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Evaluation of the Creative Learning Through the Arts Programme: the legacy of the Lead Creative Schools scheme in participating schools

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Cyngor Celfyddydau Cymru
Arts Council of Wales

Wavehill: Social and Economic Research

Our offices

- Wales office: 21 Alban Square, Aberaeron, Ceredigion, SA46 0DB (registered office)
- West England office: 2-4 Park Street, Bristol, BS1 5HS
- North of England office: The Corner, 26 Mosley Street, Newcastle, NE1 1DF
- London office: 2.16 Oxford House, 49 Oxford Road, London, N4 3EY

Contact details

Tel: 0330 1228658

Email: wavehill@wavehill.com

Twitter: [@wavehilltweets](https://twitter.com/wavehilltweets)

More information

www.wavehill.com

<https://twitter.com/wavehilltweets>

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Report authors

Eddie Knight, Tanwen Grover, Endaf Griffiths

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List of abbreviations

Acronym	
AoLE	Area of Learning Experience
FSM	Free School Meals
KS	Key Stage
SEN	Special Educational Needs
SSAMIS	Social Support and Migration in Scotland

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1. Introduction

Key points

- The Creative Learning Through the Arts programme aims to enhance arts education in Welsh schools, encouraging participation in arts and culture.
- The 2015 to 2020 iteration of the programme had two key components: the Lead Creative Schools scheme, focusing on creative learning approaches to improve educational attainment, and the All-Wales Arts and Education Offer, fostering collaborations between teachers, learners, artists, and cultural organisations.
- This report explores the enduring impact of the Lead Creative School scheme element of the original programme, evaluating the persistence of practices developed through the scheme over time.
- The evaluation approach consisted of surveying schools and creative practitioners involved in the early phases of the schemes and case studies on seven schools to draw out, in further depth, insight and lessons relating to the sustained impact of the scheme.

1.1 The Creative Learning Through the Arts Programme

Jointly funded by the Arts Council of Wales and the Welsh Government, with investment totalling around £20m, whilst now ongoing, the original iteration of the Creative Learning Through the Arts programme ran over the five years from March 2015 to March 2020. The programme sought to strengthen and extend arts education provision in schools across Wales, and to encourage participation in arts and culture. It provided a broad range of experiences and projects under the creative learning umbrella to support learning across the curriculum.

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

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

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

The Creative Learning Through the Arts evaluation report provided a detailed overview of the programme's impacts on teachers and schools, learners and artists and arts organisations in relation to:

- Changes in awareness, interest and desire
- Changes in knowledge and abilities
- Changes in behaviours and attitudes
- Changes in teacher performance

This supplementary report explores the lasting impacts of the Lead Creative School scheme to understand the extent to which practices developed through their involvement with the scheme are still evident amongst schools and artists several years on. It seeks to explore the legacy of the programme on both schools and artists / creative practitioners to understand the extent to which schools' involvement with the programme is still influencing practice today.

1.2 Evaluation Approach

1.2.1 Aims of the Research

The purpose of the legacy phase evaluation was to test two hypotheses:

Hypothesis 1: The positive impact of participating in the Lead Creative Schools scheme remains apparent within the participating schools several years after the intervention has come to an end, particularly in respect of teaching practices and the integration of creative practices into school activities.

Hypothesis 2: There has been a sustained change in the way in which artists (creative agents/creative practitioners) that participated in the Lead Creative Schools schemes strand operate, particularly in their engagement with the education sector in Wales.

In order to test these hypotheses, a series of evaluation questions were developed:

For schools

1. Have teachers within the school continued with changes to their teaching practices introduced as a result of participation in the Lead Creative Schools scheme?
2. Have changes been introduced to how the schools operate as a direct result of the intervention? If so, what are those changes?
3. What has been the impact of any changes that are identified on the schools?

For artists:

4. Have artists changed/adapted their working practices in a sustained way as a result of their participation in this intervention? If so, how?
5. What has been the impact of any changes that are identified on the artists in question?

1.2.2 Methodology

A two-stage method was adopted for both the fieldwork with schools and artists which included:

- **Surveying:** of schools and artists involved with Rounds one and two of the Lead Creative Schools strand; and
- **Case Studies:** with seven schools involved with Rounds one and two of the Lead Creative Schools strand.

Surveying

The online survey was distributed, via the Arts Council of Wales, to all the schools that participated in Rounds 1 and 2 of the scheme. Round 1 and 2 schools and artists were selected as this allowed several years to have passed since their participation in the scheme and, hence, the legacy to be explored.

The survey was live from mid-June to mid-July 2022. The number of survey responses following the initial email was low, at least partly because the contacts were collected some time ago. Therefore, our research team called all the schools on the list of participants to (a) check that the contact details were correct; and (b) encourage a response to the survey.

An online questionnaire was also distributed to artists by the Arts Council of Wales. The survey was live from mid-June to early-September 2022. This was longer than planned to allow for several follow-up emails to be distributed to encourage a greater response.

The table below shows the number of responses, the total population and the response rate achieved for both the school and artist surveys. A more detailed breakdown of the profile characteristics of responding schools and artists can be found in the Appendix.

