenge, the more it expands their minds”.*

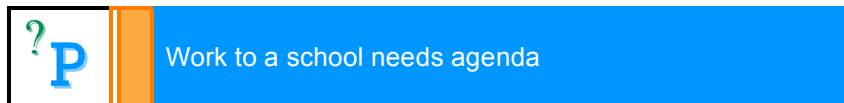
Year 4 Teaching Assistant

Another teacher makes a similar comment:

*“So, perhaps still carrying on some of the work that we’ve been doing with CP, but also carrying on some of the good work that has worked this year with these same groups, but carrying on smaller projects in smaller scale.”*

Year 5 Teacher

## 8.4. St Matthew's Primary School- "What's Your Story"



St Matthew's Primary School was first introduced to the Creative Partnerships programme by their Head teacher. The school has participated in CP led projects in London North over the last three years with its projects *Where do ideas come from?* and *Beach Day* (part of a 4-schools project entitled *What-if?*) and *The Sultan's Elephant* (part of an 8-schools project entitled *It can Happen Here*) However this year's project, *What's Your Story*, was the first that that the St Matthew's Creative Manager had designed herself, together with the artist.

*"Initially it was our head teacher, who made contact with CP and she basically wanted to be a more creative school and see how that would effect our children, their progress, and let them think for themselves. This has been going on for 3 years... this [project] was more of an independent project where we had our own input into what was going to happen".*

Creative Manager

At this point, the creative manager, previously the creative coordinator, was handed the responsibility to take on a visible role within the school in planning and implementing a creative project as well as represent the school within the wider CP community.

*"It was a big change this year. I went from coordinator to manager...so that was different. In terms of time- taking one and a half days out of the week to invest in creativity and run the projects. I think the main thing we did was not only work with the practitioner but also find a project that would be suitable for the school. So project planning, which we have never really done to this extent was one of the major things that was different for us. And then delivering"*

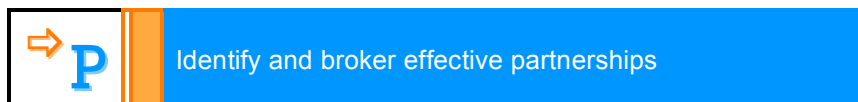
Creative Manager

The initial idea was to work towards *What's Your Story* across the school in order to improve literacy skills and facilitate a sense of history and community among students. They were aspiring to use drama as the central tool for exploring the elements of storytelling. The school hoped to set the stage for future projects using the same theme with filming techniques. After the 3<sup>rd</sup> session the agenda shifted to more paper-based activities. Drama, as the central tool decreased, while crafts increased as sessions progressed:

*"Well it is called 'What's Your Story'. So, essentially we wanted to find out what the story of our children was. We wanted to find out about our children, their families, and their communities and see whether, by them leading, whether it would influence them to learn."*

Creative Manager





In terms of finding a creative practitioner to help with the school's needs, it was unclear as to whether the school was truly open to using drama for *What's Your Story*. When the time came to plan and implement this new way of working, activities retracted back to methods and media that the school was already familiar with. The creative manager expressed the thought that using drama as the central tool limited the choices students had in creating their stories:

*"It started with the idea of drama and theatre type questions that led to an art exhibition as the product. There was a question of space. So, those questions were brought to 'paper'...the answers became paper based. So, thinking about paper-based stuff – we thought 'how do we explore that?' And we started exploring that through art-work."*

Creative Practitioner

*"Because this was 'open' project, it was closed because then you couldn't select the material they wanted to use. ...Also one of the things that we took on board is what the teachers wanted to do as well. So if the teacher wanted to use ICT we incorporated it into the lesson".*

Creative Manager

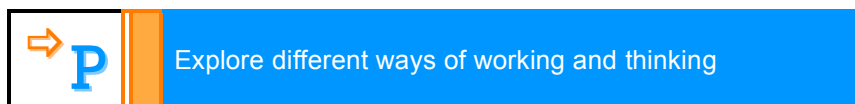
The creative practitioner eventually worked with each class on a very basic level and with little interaction with the class teachers. The purpose of having a drama practitioner work with students was not clearly communicated to staff. This ultimately led the creative practitioner to work with only a few teachers who knew more about the project and took a more arts and crafts approach to storytelling:

*"When I went into St Matthew's I went in with a completely open mind as to what we were going to do. I had met the teachers and [Creative Manager] beforehand at a training day. I knew what our question was. I knew that we wanted to produce and share something, and track our progress so we could almost have a method of it. So, I went in with my first workshop idea, first couple of questions and then went with where it went. I let the school decide where it wanted to go. So, as soon we started getting down the art route, I realized that this was something they could really hold onto. It was stuff that they could do when I wasn't there".*

Creative Practitioner

*"There were some people who were not involved in planning, workshops, in delivery. And there was a notable difference between the way involved people reacted and the way people who were not involved reacted to the work. They saw things as important, whereas some people didn't. It was harder to get them involved because they couldn't see why you were doing it."*

Creative Practitioner



The project was introduced very loosely across the school. Teachers knew that a creative practitioner would be working with the students on different activities, but the aims and objectives of those activities were unclear. Eventually the creative practitioner and creative manager found themselves doing more paper work to see where they were in terms of their overall plan:

*“Logistically wise it started off with ‘What’s your Story’ and how we would approach that in each classroom. But then various teachers were asking, ‘well, what is the learning outcome of that?’ Some days [the creative coordinator] and I would write up what we were going to do in class. Then we had to write up how that would fit into the classes work, the learning points. What I learned is that you need to hit all the levels. It changed. It got more specific in terms of outcome and paper work as we went along. So, you need to work the way I work -to just turn up and see what happens- but also you need to be giving teachers pieces of paper with clear outcomes and agendas. So you can fit in wherever they work”.*

Creative Practitioner

*“I suppose in some ways it did just emerge. But we had to think about the needs of the class. So if we had a class that had done a lot of artwork we also wanted them to then use cameras or do something different. So it was different for each class – how they explored the story”.*

Creative Assistant

Activities began to reflect drawings, painting, and photography, and, *design and technology*. On one hand, a story was communicated to students as not only a part of a stage, but also as part of a canvas. But, on the other hand, the degree to which students experienced drama techniques was very limited once other techniques were incorporated into the project:

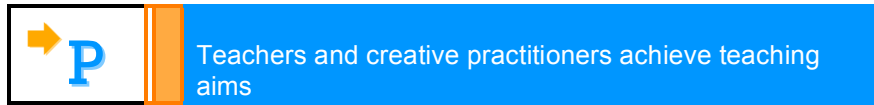
*“My drama work has had a lot more art in terms of drawings, paintings, and photography involved in it. And I think working with new materials is making me think in new ways. So what can you do with different materials? How can you make things work together? How can you relate this to a story? How can a story be a piece of drama and a piece of art?”*

Creative Practitioner

*“And also, I think art was part of it because [the creative coordinator] was trained in art. So that was a medium that she was very comfortable in. So, it was something that she could do if I wasn’t there. So, when she went into a classroom with teachers that weren’t comfortable with the*

*project and weren't sure what their role was within it, she was comfortable so they became more comfortable. So I thought that we could run with it without it being a problem."*

Creative Practitioner



The project supported the school in addressing its needs by providing children the opportunity to learn more about themselves, their heritage, and family histories. Children benefited from the project in the sense that they had one theme taken across the school. They had opportunities to see how a story could be told through puppets, paintings, collages, photographs, poetry, writing, and briefly through drama with respect to personal, school, and community histories:

*"It showed the best of the children because we wanted to know about them. We weren't asking them about a massive calculation. It was about them".*

Creative Assistant

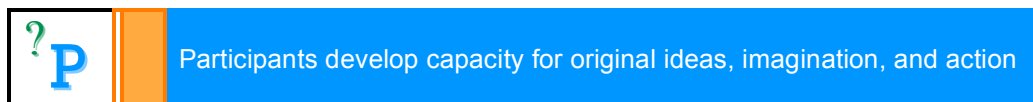
*"A lot of our older students found out a lot of revealing things that they did not know before. So, that was of interest to them. So now some of them feel quite proud...By knowing about your children, just as a starting point to even begin your lesson".*

Creative Manager

Teachers benefited by observing their students more closely during activities:

*"I think the teachers like to own to be able to see their students in a different light. To step back a bit and see "that child is helping out", "that doesn't happen in the classroom", or, "he's on task, he finished his work. Normally he's a person that has to stay behind and finish his work or the work never gets finished". What happens in the room if that means that the child is doing that? What tools or skills can I now use to get those used results from a child (teachers)?"*

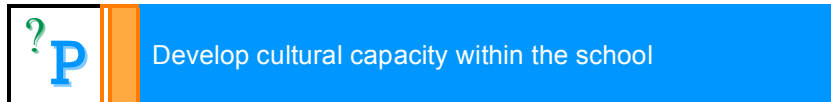
Creative Practitioner



Drama was not the central focus for developing students' ideas, imagination, and action; yet, the children still had the opportunity to develop in these areas with a mixture of drama and additional arts techniques they were already familiar with.