Table 1.1: Overview of response rate

	School Survey	Artist Survey
Total responses	45	76
Population	272	349
Response Rate	17 percent	22 percent

Case Studies

Eight schools were selected and engaged by our research team in order to carry out a case study. Purposive sampling was used to select schools based on their responses to the survey and ensure a range of primary and secondary schools were engaged.

The case studies involved discussions with relevant members of staff within schools either over the phone or via video calling. The purpose of carrying out case studies was to explore, in further depth, the lasting impacts of schools' involvement with the Lead Creative School strands. The eight case studies are included in [Section 4](#) of this report.

1.2.3 Limitations

As mentioned above, the focus of the legacy phase evaluation was on sustained impacts amongst the staff in the schools and the artists (Creative Agents and Creative Practitioners) involved with the Lead Creative School scheme. It should be noted that this phase of the evaluation does not explore the sustainability of outcomes for pupils participating in activities supported by the scheme.

The decision not to focus on the impact on pupils was due to limitations on the potential to be able to do so in a robust, evidence-based way within the resource and data constraints of this latter stage of the evaluation process.

There are also limitations in relation to the response rates that were achieved for the surveys which were lower than anticipated. The low response rate should be considered when interpreting the findings. The data collected does however provide a useful insight into the legacy of participating in the scheme within the schools in question.

It is also important to be aware that the respondents to the survey were self-selecting – they all chose to take part. This has the potential to introduce a bias in the data as respondents could be chosen in to participate as they have something that they would like to say, good or bad.

2. Legacy for Schools

This section explores the legacy of the Creative Lead School scheme on schools. It draws on evidence from the schools survey and case studies and presents findings related to impacts on the school, on teaching practices, dissemination of learning, the Curriculum for Wales and links between schools and the broader arts and creative sector.

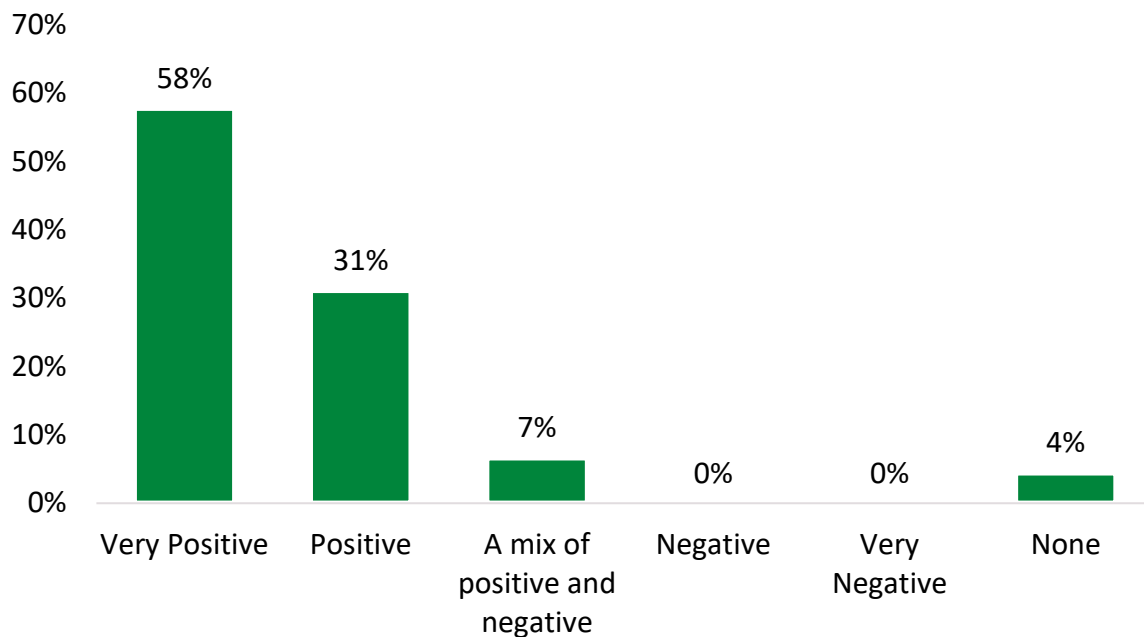
Key points

- The available evidence suggests that the Lead Creative School scheme continues to have a positive influence in surveyed schools several years following participation.
- These positive influences incorporated changes in relation to the integration of creative practices into the school's curriculum, positive changes in relation to teachers' skill development in lesson delivery and a greater recognition of the creative methods' applicability across multiple subject areas.
- Schools indicated that teaching approaches had changed as a result of engaging with the scheme and that there was an increased take-up of creative pedagogy and practice. It was reported that teachers were more willing to take risks, embrace new methodologies, and nurture creative thinking among students.
- The majority of surveyed schools acknowledged that their involvement with the scheme had facilitated their readiness for the new Curriculum for Wales. This preparation was deemed timely, allowing schools to gain a strong understanding of creative approaches aligned with the new curriculum's four purposes. Schools were less able to provide specific examples of how the scheme had helped with the new curriculum, although were confident it would help in the future.
- Schools highlighted several ways in which learning from the scheme had been disseminated amongst schools including INSET days and training events. It was reported that direct engagement by teachers in a project and physical reminders placed across schools were also effective in supporting the dissemination of learning.

2.1 Impacts on the Schools

Overall, the survey showed that schools' involvement with the scheme was still having a positive impact years later. Respondents were asked to choose the best term to describe the overall impact that being a Lead Creative School had on their school as of the day the survey was completed. The purpose of the question was to establish whether participating in the scheme several years ago generated an impact that was still apparent in the school.

Figure 2.1: Respondents' views on the overall impact that being a Lead Creative School had on their school as of today



Source: Wavehill School Survey 2022, n=45

Respondents were asked an open-ended question to explore the reasons for their response and these were thematically coded. Analysis showed those that answered either 'positive' or 'very positive' most frequently highlighted that there had been changes to how the school approach teaching, learning and assessment (n=16). Examples included how schools had made progress towards implementing more creative practices throughout the curriculum; how teaching staff had developed skills related to lesson delivery; a greater appreciation of the application of creative methods throughout the curriculum; and the role of creativity in informing schools' approaches to assessment, for example through adoption of the Creative Habits of Mind.

'It resulted in an understanding that creativity has a place in all subject areas and teachers and that creativity is central to the educative process.'
Lead Creative School

Other responses highlighted the importance and value of the approach being demonstrated to schools through the programme (n=15). By being involved in the programme, it helped schools to appreciate the potential of embedding arts across the curriculum and in some instances, acted as a catalyst for future exploration and experimentation with embedding creative practices across the school.

'As a Pioneer School, we joined in the Lead Creative School scheme to boost our understanding and pedagogy around the arts. This acted as a springboard for future learning and whole school development.' **Lead Creative School**

Examples of this in practice were highlighted in several of the case studies completed with schools. [Henry Tudor Primary School's](#) Lead Creative School project involved teachers of core subjects working with creative practitioners. For example, learners in English lessons created models of war soldiers to bring their unit on Wilfred Owen's poetry to life and encourage learners to feel the empathise with the emotions soldiers would have felt. Subsequently, this approach was used following the project to teach Macbeth by creating a banqueting table and when exploring the "Into the Wild" text.

Schools also highlighted impacts in relation to the development of staff (n=11) and the impacts on pupils (n=9). Comments related to the confidence and skills that both teachers and support staff developed through being a Creative Lead School and the lasting influence this had on teaching and learning. Examples given included the important role the creative practitioners played in sharing ideas with and building confidence amongst staff; the increased focus on providing opportunities for learners to develop their creativity; and how to approach planning differently. This is discussed further in section 2.1.3 below, impacts on teaching.

'All staff have had time with creative agents to gain new knowledge and skills that can be directly used within the classrooms. Allowing Teaching Assistant's to gain confidence in their own abilities and allow them to see ways to facilitate learning to our pupils.' **Lead Creative School**

'It supported teachers and support staff to see how various types of sessions could be approached, how pupil-led learning can be positive, and that creative teaching does not only apply to the 'arts' sessions.' **Lead Creative School**

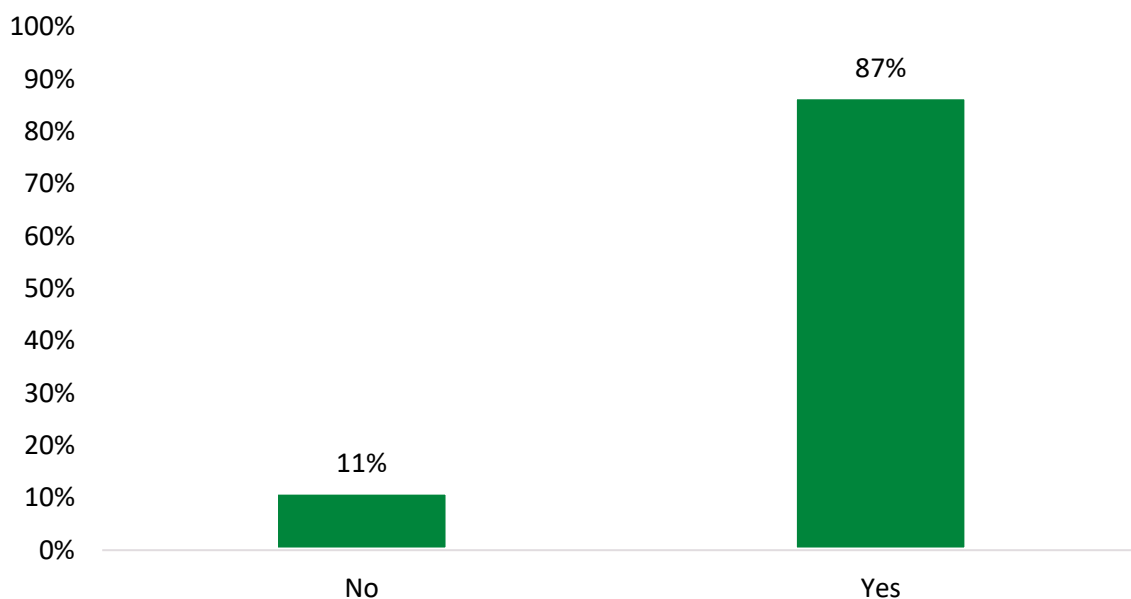
There were several reasons highlighted for schools seeing no lasting impacts (n=2) or a mix of positive and negative impacts (n=3). For example, in one school a change of senior leadership made aspects of the projects difficult to continue. Another school's project had a specific focus on Special Educational Needs (SEN), transition and free school meal (FSM) pupils and given the specific aims of that project, learning had not been rolled out more broadly across schools.