*“So with me they were free to explore things. I was able to say things “I’m sure you can do this, I’m sure you’re really good at this, show me how great you are in this. I was very much into the children’s work. You can’t draw around it, you cannot add to it, or finish their power point. Otherwise, it stops being their work.”*

Creative Practitioner



Students were sometimes taken out of the activity for other activities already scheduled during that time, without briefing the creative practitioner. At other times, students worked in groups at different times with the creative practitioner, resulting in having only a few students experiencing the activity from start to finish. Creative flow was also interrupted as they were sometimes rushed through the process to finish in time. Perhaps these occurrences were due to an inadequate allocation of time for the CP activity, or, due to a misunderstanding of what a ‘creative partnership’ really means.

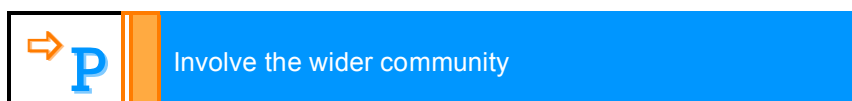
*“The way we explored- things that used- were something they have always used throughout their schooling”.*

Creative Assistant

The creative practitioner does believe though, that despite the pathway the project took, the children were encouraged to come forward, and teachers eventually got on board towards the end of the project and helped with the final Showcase:

*“That way of working allowed them to come forward, whereas normally they just sat at the back and saw what happened. So that gave teachers ideas and insight as to how their children can behave and different things that they are capable of. Now they can make new demands of those students because they have seen it in action...Two weeks before the exhibition, the generosity of the staff was huge. The people were just offering to do stuff all the time and were taking time out to make sure things happened.*

Creative Practitioner



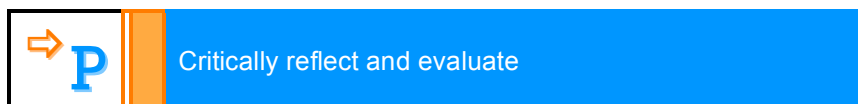
The final showcase involved parents, teachers, students, and the local community:

*"It was quite significant. Our parents really wanted to come and see what our children were up to. They came with big grins on their faces- smiling, and thanking us. They were really positive and proud of their children".*

Creative Manager

*"It was really about being proud of the children, what we've managed to achieve, and the quality of the work...and also, using the different mediums as well".*

Creative Assistant



Reflecting back, the Creative practitioner thinks this particular school needed to be approached differently:

*"Different staff works in different ways. One of the things I now try and do is find out what we're interested in as a staff. What makes each staff member tick? And try and use some of that in what I do. Because if they're interested in what I'm doing it will get more into it as opposed to them thinking, "Oh, it's drama, I don't do drama. So, it's not 'I'm just going to sit back and get the drama person do drama'. It's actually them seeing the benefit of what is happening."*

Creative Practitioner

The Creative Manager and Creative Assistant are trying to find what processes are in effect within the current project- Film in Year 5- to learn how to deliver in the future:

*"The one thing I have noticed with this project is that we only have had one session and it has brewed up so much enthusiasm. Now they are doing the thinking. Did they gain that from doing 'What's Your Story'? Had that enabled them to think?"*

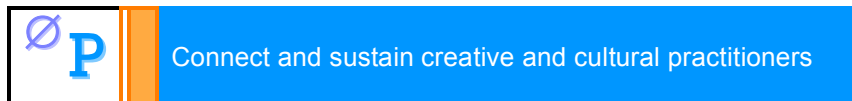
Creative Assistant

The Creative Practitioner is also stressing the importance of having pro-active relationships with all key people involved in rolling out the project within the school:

*"You need that interaction to keep it moving forward. Just like I as an artist need the interaction of the teacher to help me stay on task. A creative piece of drama can be about anything, it can go anywhere, and it can change. But if they need something to share with others you can ask, 'what's that going to be?'; 'what are they going to see?' You can't always see process; and you can't always share process with someone who is coming in for a day to see something; but you can show them the product of process; If that's good then they can buy into your process".*

Creative Practitioner

The staff and students of St Matthew's are trying to learn how to work effectively with creative practitioners to deliver Creative Partnerships projects. They may be overwhelmed by Creative Partnerships as a brand rather than reflecting on the school itself and what it can ideally achieve given the resources and experience they have. The creative manager and staff are still learning the numerous avenues 'creativity' can take; what a creative process means for different learning styles; how a range of tools generate alternative outcomes to just design and technology; and how partnering with different specializations requires constant interaction and iteration to merge practice with process.



St Matthew's is wondering whether having a permanent creative practitioner would be beneficial. They think this may be an effective way to continue Creative Partnerships projects:

*"Well I would like to see a creative practitioner or manager that is not a teacher. That would be their sole job. To go to into classes, to help teachers deliver, implement creativity- something that the teachers might not be comfortable doing. And that's when we could step in...This is why the Arts Council, ad CP funding this is fantastic...Because we'd be laying the foundations for the future..."*

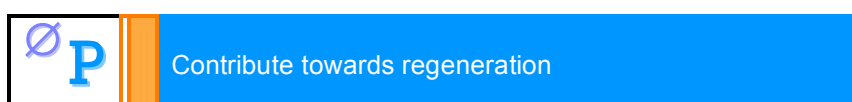
Creative Assistant

*"Having one artist over a long period of time or lots of different artists in the school- I think it should be both. I think you should have one artist that has worked in the school for a long period of time that invites/works with other artists that come into that space. If I was 'the artists', sometimes I would be there when filmmakers come in but sometimes I would step away and let things happen. I think that would help projects move – smoother"*

Creative Practitioner

*"I would love for them to continue doing this, even if it's a 'what's your story week'- where they can explore this. Now the children have an understanding of what it is. And being able to take that away with them, pictures, drawings, films of what they have done, which shaped their development as a person".*

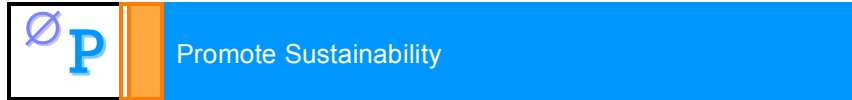
Creative Practitioner



The school still expresses a need for Creative Partnerships funding for more creative projects:

*"This is why the Arts Council, and CP funding is fantastic. Because we'd be laying the foundations for the future..."*

Creative Assistant



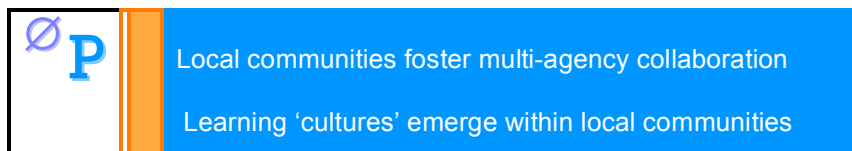
Overall, this project has opened up to more reflection on how to implement projects more effectively- project management, clarity of aims and objectives, and staff engagement. The Creative Practitioner mentions a few skills that an artist may need going into a school. However, these are skills that a Creative Manager also needs in order to free up the creative practitioner from logistics to focus more on the creative process:

*"As an artist you need to employ these types of people skills. I think this is something that artists are not taught when they go into a school. I think sometimes they are just put into schools to do some work, and they go 'it's not working and I don't know why'. You need to know how to communicate with different teachers in different ways..."*

*...If I could go back, I would have a meeting with everyone in the school. I would have INSET days along the journey of the project as well. I would set up a system of communications - mobile, email- something that each teacher was going to stick to and use. And I would have more communication with the staff so they knew where it was going and what was happening.*

*...I would be in the school more. I was there 2-3 days a week for 3 months. Maybe you need to be there more, I would have days completely off timetable and work on 'What's Your Story' so every child could go into another classroom and see how that classroom is approaching the subject. I would have sharing of ideas in assembly on a more regular basis."*

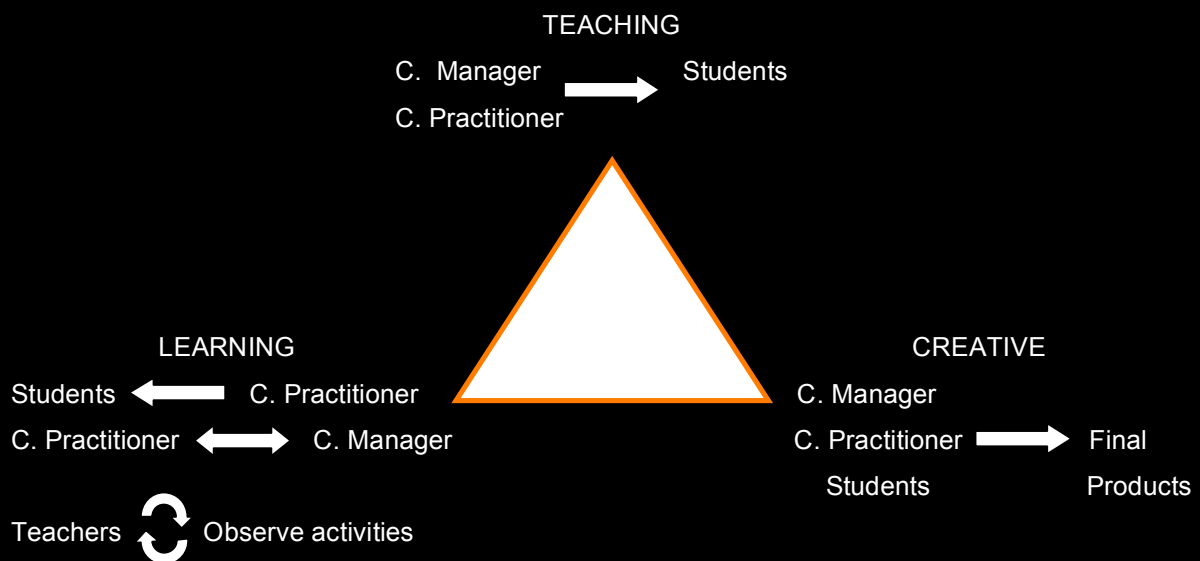
Creative Practitioner



These criteria were not in the scope of this project.