Another school reflected that, despite being an incredibly positive experience for pupils, there had been no lasting effects of their involvement on the school. COVID-19 was also cited as a barrier; however, this response was brief and did not provide detail on the specific reasons as to how COVID-19 negatively impacted on sustaining outcomes.

2.2 The Role of Creativity

Schools were asked whether being a Lead Creative School changed the role of creativity in their school in a way that is still apparent today. Responses to this question can be seen in Figure 2.2 below which shows that 87 per cent of schools felt it had.

Figure 2.2: Did being a Lead Creative School change the role of 'creativity' in your school in a way that is still apparent today?



Source: Wavehill School Survey 2022, n=45¹

Schools referred to the fact that approaches to teaching had changed in the school since engaging with the programme (n=16). This included schools taking new approaches to lesson planning that are increasingly including creative approaches; pupil voice; viewing creativity as central to the educative process; and its applicability across a range of subject areas.

¹ Note: The percentages do not total 100 percent as 1 respondent answered, 'don't know'.

'Every department in the school began to embrace creativity and the creative habits and this has had a profound effect on the current pedagogical policy with creativity at the heart of learning throughout the school.' **Creative Lead School**

Staff development was also a common theme in relation to how the role of creativity had changed in schools (n=9). Responses referred to the increased confidence levels amongst teaching staff, how staff had redefined interpretations of creativity and how it had reinforced the understanding that creativity is integral across all subjects.

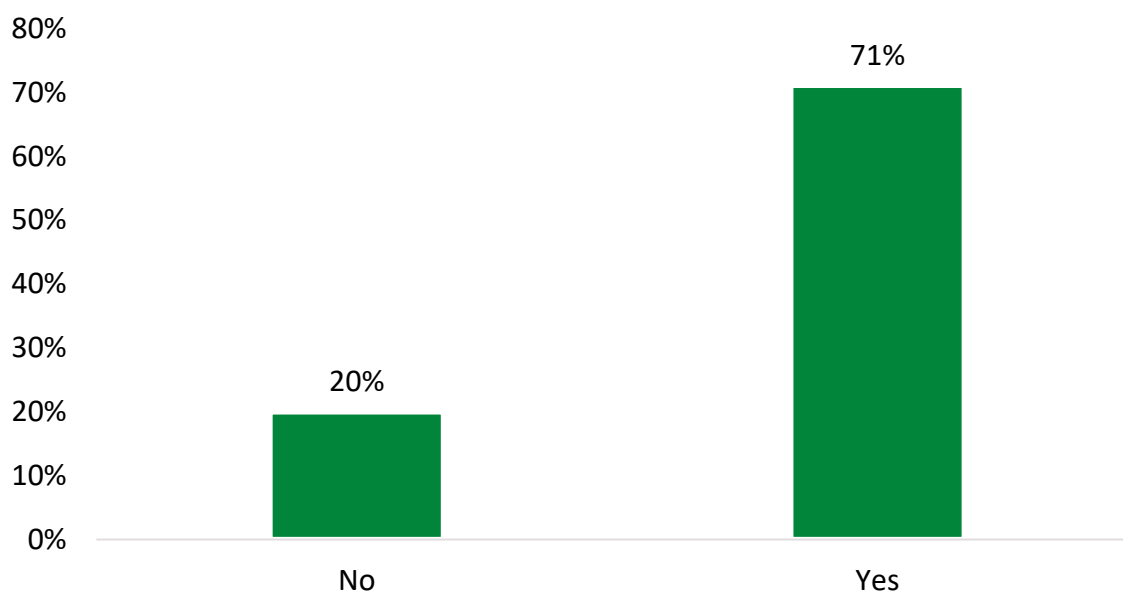
There was some evidence to suggest that in some schools (n=7) teachers were now delivering more creative activities than previously and that it had led to an improved understanding of the potential role creativity can play in supporting learning and pupil outcomes (n=6). However, it was unclear from the survey, the extent to which these responses referred to individual teachers and the extent to which this improved understanding was widespread across all teaching and non-teaching staff.

Where schools felt that the programme had not impacted on the role of creativity, this tended to be as a result of the subsequent limited implementation and uptake across the school (n=3) and the lack of scope to develop projects further once involvement with the scheme had come to an end (n=1). This is corroborated by the findings from the case studies where schools explained some of the challenges of embedding creative practices more broadly across schools and this is explored further in [Section 2.3](#), below.

2.2.1 Impacts on Teaching

Figure 2.3, over page, shows the responses when schools were asked whether the approach to teaching was different at the school today as a result of their involvement with the programme.

Figure 2.3: Is the approach to teaching in your school different today as a result of your participation in the Lead Creative Schools Scheme?



Source: Wavehill School Survey 2022, n=45²

As the figure shows, the majority of schools indicated that their approach to teaching had changed as a result of their involvement in the scheme. A follow up question asked respondents to comment on how widespread these changes had been. The majority of schools (n=25) indicated that the changes had occurred generally across schools with a further five stating these changes had taken place mainly amongst those teachers that were directly involved.

Most commonly, schools highlighted that the changes were related to the take-up of creative pedagogy (n=14). This included what schools described as a general shift away from 'traditional approaches' which may have included the use of textbooks and lecture style delivery to a more practical and hands-on approach that encouraged creativity across a spectrum of subjects. Schools reported a greater willingness amongst teachers to take risks, trial new methods and explore new ways of facilitating creative thinking in lessons.