## APPLYING THE TRIANGULAR ROLE MODEL

- The creative manager worked together with the creative practitioner in the classroom to engage students in predominantly art-based activities
- The teachers were mainly observing during these activities
- The students were exploring “What’s your story” through art-based activities



- The creative manager, the creative practitioner and the students moved through teaching, learning, and creative roles as they experienced these activities.
- The teachers were mainly learning through observing the sessions.
- The creative skills applied were mainly art-based, and not drama-based as it was initially planned.



## APPLYING THE PROGRESSIVE MATURITY WAVE MODEL

St Matthew's had been participating in Creative Partnerships- area led- activities prior to the spring of 2007. They had begun to experiment with Photography, which became very popular. Photography opened up more links with Writing:

*"Photography became a really big thing. Initially it was a core group of people, 10 of us: 5 adults and 5 children. And then we got really passionate about that so we invested in buying cameras for all the classes to have. And then the children were using them every week. A lot of the things we have explored – photography and visual images- has inspired writing- descriptive writing, story writing, or poetry writing".*

Creative Manager

In the spring of 2007, drama became of interest to the school. Having a drama practitioner come in was something different for their students' learning. However, they may have taken on an ambitious challenge, one they were not as prepared for, as they still needed more guidance and leadership from the Creative Manager and more initiatives to work alongside the Creative Practitioner to plan and deliver a feasible project. Nevertheless, they decided on *What's your Story* for whole school involvement, which evolved into a combination of media- not just drama:

*"We were looking at different learning styles as well. It was an exploration of 'how you want to present your story'. It wasn't 'you are going to do this'. There was so much type of media to use. With our older children it was easier to do, but with our younger children- 4 and 5-year-olds it was tricky. It was difficult to generate their stories, so we stuck to a theme- like *The 3 Little Pigs*, Which they were able to dramatize. But there was lots of media involved. So they used, ICT, drama, writing, music, art work, family tress, research. It was about engagement and motivation as well...mainly".*

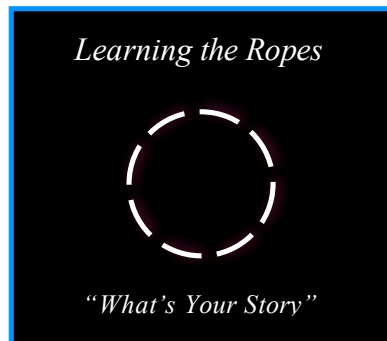
Creative Manager

The school is still **Learning the Ropes** for each individual project, exploring 'creativity' and what the potential of a 'creative partnership' might be. The participating teachers are still making links with the processes and experiences of their current project

*"How we set off and how we eventually got to it. There were quite a few changes made. I think there were constraints with time in terms of planning. Eventually we had to have it quite quick, so*

*we did not have the time allocated that we would have liked – to plan further. It was like any journey you go on really. You have your ups and downs, your peaks and hills.”*

Creative Manager



The Creative Practitioner stresses the importance of involving staff in the planning, designing and implementation of future projects to ensure their effectiveness.

*“I think you need to get them involved as much as possible. They need to be part of the planning... to undertake various bits of training even if it’s teamwork activities with the artist and the whole staff community- anybody who sets foot in that building. With ‘What’s Your Story’, there were people who were not involved in planning, workshops, and delivery.”*

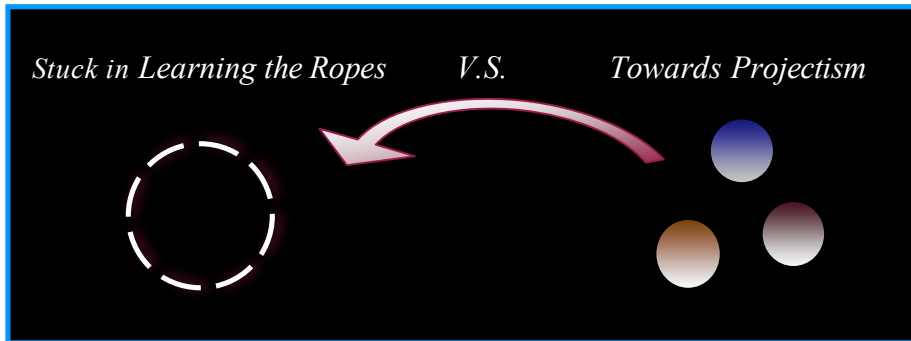
Creative Practitioner

St Matthew’s is still in the process of fully understanding ‘creativity’ through ‘creative partnerships’. The school needs to find ways of enabling staff to take ‘risks’ that encourage them to build on their current skills and experiment so that they can embrace new ones. In this case, although drama skills were on offer, the skills of the creative practitioner were never fully used. The teachers and the creative team within the school need a common vision, purpose, and focused strategic management in order to move from learning the ropes to applying what had previously been learned through “learning the ropes” within **Projectism**:

*“After the project was finished, they [the teachers] spoke more about wanting to do more drama. But I think if we started with drama they would have been uncomfortable. During the process of the project they got to know me and understood the way that I worked. They understood what I had to offer and the more accepting they were. So, the art was safe. Everyone understood what that was. Now, if we were to go back and do a 2<sup>nd</sup> project or a continuation of this project, we would be able to infuse more drama and people would be more comfortable and relaxed about outcomes...There is a concern about what is going to happen and how we are going to manage that. When you have words and pictures on a paper, you can take those away. When you have a piece of drama that is performed, it is hard to edit that. With this school there is a conflict in terms of ‘everything needs to be presentable’. Yes, it needs to be presentable, but we also what it to be*

*the kids' work. We do not want to repeat the project and ask, 'why isn't this happening?'...artists and teachers are not finishing the children's work the 2<sup>nd</sup> time around so, it doesn't reach the standard they want".*

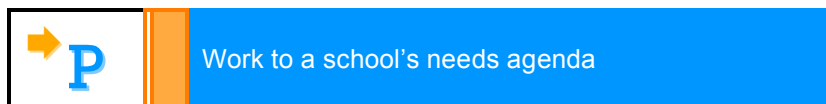
Creative Practitioner



Thus, St Matthew's school is motivated to achieve success through creative partnerships activities but, at the strategic management level, the school does not appear to have consolidated many aspects of its progress from the Learning the Ropes phase to implementation of, and learning from, its projects. Starting in the winter of 2006, Learning the Ropes first focused on getting members of the teaching staff to understand the purpose of taking a Creative Partnerships project on board, which would engage students through 'drama'. This project was called "What's your story?"

As the "What's Your Story?" drama project progressed, it became evident that management roles had not been clearly assigned in regard to who coordinates the projects and who delivers the creative activities. Also, clarification on what "Creative Partnerships" could stand for within the school was never offered to teaching staff and project leaders. There was little opportunity for reflection on the project's organization and progress, which would have enabled the school to "learn the ropes" better, and in a way that could inform the planning and operation of subsequent projects. The enthusiasm for mounting such projects continues within the school: currently a film project is being brought into operation without much reflection on the drama project. So while there is good motivation and enthusiasm for mounting Creative Partnerships projects within the school, according to the Progressive Maturity Wave Model, St Matthew's school remains trapped in a cycle between Learning the Ropes and Projectism.

## 8.5. Horsenden Primary School – “Face to Face”



Horsenden Primary School's project *Face to Face* involved two freelance photographers working with all the Year 5 students to produce a final visual piece which was later placed in the school's entrance.

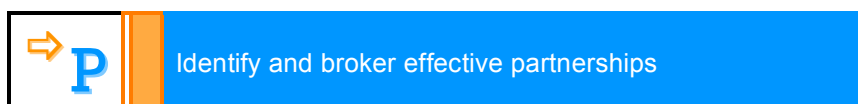
During the project, students were exposed to the use of digital photography, which happens to be an important aspect of the school's improvement plan, and thus the school's needs agenda.

As the CP Coordinator mentions,

*“This project has tied in really nicely with our school improvement plan. On our school improvement plan, we decided that our children need to know about digital technology because, that's the age we are going into. And I think we wouldn't be preparing our children for the outside world if they weren't subjected or they hadn't experienced some of that at school. So, this is tied in beautifully with photographs and digital imaging and ICT and it's tied in lovely with their digital imaging project.”*

CP Coordinator

The school valued participating in Creative Partnerships projects that addressed the school's needs agenda. However, the main focus of this project was not only the acquisition of digital technology skills, but also the use of these skills in the creation of a visual piece of artwork that would give students ownership of their school building.

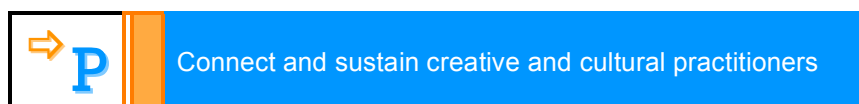


Since this was the school's first Creative Partnerships project, the school's CP Coordinator and the CP Area leader collaborated with each other to identify the project's aims. Once the project aims were identified, the CP area office approached freelance photographer Eileen Perrier, whose work seemed to reflect what the school wanted to achieve. In turn, Eileen approached another photographer, Claire Haddon, to work with her on the project.

During the project, creative practitioners felt that they had the freedom to explore creative ways of working with the children and progressively build the project with them in order to produce the final product. The CP Coordinator felt that working with outside practitioners was a successful learning experience:

*"I think that I've learned a lot by working with outside practitioners, and liaising with them and coordinating with them, and respecting their lovely creative ideas that were eventually impossible to put into in a school environment, and finding a compromise between the two of them. It's been really nice working with them and watching my year 5 children sort of, out of context of the classroom and working with the creative practitioners."*

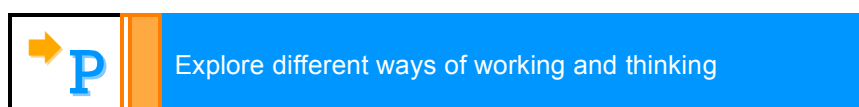
CP Coordinator



The CP Coordinator and creative practitioners agreed that their first creative partnership was successful and beneficial for the children's learning. All the participants- teachers, students and creative practitioners- expressed that they would like to collaborate again, if future projects allow for that.

*"I've been delighted with the relationship that the school's had with Claire and Eileen, I think it's great to have people coming in being so creative and giving all these ideas and giving me ideas...and the children have benefited from it greatly"*

CP Coordinator



The effective partnership between the school and the creative practitioners gave students the opportunity to work in a very different way. Most of the work happened outside the classroom and involved experimenting with different styles of photography working in small and/or large groups.

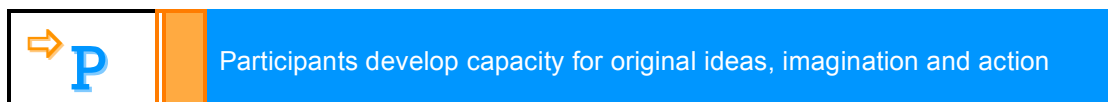
*"...we did these activities that were different styles of photography, on a very low budget or low technical kind of level, but effective, and then we thought it was a good opportunity to bring studio lights, just so that they could see different ways of taking pictures in a small place, you can make things look quite different..."*

Creative Practitioner

*“...and making your choices so you are very specific about background and how you are framing in, back to your lights and backdrop and I suppose working with smaller groups as well, they had to be a lot more specific about their composition.”*

Creative Practitioner

However, teachers, in this project did not have the opportunity to be greatly involved, and thus were not able to explore different ways of thinking by working alongside the students and the creative practitioners.

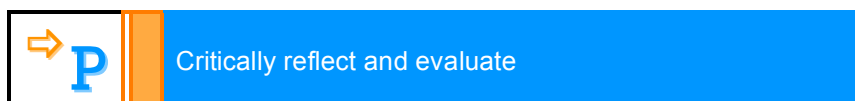


The various activities in the project allowed students, up to a certain degree, to be imaginative and come up with original ideas. For example, all year 5 students had an opportunity to direct a group photo-shoot and develop their own style of group photography, using their imagination and applying creative ideas.

*“...then in that first week again there was that little boy who had a very clear idea of how he wanted to arrange the group to kind of look like a chessboard, so he was having people alternatively facing forward and back from the camera, and although the final photo, because he only had about 2 minutes to take the photo, didn't really reflect that, it was interesting to see the thought process, and how again given more time that would have been developed.”*

Creative Practitioner B

Creative practitioners combined their skills and the school's aims and came up with original ways of working. This was demonstrated in the creation of multi-layered portraits.



The participants evaluated their project upon its completion. The CP Coordinator emphasised the significance of issues relating to time management and budgets and concluded that if there had been more time and a larger budget, teachers could have been more directly involved in the project and additional sessions could have been scheduled.

The Creative Practitioners reflecting on the structure of the activities became aware that time constraints affected the number of students involved. They felt that if they had more time, the project could have been more inclusive.

*“...and that’s one of the things I wish that all the classes had done all the activities, rather than all the classes doing different activities even though I’m glad we did all the activities, but it’s just a shame that they couldn’t all experience all of them.”*

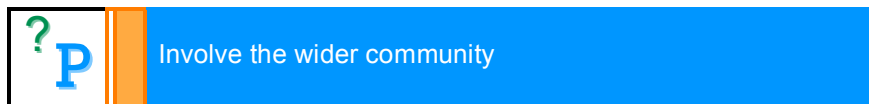
Creative Practitioner A

*“...but particularly towards the second part when we weren’t working with everybody, I was wondering how fair we were with the kids that we chose, and it would have been nicer to be able to extend the activities a bit wider so that more kids could have been involved more for longer, but again it’s the nature of the project...”*

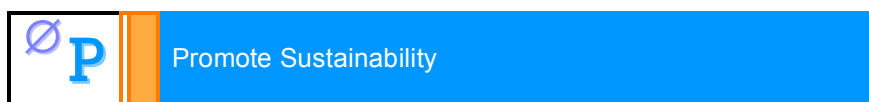
Creative Practitioner B

In addition, the creative practitioners considered that greater teacher involvement would have enriched the project, and would allow teachers to acquire creative skills and explore different ways of working.

The students involved in the project indicated that they would have liked more time to experiment with the different styles of photography, and felt that some activities were just “too short”.



The project *Face to Face* aimed at having an impact on parental engagement. Even though, this was identified as important, it was never fully realised. The project did not promote parental engagement beyond increasing awareness through the school’s newsletters and the signing of consent forms.



Using the development of digital technology skills, as a sustainable activity within the curriculum, was not in the scope of this project. However, at the end of the project the CP Coordinator began to think about issues of sustainability:

*"I think we can take some of the ideas from it and I think we can do some of the simple exercises in class, if we could find the resources for it within the school, within our budget then we could do some of those exercises in class, I'd feel a little bit more confident now that we could do them after someone showed me how to do them."*

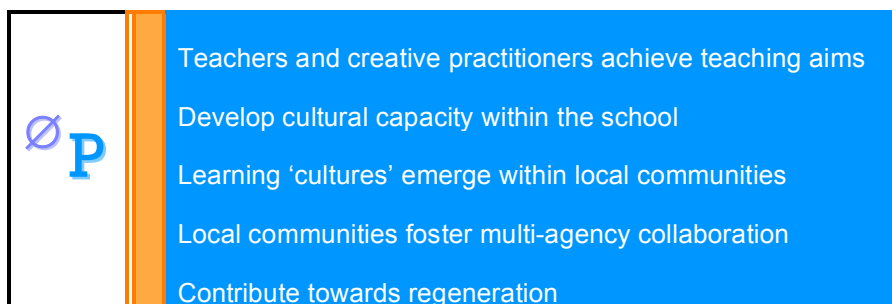
Even though, sustainable infrastructures were not built into this project, *Face to Face* enabled Horsenden Primary school to work successfully with outside creative practitioners and realise the positive impact and potential of a 'creative partnership'. As a result, the school has already started thinking of its next creative project,

*"And I think as a future project, one of the areas of our school improvement plan, is looking at play, and children having all the skills to be able to play creatively, which I think we are losing."*  
CP Coordinator

The creative practitioner saw this project as a starting point for Horsenden to build on and continue its creative journey:

*"I think they are keen to get things happening in the school, it seems like that, this is just the impression I get from this school, they want things to take place, they want their students to get sort of constructive things happening within the school."*

Creative Practitioner



These criteria were not included in the scope of the particular project, but might be considered in the planning of future creative projects.

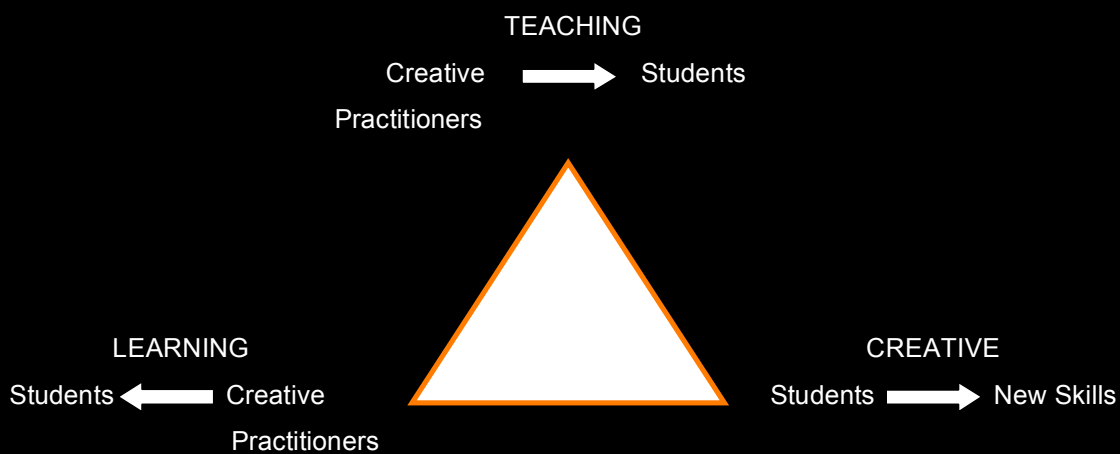


## 8.5.1. Horsenden Primary School: Applying the Key Models

### APPLYING THE TRIANGULAR ROLE MODEL

During all the different activities that Year 5 students had with creative practitioners, such as group and portrait shoots, students and creative partners interchanged between teaching, learning and creative roles.