For example, one teacher at case study school Gwaunmeisgyn Primary was inspired by the storytelling within an oracy project when the practitioner came into school dressed as an alien. The teacher later came into school dressed as a witch, staying in character throughout the whole day, which they would never have attempted previously.

² Note: The percentages do not total 100 percent as 1 respondent answered 'don't know'.

Another theme identified in schools' responses included an increase in pupil-centred learning where pupils were now taking more ownership over their learning and increasingly more actively involved with making decisions. For example, in one school project-based learning (an educational approach where learners are given the opportunity to develop knowledge and skills through engaging projects set around challenges and problems they may face in the real world) is now a central aspect of the school's approach.

The [Henry Tudor Primary School](#) case study also illustrated how the school had provided greater learner choice into their teaching and assessment with examples of how learners could choose whether to be assessed by speaking in front of the class, teacher or by filming themselves.

'Creative pedagogy has been developed in a large number of teachers and departments.' **Lead Creative School**

Other pedagogical changes included providing more outdoor learning experiences for learners; engaging more with specialist practitioners to enhance the learning experience; an increased focus on oracy; and greater opportunities for learners to be both collaborative and independent.

Schools highlighted the role of their involvement with the Lead Creative School scheme on teaching and non-teaching staff and how this had led to changes to teaching within the school (n=8). Comments typically referred to the increased confidence amongst teachers to introduce more creative opportunities into lessons, trial new things and step outside of their comfort zones. It appears that the changes to the pedagogical approaches described above are underpinned by a broader shift in teacher confidence and increase in knowledge and skills that have empowered and enabled teachers to test and implement creative approaches.

The [Ysgol Aberconwy](#) case study outlines the school's motivations for engaging with the scheme which were mostly around the legacy it would have in terms of the development of teacher skills. Their experience provides an example of how teacher development can be maximised through the scheme by utilising creative agents to work predominantly with teaching staff (around planning and delivery) to help shift attitudes and mindsets as opposed to directly working with pupils.

Where schools felt that the teaching approach in schools was not different today as a result of participating in the scheme (n=9), a variety of reasons were given. This included a change of leadership; involvement being perceived as too time consuming and changes to teaching approaches being isolated rather than widespread across the school. Another school felt that whilst the school's approach had been informed by being a Lead Creative School, their approach to creativity and teaching was not solely influenced by the scheme.

These findings were consistent with those from the case studies which highlighted various challenges in relation to achieving widespread take-up of creative approaches championed by the scheme. Schools noted that, in practice, encouraging widespread take-up was a resource intensive pursuit, particularly in secondary schools which tend to be larger and work inter-departmentally less often. Schools were also seeking to work towards various competing priorities, and this was also highlighted as a barrier to the extent creative teaching practices were able to be embedded across all teachers.

2.2.2 Curriculum for Wales

It was evident that involvement with the Creative Lead School scheme had assisted schools with the design and implementation of the Curriculum for Wales. Almost all schools (n=39) felt that being involved with the scheme had helped them prepare for the introduction of the new curriculum. Schools felt their involvement in the scheme was timely, enabling schools to build their understanding and experience of adopting creative approaches which aligned with the four purposes set out in the Curriculum for Wales.³

Schools suggested that their involvement had helped to develop confidence around new pedagogical approaches (as described above) and that this experience was helpful when it came to planning for the new curriculum. It enabled schools to feel comfortable taking risks and provided new perspectives on teaching.

Having had the opportunity to explore and trial new approaches to teaching topics through various creative mediums (through the Lead Creative School scheme), schools described feeling more confident around aspects of curriculum design that included placing learning in real life context, identifying cross-curricular links, placing health and wellbeing at the heart of the curriculum and promoting collaboration and problem-solving.

'Designing our new curriculum has been made easier as we are already comfortable with experimenting with new ways of doing things, looking at the curriculum from different perspectives and exploring ways of completing activities with learners that challenge them and give them opportunities to problem solve and work together collaboratively. These elements have fed into our curriculum design over the last academic year.'

Lead Creative School

³ See: [Curriculum for Wales](#)

These findings are consistent with the experiences of those schools where case studies were conducted. However, when prompted, schools were less able to provide tangible examples of how their involvement with the Lead Creative School scheme had assisted the development and delivery of the new curriculum. Despite schools describing clear alignment and synergies between the principles of the scheme and the new curriculum, it appeared that schools were still finding their feet with the new curriculum and were therefore unable, at this point in time, to give examples of this in practice. Although, they were confident that involvement with the scheme would be helpful in future as part of their ongoing implementation of the new curriculum.

For example, some schools indicated that new working groups had been set up focusing on the Curriculum for Wales Areas of Learning Experience (AoLE) and that through such groups, there were increasingly more opportunities to discuss and explore learning generated through the scheme and its application to the new curriculum.

2.3 Dissemination

The survey also sought to understand the extent to which schools had successfully disseminated the learning from their involvement with the Creative Lead School scheme across the whole school. Where this had been the case, schools were asked to identify any particular activities that had been effective in embedding and disseminating learning.