- During whole class activities, creatives were showing students different styles of photography, providing some background information and guidelines. Students then applied the techniques in order to produce a final output.
- During group photo shoots, creatives gave some general guidelines to the students. Then, students were able to direct their own group photo, using their imagination in applying new ways of working.
- During portrait shoots students followed creatives' instructions and became familiar with highly sophisticated digital equipment.



In most of the instances during the project The Triangular Role Model is visible. Creatives and students moved through teaching, learning, and creative “roles” as they experienced activities. The activities that allowed students to experience more of the creative “roles” were the group photo shoots. The interactions and roles between the creative practitioners and the students remained quite standardized throughout the project, with roles being localised.

## APPLYING THE PROGRESSIVE MATURITY WAVE MODEL

Horsenden Primary School has limited experience with creative projects, and *Face to Face* was the school's first Creative Partnerships Project. Hence, a lot of preparatory work had to be conducted, mainly by the CP Coordinator, to ensure the required funding. The CP Coordinator had to do a lot of planning regarding the project's scope, focus and final outcomes.

*"And I spent absolutely ages filling in the paperwork, asking people what I should put on it to win, to get our bid in there, to be this core school. And we were selected as a core school. So, that was brilliant."*

CP Coordinator

The main idea of the project stemmed from the CP Coordinator's vision regarding the children's ownership over their school building by creative a large collaborative work of art that could be placed at the front of the school:

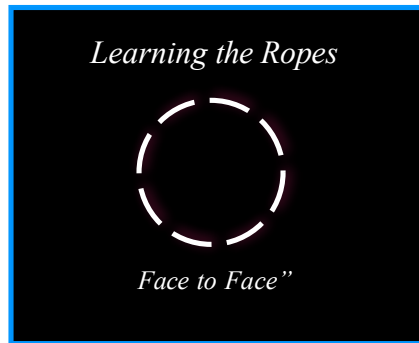
*"This project was my dream project because this is a new school building and I wanted the children to have some sort of ownership over it. People come in and say how lovely this school is and it's really beautiful. But, it's a bit like an airport lounge, and it's very business like, it's very open plan office, it's not very 'schoolish' and I wanted a piece of Art work up in the school, or a piece of Art or a Totem pole, or something that the children had designed themselves, a start to making their school a little bit more for them..."*

CP Coordinator

However, the initial idea was further developed in collaboration with the Creative Partnerships area office, since the school gradually became aware of the Creative Partnerships ethos and way of working.

*"So, my original idea was that I wanted some sort of Artwork, I wanted a mosaic... so we compromised and this was the project that was decided, that we get some photographers in and we decide where we are going to go from there, and let the children sort of model the way it was going to take. And this is my project I really want it up on the outside wall: This is CP, we've made a contribution and the children have done some work that's really special, that's going to be there forever and ever. This is like the best project in the world!"*

CP Coordinator



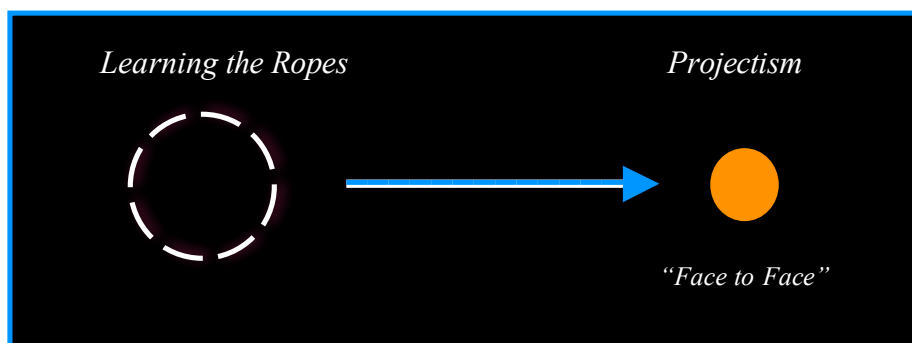
Once, the general scope of the project was developed, the CP area office approached one of the artists and matched her with the school.

Initially, the school was not sure about how the photographers could interact with the teachers and students on this project, how their skills would be introduced, developed and integrated together with the teachers and students ideas and skills; however, the photographers were aware of the ultimate aim: to create a large visual piece that would be exhibited at the front of the school and created by the whole of Year 5.

*“So, they kind of had an idea, they wanted to do a project...they wanted to work with a photographer or an artist to produce a final, end product that would go on a building, so it was very open, you could do whatever you want, really. But, it was open but there was a concept or an idea of what they wanted as an end product, but it wasn’t specific.”*

Creative Practitioner A

Therefore, the project was gradually shaped as the creative practitioners, in collaboration with the CP Coordinator, began to explore creative ways of engaging the year 5 students, in producing the final piece.



Most of the creative work, involved the creative practitioners working with the students outside the classroom. Ultimately, members of staff were not directly involved in the project, mainly because this would complicate the project in terms of budget, supply cover, and rescheduling of lessons, critical issues for a school that is in the **Learning the Ropes** phase.

*"I think perhaps they might have [the teachers] liked to be more involved, especially with the dark room project and things like that. However, we also have to make sure that there is stability for the children in the Year 5, as well as releasing staff from year 5 to be part of the project. Unfortunately, we all couldn't pile into one massive room, a hundred of us and 3 members of staff, do it all at the same time. Because, it's not practical. That would have been lovely, but then it would have meant that everyone was involved in everything all the time, and that's not practical at all in a school this size, or space, or time or money."*

CP Coordinator

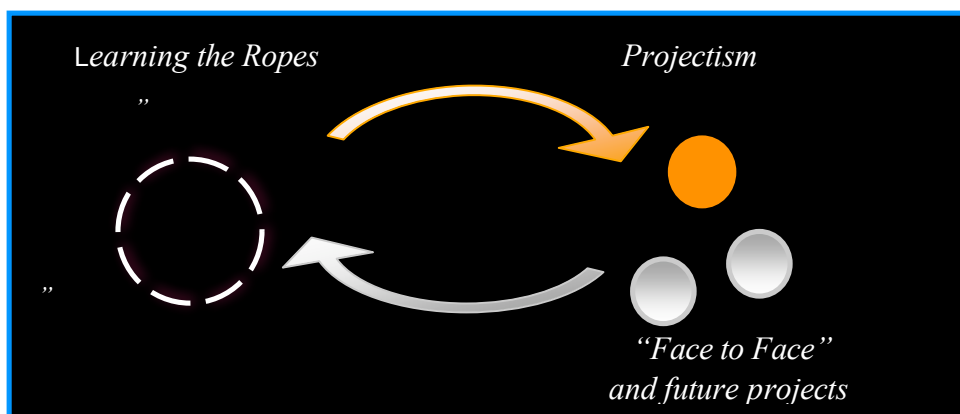
Therefore, opportunities for teachers to acquire new creative ways of working and innovative skills were missed so that processes and practices developed by this project had little possibility of being incorporated into the school curriculum.

The only teacher who was directly involved in the project was the CP Coordinator, who mainly focused on the logistical aspect of the project:

*"...but was my role more to take part in their creative work? No, it wasn't... because I think it's the children's project ... and it's now up to Claire and Eileen to organize getting them off the computer and giving it to the people to print it. And that's what's important, it's the children's work, so, I know there are opportunities within the CP brief for staff, CPD opportunities. But, this project was about the children, so I think that's been well and truly achieved."*

CP Coordinator

Evidently, the school still needs more time to realize the full potential of Creative Partnerships programmes and the benefits of involving teachers, students and creative practitioners in the process. Further exploring the Triangular Role Model and recognizing its importance can greatly facilitate that.



Nevertheless, the successful completion of this project allowed the school to see the value of working in different ways and engaging with creative practitioners. The school is already planning future creative projects more confidently, in an attempt to fully explore the full potential of Creative Partnerships.

*"...if it's a project that's really worth it, like this one was, then it's easy to do that. You can organize it. It is easy to do that, it's just people trying to put up barriers I think. And you don't need to put up barriers I think, if you know what you can do and you can see an outcome and you can see the benefit to the children then yeah it's well and truly worth it."*

CP Coordinator

*"I think they are keen to get things happening in the school, it seems like that, the impression I get, this is just the impression I get from this school they want things to take place, they want their students, their pupils to get sort of constructive things happening within the school, I get this impression...I just think, maybe, it just depends on how flexible they want to be"*

*Creative Practitioner*

## 9. Application of the Framework and Key Models Across Schools.

### 9.1 Application of the Framework for Effective Practice

In section 7, above, where we describe the Framework for Effective Practice, which we employed in each school in the current project, we stated

“The way a school develops effective practice is unique. It accords with each school’s improvement plans, needs, and project histories. Assessing the schools’ Creative Partnerships activities within this framework enabled us to understand the degree to which the schools were opening up to the potential enrichment of The Creative Partnerships Programme.”