Analysis of these responses showed that activities included the sharing of learning through INSET days, meetings, twilight sessions and networking events (n=14). Examples included sharing of learning between departments, whole school training sessions and collaboration with local cluster schools to share with teaching staff who hadn't been directly involved. This enabled teachers to learn about creative pedagogy, develop their understanding of Creative Habits of Mind, share ideas with each other and test approaches before reporting back their experiences with colleagues.

'Having this dedicated time [school inset day] to share and understand what the scheme was about gave staff who hadn't been involved the opportunity to develop their understanding and then explore back in class some elements of the scheme.' **Lead Creative School**

The other most common response referred to the role of the creative practitioner and other experts in helping support the dissemination of learning across the school (n=10). Schools felt that having the opportunity to work with specialists in this area was valuable and gave teachers the skills and confidence to develop creative approaches across the whole school.

'The opportunity for class teachers to plan and work with the creative practitioner has been the most powerful as it has upskilled teaching staff and raised their understanding in a range of specific skills areas.' **Lead Creative School**

These findings were consistent with schools that were engaged through the case studies where there were examples of how INSET days and other forms of teacher training were taking place both within schools and across local clusters to share learning around creative approaches.

Case study findings suggested that the best way to disseminate learning throughout the schools was to directly engage teachers in delivering projects. This was considered the most effective way of demonstrating the value of creative practices with teaching staff as it enabled them to see for themselves the benefits and impact of adopting these approaches.

Another effective method of dissemination, as highlighted through the case studies, was through displaying some sort of physical object to serve as a reminder. Pieces of art that were displayed in school helped to remind teachers of the experience and prompt further adoption. [At one case study school](#), during one of the projects, which focused on mathematics and the environment, a creative practitioner worked with learners to create a small model out of willow. That model is still in the playground and is used regularly for story time and for play.

The case studies also highlighted several challenges in relation to dissemination. For example, some schools highlighted the need to balance this with a range of competing school priorities and overcome the barrier that tightening of school budgets had created. Others case study schools highlighted the importance of having a supportive senior leadership team, including governors, and the importance of teacher turnover/retention as factors that influenced how effectively learning was disseminated.

2.4 Links to the Arts and Creative Sector

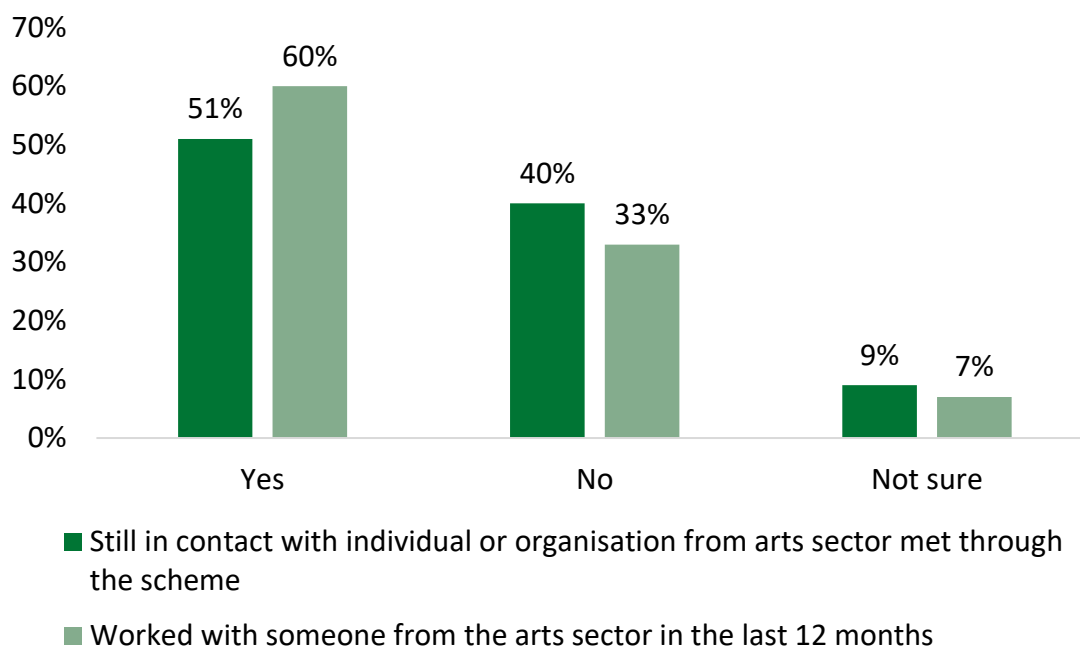
A core aspect of the Creative Lead School scheme of work was the links that the scheme created between the school, creative practitioners and the wider arts and creative sector. When considering the legacy of the scheme, it is helpful to understand the extent to which the links that were created through the scheme are still in place several years on.

Schools were asked if they were still in contact with the creative agent they worked with through the scheme and the findings were mixed with an equal number of schools saying they were still in contact as schools that weren't (50 per cent).⁴

⁴ Note: Five schools responded that they weren't sure.

There was also a mixed response in relation to whether the school was still in contact with others from the arts sector (individuals or organisations) that were met during participation in the scheme with 23 out of 45 (51 per cent) respondents answering yes.