In section 8 we described the understanding, in regard to this framework, that we developed for each school, in the table below, we summarize, across the five schools the markers that were assigned to each pathway in the framework according to our assessment of the actualisation of the Creative Partnerships project that we studied there between January and July 2007. In each case (cell in table 9.1, below), the marker assigned to a pathway was chosen from this set, as described in section 7:

THE FIVE MARKERS APPLIED TO PATHWAYS TO VALUE	
∅	Not within Scope of the particular Project
?	Pathway to Value Identified – Not On Track
⇒	Pathway to Value Identified – On Track
→	Pathway to Value Identified – On Voyage
*	Pathway to Value – Fully Effective

It would be invidious to make a direct evaluative comparison of the schools, solely on the basis of their pathway marker profiles in the table below, as the context in which the Project took place was different in each school and the schools had different histories and degrees of experience in mounting and learning from Creative Partnerships projects. Hence our evaluative discussion in section 8 focused more on why the school received the particular assessment on its utilisation (or otherwise) of each Pathway to Value (with the supporting evidence usually being cited in the actual words of key participants in the project), together with some indications of the possibilities for future development of these pathways through the implementation of appropriate strategy and actions within the school.

Pathway	Creative Partnerships Region: School				
	East/South: Jubilee	East/South: Kidbrooke	North: Keys Meadow	North: Saint Matthews	West: Horsenden
Work to a school's needs agenda	→	→	→	?	→
Identify and broker effective partnerships	*	*	*	→	⇒
Critically reflect and evaluate	→	→	→	⇒	⇒
Explore different ways of working and thinking	*	→	*	⇒	→
Participants develop capacity for original ideas, imagination, action	*	?	→	?	⇒
Teachers & creative practitioners achieve teaching aims	→	→	*	→	∅
Develop cultural capacity within the school	→	⇒	⇒	?	∅
Connect and sustain creative and cultural practitioners	*	→	→	∅	⇒
Involve the wider community	∅	→	→	⇒	?
Promote Sustainability	→	→	→	∅	∅
Learning 'cultures' emerge within local communities	∅	∅	∅	∅	∅
Local communities foster multi-agency collaboration	∅	∅	∅	∅	∅
Contribute towards regeneration	∅	∅	⇒	∅	∅

**Table 9.1: Patterns of Markers on Pathways to Value across the five schools**

Instead, in the following, we make some general observations about patterns evident in the table, which are significant for the present and future operation of Creative Partnerships in schools in the Region, together with some pointers on sustainability which we will take up in section 9.2, when assessing the actualisation of the of the Progressive Maturity Wave Model across the five schools.

First we may note that developing the pathways “learning cultures emerge within local communities” and “local communities foster multi-agency collaboration” were not within the scope of any of the school's Creative Partnerships project briefs, mainly because this would

involve working collaboratively with agencies in locations outside the school. Also in the single case where developing the pathway “contribute towards regeneration” (Keys Meadow School), this was interpreted as regeneration of the school itself rather than extending to the local area or community. Nevertheless, “Involve the wider community” was within the project briefs of four of these five schools, and in three of these schools, activities relating to this pathway were either on track or on a voyage along this pathway. However these activities generally focused on bringing members of the wider community (parents, relatives, friends) into the school to get involved in open days and events where they could be introduced to the projects achievements, and discuss these with the teachers, creative practitioners and students involved.

However four out of five of the schools’ Creative Partnerships projects were successfully “on voyage” to meeting their school (internal) needs agendas. Perhaps it is unrealistic to expect the schools, on their own to forge bridges out into the wider community. But if in the future, the foundations for such bridges could be set up by Creative Partnerships regional authorities at both school and community level, then we can be confident that many schools would successfully extend their future Creative Partnerships Project briefs to develop the pathways that build these bridges.

Second, we should note that Creative Partnership West was established more recently than the other Creative Partnerships regions, and the project we studied in Horsenden School was its first Creative Partnerships project, and in planning and executing it the school could call on little previous Creative Partnerships expertise. Hence it is reasonable to expect that, for Horsenden’s Creative partnerships project “Face to Face”, there would be more hurdles to face in developing the full range of Pathways to Value to the point where they were “on voyage” than in the case of the schools in the other London regions.

Nevertheless, the overall patterns of achievement on opening and developing Pathways to Value shown in Table 9.1 are impressive, and vindicate a range of aims of the Creative Partnerships London Regions’ programme efforts. All five schools, through their projects, had succeeded in getting the pathway “Identify and broker effective partnerships” on track, in one school this was now on voyage, and in three this voyage was fully successful. All four schools who had identified specific aims associated with their Creative Partnerships project had embarked on the voyage. This is particularly evident in the Video Case Study we made of “Lift off and Soar” (to achieve these aims, and in (Keys Meadow: *“Lift off and Soar”*) the outcome was very effective (see section 4.3, above, and the video case study DVD for details). All five schools had identified the pathway “Explore different ways of working and thinking”, and got it on track”, two were “on voyage” along this pathway, and two had gained fully effective outcomes from this exploration. In section 8, the nature of these new ways of working, and what was



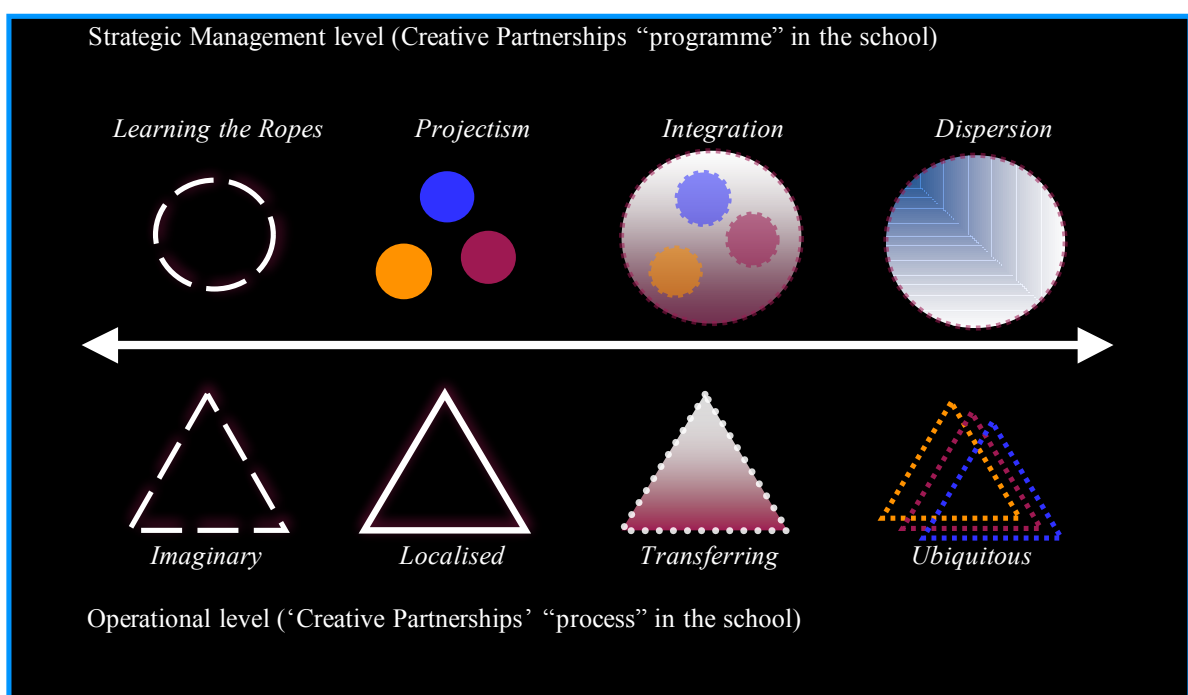
achieved thereby in each school, was examined in detail within the Triangular Role Model.

Importantly, all five schools had identified the pathway “Critically reflect and evaluate” on their projects, and got it “on track”, three were “on voyage”, which suggests that they will be able to use the results of this evaluation and reflection to good effect in the development of their future Creative Partnerships projects, and their subsequent integration into the wider activities of the school. All three schools that had located “promote sustainability” within the scope of their Creative Partnerships project had embarked on voyages aimed and achieving this in various kinds of ways. However, while three of the four schools who had identified the pathway “Develop cultural capacity within the school “ had got it “on track”, only one (Jubilee Primary School) had succeeded in embarking on “a voyage” along this pathway. In the next section, we explore these issues further within the Progressive Wave Maturity Model, particularly in relation to the problem of maintaining the **integration** phase of progressive maturity, at both strategic and operational levels, within the school – a necessary pre-requisite for long-term sustainability.

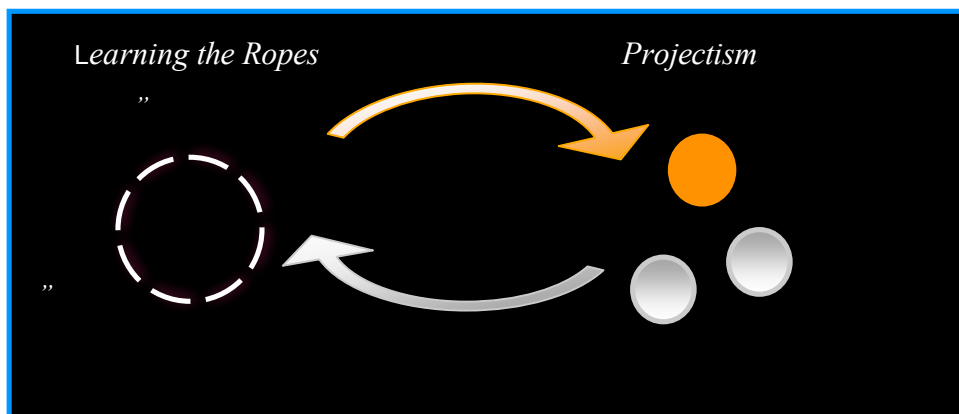
## 9.2. Application of the Progressive Maturity Wave Model

In section 5.2, (above), we introduced the Progressive Maturity Wave Model as a powerful way to address, and analyse on an empirical basis, the important issue of long-term sustainability of Creative Partnerships project achievements in a school. We claimed there that:

“This involves gaining an understanding of the nature of the degree of maturity which the Creative Partnerships programme (and its generalisation into creative education) has reached within any particular school, and how this can best be understood as the basis for further improvements at strategic level within the school in planning, developing and implementing a continuation into the future of the school’s Creative Partnerships programme, and creative education in general within the school”.



The patterns that we look at below are those that were evident at the end of our period of study on the five school's Creative Partnerships projects (July 2007).



In two schools (Horsenden Primary School and St Matthew's Primary School) the wave was still cycling between **Learning the Ropes** and **Projectism**.

In the case of Horsenden Primary School, "Face to Face" was the school's first Creative Partnerships project, (as we mentioned in sections 8.5 and 9.1 *above*), and there were many hurdles involved in moving from **Learning the Ropes** to **Projectism** for the first time. There was some success in realising the Triangular Role Model, but this was still localised within the project. We concluded in section 8.5.1:

"Evidently, the school still needs more time to realize the full potential of Creative Partnerships programmes and the benefits of involving teachers, students and creative practitioners in the process. Further exploring the Triangular Role Model and recognizing its importance can greatly facilitate that. Nevertheless, the successful completion of this project, allowed the school to see the value of working in different ways and engaging with creative practitioners. The school is already planning future creative projects more confidently, in an attempt to fully explore the full potential of Creative Partnerships.

Here, we consider that there is a good chance that, through future cycles of the Progressive Maturity Wave Model, Horsenden will move on beyond **Projectism** towards **Integration**. This conjecture is supported by the school's profile of markers in the Framework for Effective Practice, (see table 9.1, *above*), where the pathway "Explore different ways of working and thinking" is shown to be already "on voyage".

In the case of St Matthews Primary School, we concluded, in section 8.4.1:

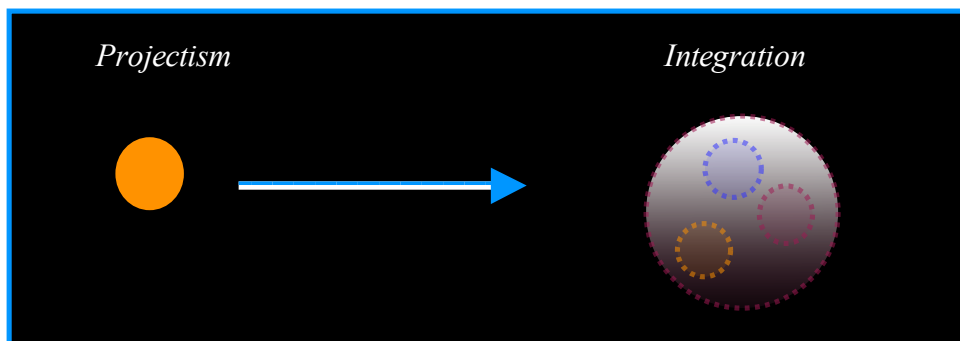
"[The] school is motivated to achieve success through creative partnerships activities but, at the strategic management level, the school does not appear to have consolidated many

aspects of its progress from the Learning the Ropes phase to implementation of, and learning from, its projects. Starting in the winter of 2006, Learning the Ropes first focused on getting members of the teaching staff to understand the purpose of taking a Creative Partnerships project on board, which would engage students through 'drama'. ...

[But] There was little opportunity for reflection on the project's organization and progress, which would have enabled the school to "Learn the Ropes" better, and in a way that could inform the planning and operation of subsequent projects. The enthusiasm for mounting such projects continues within the school: currently a film project is being brought into operation without much reflection on the drama project. So while there is good motivation and enthusiasm for mounting Creative Partnerships projects within the school, according to the Progressive Maturity Wave Model, St Matthew's school remains trapped in a cycle between "Learning the Ropes" and "Projectism".

Our investigation of the operation of the Triangular Role Model within St Matthew's school's 'drama' project "*What's your story*" (see section 8.4.1, above) revealed that it remained imaginary in regard to drama activities, although it had been realised, on a localised basis, for arts based activities. Hence, unless there is a change in understanding of the potential of Creative Partnerships processes at the strategic management level, we suspect that St Matthews Primary School will remain trapped in the cycle between Learning the Ropes and Projectism.

In the other three schools we studied (Jubilee Primary School, Kidbrooke Secondary School, Keys Meadow Primary School), the wave was progressing from **Projectism** to **Integration**.



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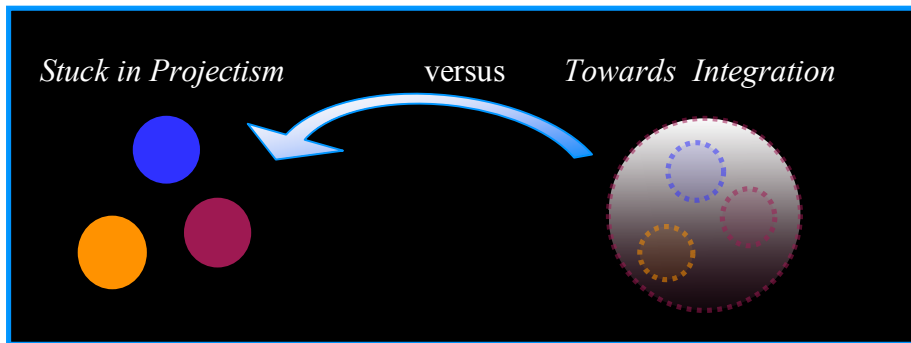
In the case of Kidbrooke Secondary School, we concluded, in section 8.2.1:

"At the final Private View, both the process and end products of the project were on display. The teachers involved had the opportunity to see work produced by other classes, and began to think of new ways of cross-curriculum working and collaboration.... Furthermore, teachers that were not involved in the project were inspired by *The Catalyst* project and the final exhibition and began to think about ways of incorporating creative pathways to teaching and learning, in their own subjects. Evidently, the Catalyst Project played an integral role in the change of teaching practices within the Arts Department and across the school.... Most importantly, teachers began to think of ways to integrate this kind of creative work into their practice in order to be able to sustain it without external funding. Therefore, by the end of the project, the school appeared to set *The Catalyst* in a reflective frame and were progressing towards the **Integration** phase".

However, as described in section 8.2.1, effective operation of the Triangular Role Model remained localised within the specific Creative Partnerships project. Hence, in section 8.2.1, we commented:

"Kidbrooke Secondary School would benefit from exploring the Triangular Role Model. At the strategic level, i.e., in relation to the ways in which they carry out future projects, to ensure

that not only teachers engage in the teaching, learning and creative roles; but also students should be encouraged through creative practices to participate in all three roles. This would also enable the Triangular Role Model to support the *transferring* function, rather than remain localised within the project. This would help the school to move towards **integration**, rather than slip back into **Projectism**".

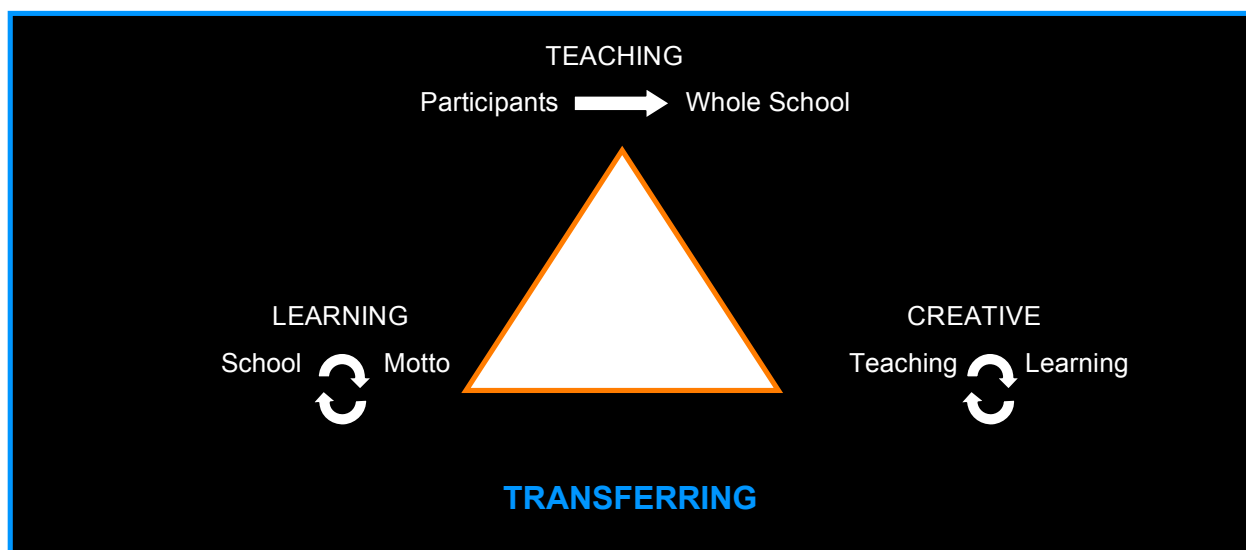


In the case of Keys Meadow Primary School, we concluded, in section 8.3.1:

The school is now planning to combine previous experiences with a new project aimed at developing their school's sense of "roots". The initiative of the 'Lift off and Soar' project was two-fold: *roots* and *wings*. Students have internalised the value of *wings* through the school's motto 'you can do it, you can fly', but still need to explore *roots*, as this is also a core value within the school. The journey will then reach a close by the end of 2007. Therefore, the school is still striving for effective practice in order to achieve teaching and learning of *roots* as well as *wings*.... This next project may offer a space for further reflection into where they think they can go next. Previous objectives are still being implemented and if they embed effective practices from *Lift Off and Soar* and embark on new voyages along identified pathways that are currently on track, then Keys Meadow will progress securely towards the phase of **Integration**.

As we described in section 8.1.1, the Triangular Role Model developed an effective **transferring** function within the school:

"Each role [in the model] was being interchanged between the students and creative practitioners in parallel. Year 5 was observing, doing, and later teaching fellow classmates, while Year 4 was learning reporting techniques from their teacher, observing a photographer, observing Year 5, and later combining experiences to create "reports" for the school."



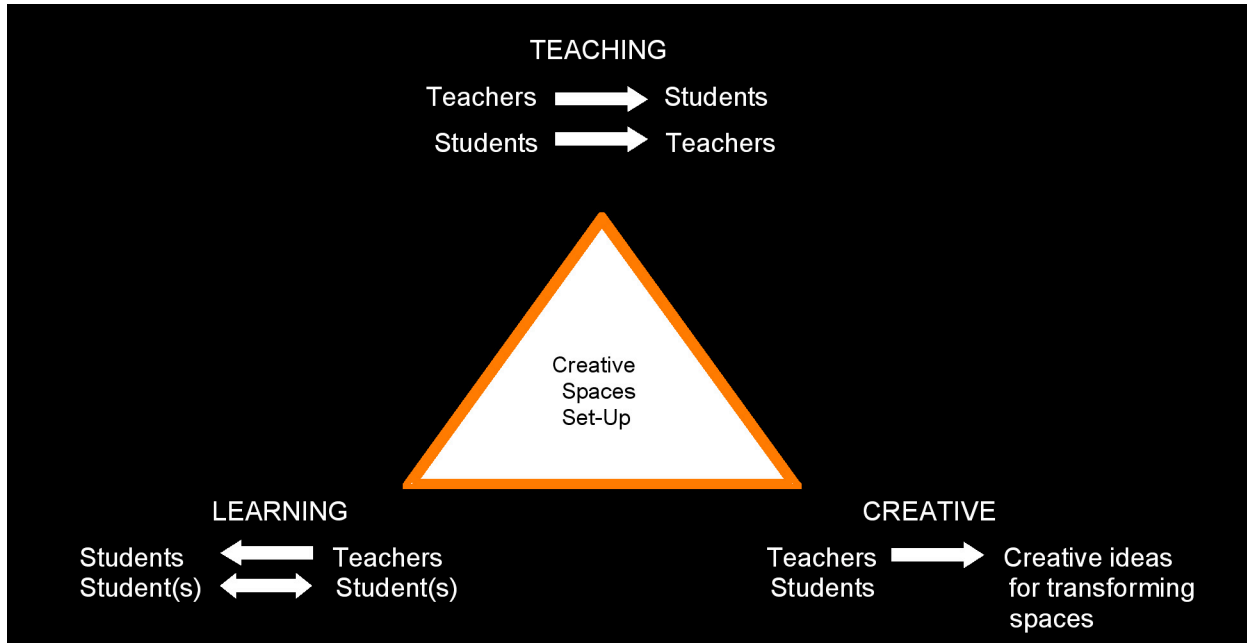
Nevertheless, Keys Meadow will need to continue to pay attention, at the strategic management level, to issues that can put the sustainability of its progression to the *Integration* phase at risk. In particular, within the Framework for Effective Practice, as we noted in section 9.1, while the school had got the pathway “Develop cultural capacity within the school” on track, it had yet to embark on its voyage along this pathway. Hence, as we commented in section 8.3.1:

“If the school does not have time to evolve on the criterion “*Develop cultural capacity in the school*” within its Framework for Effective Practice, or to capitalise on the *transferring* function achieved for the Triangular Role Model within the “lift off and Soar” project, they run the risk of just running really good projects similar to the one they just implemented. They may also find themselves integrating a fixed method of being ‘creative’ – *performance based* alone – as opposed to opening up to other artistic directions. This may limit the potential ways of enriching their students’ learning and addressing the school’s development plan to its full potential”.

In the case of Jubilee Primary School, we concluded, in section 8.1.1:

At the start of the project, concepts from previous CP projects were assimilated into the implementation of the Creative Spaces project....During the implementation of the project, different activities were happening simultaneously: model-making sessions, staff meetings exchanging ideas about the design of the spaces, meetings between the creative practitioner and the carpenter to build the spaces, the actual building of the spaces and finally the use of the spaces in the classrooms. All these different activities ensured the gradual integration of the project’s elements into the school’s practices.

As described in section 8.1.1, the Triangular Role Model was effectively in operation throughout the design, set up and utilisation of the Creative Spaces in the classrooms. In order to transform a Creative Space, teachers and students would work together to set the space up according to a particular theme:

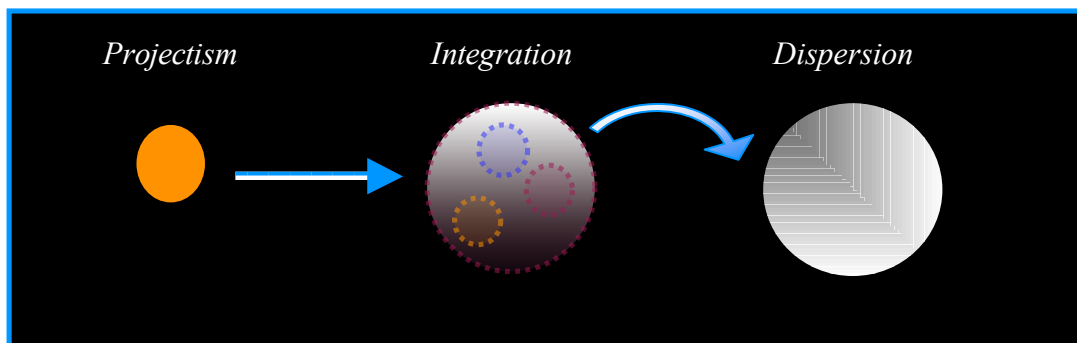


By the end of the project, the Triangular Role Model had developed an effective **transferring** function as the themes spread across a wide range of domains. In section 8.1.1, we note that:

“In the summer term, the Creative Spaces continued to be part of the classrooms and school resources are being used to sustain them. Further sustaining these spaces will allow their gradual integration into the school’s core practices.”

As this process continues, Jubilee primary school will begin to move into the **dispersion** phase, whereby, according to our description of this phase in section 5.2, above:

“A wide range of concepts and activities have now been integrated at the strategic management level across the core curriculum and begin to dissolve as specially characterised (“Creative Partnerships branded”) activities, because they have become so fully integrated into the school’s core practices and activities that they are no longer distinctive. They just become essential features as to how these activities are done”.



Finally, we can infer, for the discussion presented in this section that application of the Progressive Maturity Wave Model in the context of a particular school needs to reveal that the school has securely progressed to at least the integration phase to ensue long-term sustainability of the achievements gained through its Creative Partnerships projects. Our analysis has indicated that three of the five schools we studied (Kidbrooke, Keys Meadow, Jubilee) have the potential and impetus, given their current positioning within the model, to achieve such long term sustainability, and to continue to develop, integrate and disperse creative education ideas and techniques throughout their activities right across, and beyond, the curriculum. It is interesting to note that, as shown in table 9.1, and summarised in table 9.2 below, these three school, during the period we studied their Creative Partnerships projects, had embarked on voyages on far more of the pathways identified in the Framework for Effective Practice than had the two schools who had not yet progressed beyond the phase of Projectism.

Region	School	Number of Pathways to Value identified and "on voyage" (or better).
East & South	Jubilee Primary School	9
East & South	Kidbrooke Secondary School	8
North	Keys Meadow Primary School	9
North	St Matthew's Primary School	2
West	Horsenden Primary School	2

**Table 9.2: Number of pathways "on voyage" (or better) in the *Framework for Effective Practice***