Figure 2.4: Percentage of schools still in contact with some since bring involved with the scheme



Source: Wavehill School Survey 2022, n=45⁵

Schools were also asked whether they had worked with someone from the arts sector in any capacity over the last 12 months. The response was more positive in this instance with 27 out of 45 (60 per cent) respondents reporting that they had worked with someone from the arts sector during the last 12 months. A relatively large group of respondents (33 per cent) had, however, not done so, with three being unsure. This potentially suggests that the scheme has been less successful in terms of developing sustained links between schools and the arts and creative sector, despite the positive impact on teaching in the schools previously identified.

When respondents were asked to explain the nature on their work with individuals or organisations from the creative and arts sector, in the majority of cases (n=20) it was an ongoing and regular relationship. In other instances (n=7) the respondent described a specific project that had been undertaken over the last 12 months.

⁵ Note: Five schools responded 'not sure' in relation to being in contact with the creative agent and four schools in relation to being in contact with someone from the sector.

The diversity of the partnerships created between schools and the arts and creative sector is also worth highlighting as schools reported working with ballet companies, storytellers, puppet groups, poets, dancers, performers in film and theatre, stained glass artists, community artists and many more. The relationships tended to be on a project-by-project basis, however, one school indicated that they had employed an artist to work across the whole school to support the development of creative teaching and professional development of all staff.

These findings are consistent with those from the case studies, where a number of schools reported continuing to work with creative practitioners in various ways. For example, St Joseph's Cathedral Primary School carried out several projects with local and national organisations including Swansea Museum, National Waterfront Museum and Swansea University as part of their '[School of Sanctuary](#)' award which also involved outcomes being exhibited at Tate Modern.

Ysgol Tudno have developed a relationship with [Ensemble Cymru](#) which has involved working with their musicians to create material for the Radio Ensemble Cymru community radio show.

The available evidence suggests these experiences have helped teachers to value the importance of providing a range of experiences and opportunities for pupils to participate in a broad variety of creative activities for multiple purposes. Furthermore, participation in the Lead Creative School scheme appears to have influenced this continued engagement with the sector amongst some schools. Of the 27 respondents that had worked with a creative practitioner over the last 12 months, 12 said that it was unlikely that this would have happened without being involved with the scheme with six of those noting that it was very unlikely.

Eight of the 27 however said that it was likely, with six of those saying that it was very likely suggesting that at least some of the schools perceive that they were already on the same 'path' in terms of their engagement with the arts sector, regardless of their participation in the scheme.

Case study schools reported that the main challenge in continuing their relationships with creative practitioners was the available funding which limited the depth and extent of what was possible. Whilst schools felt they were able to afford to pay for short term, discreet or one-off creative projects, budgets did not allow them to engage for longer term pieces of work and that this relied on external funding sources or programmes. This reliance on external funding does risk the sustainability of impacts for schools.

This suggests a mixed picture in relation to the role of the scheme in increasing links between schools and the arts and creative sector. COVID-19 was identified (n=2) as a reason why there had been no contact with the sector over the last 12 months, which is a factor that is important to take into account when considering these findings.

2.5 Potential Improvements

Schools were asked to identify aspects of the scheme that could have been improved in order to increase or sustain the impact it had. Only a small number of comments were made in response to this question the most frequent being the opportunity for more networking and sharing of learning with other schools (n=4). Some schools (n=2) suggested that further funding would have been valuable to enable more time for staff and practitioners to work together, for example to plan work and coordinate activity.

'During the project, more network meetings with other schools to compare approaches would also have been valuable.' **Lead Creative School**

'Since our involvement, there could have been more celebrating of success throughout the project. This would have been an opportunity to share with other schools.' **Lead Creative School**

A further two schools felt it would have been useful to have more ongoing involvement with the creative practitioner post-scheme and that schools should be provided with more opportunities to take part in similar schemes. This was also highlighted by one of the case study schools where the headteacher expressed some concern relating to the effects of the scheme diminishing over time and that some 'refresher' training or projects may be useful to maintain momentum.

3. Legacy for Artists

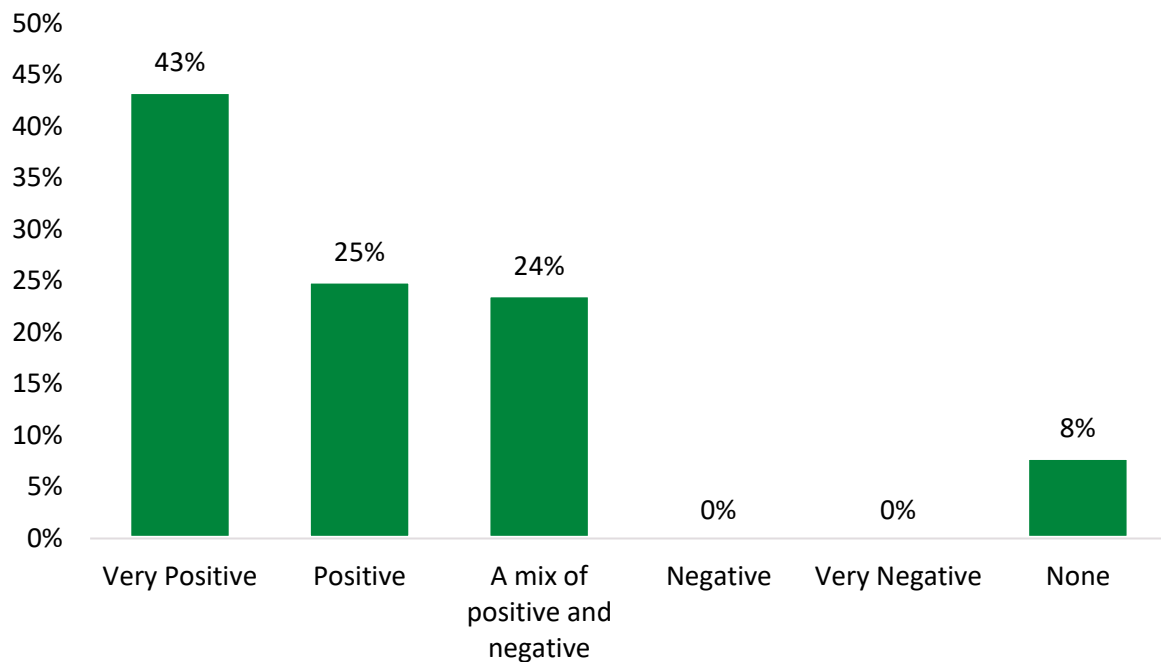
This section summarises the findings of the survey that was conducted with the artists and creative practitioners that worked with schools during phase one and two of the scheme. It draws on data from 77 responses which, out of a population of 349, equates to a response rate of 22 per cent. A breakdown showing the profile of the sample can be found in the appendix.

Key points

- Survey findings show that involvement with the Lead Creative School scheme has had a positive or very positive impact on 68 per cent of respondents.
- These positive impacts were related to artists and creative practitioners developing new skills, knowledge and confidence. Artists and creative practitioners also valued working with schools and felt that their understanding of engaging teachers and pupils in creative practices had been positively influenced by the scheme.
- Some artists and creative practitioners reported challenges with working with some schools and reported examples where poor communication, difficulties in coordinating activities and varying levels of school engagement had influenced the lasting impacts on them as creatives.
- The findings showed positive impacts in relation to artist and creative practitioner's understanding of the new Curriculum for Wales and how they can support its delivery. The scheme also helped artists and creative practitioners to grow their networks and, to a lesser extent, led to them undertaking work that they otherwise wouldn't have.

Artists and creative practitioners were asked to describe the overall impact of being involved in the scheme on them/their organisation as of the day the survey was completed. The responses, show in Figure 3.1 over page, illustrates a broadly positive picture relating to the sustained impacts of the scheme on artists and creative practitioners.

Figure 3.1: Which of the following best describes the overall impact that being involved with the Lead Creative School scheme on you/your organisation as of today?



Scheme: Wavehill School Survey 2022, n=76

Analysis of the follow up question which asked respondents to explain their answer showed that the most common impacts related to the development of skills and/or confidence in relation to working with schools (n=16). These responses referred to the way the scheme had positively impacted their personal creative practice, improved their confidence and helped to increase their understanding of, and exposure to, different educational methodologies.

Some artists went on to suggest that, as a result of their experiences with the scheme, their involvement led to self-validation of themselves as a creative practitioner. Others felt the scheme had helped to develop personal skills around people management and communication as a result of some of the challenges they experienced working with schools (expanded on below). Respondents also appreciated the recognition and value given to their skills and experience through the programme which included rates of pay that were commensurate to their experience and skills and this created a sense of worth.

'The scheme impacted my ability to devise alternative creative approaches and support [schools] embedding them.' **Creative Practitioner**

'Taking part in the practitioner training has helped me to see myself, and be happy declaring myself, as a creative.' **Creative Practitioner**

Other common responses referred to the value respondents placed on working with schools (n=15) and teachers (n=9). These responses typically referred to how the scheme helped artists and creative practitioners learn more about the curriculum and how schools operate, and this enabled them to adjust their approaches to ensure they were sensitive to schools' needs and priorities. Responses also referred to the rewarding nature of working with schools and teachers and having the opportunity to encourage and foster creative practice to support learning. Positive impacts were also reported in relation to working with teachers and pupils who were keen to learn from the creative practitioners and develop their practice.

'We have a better understanding of the school system and in particular, how to make our offer more relevant and aligned with the new curriculum.' **Creative Practitioner**

'The process of working with the pupils in both schools was very fulfilling and the outcomes extremely satisfying on all levels.' **Creative Practitioner**

Whilst the comments were broadly positive, artists and creative practitioners reported some challenges in relation to working with schools as part of the scheme (n=7). These responses suggested that there was some variation across schools in relation to their motivation and engagement with the programme. It was reported that some schools could have communicated and collaborated better with the artists, that some schools were quite rigid in their scheduling which created coordination challenges and there were differing levels of commitment amongst teachers and staff. Other challenges related to schools' overly focusing on the final outcome as opposed to the creative learning and difficulties in managing schools' expectations. Three respondents indicated that their involvement with the scheme had no bearing on their future career or practice.

'The quality of process and outcomes varied enormously according to the ethos and commitment of the schools. Some projects were transformational and inspiring while others were not able to get strategic alignment and buy-in from the staff. When it worked, I saw both staff and pupils excel.' **Creative Practitioner**

'The second school had a lot of issues going on, I ran all sessions by myself, the teacher wasn't present, and the teaching assistant sat at a desk and didn't engage. This was of course frustrating as a practitioner.' **Creative Practitioner**

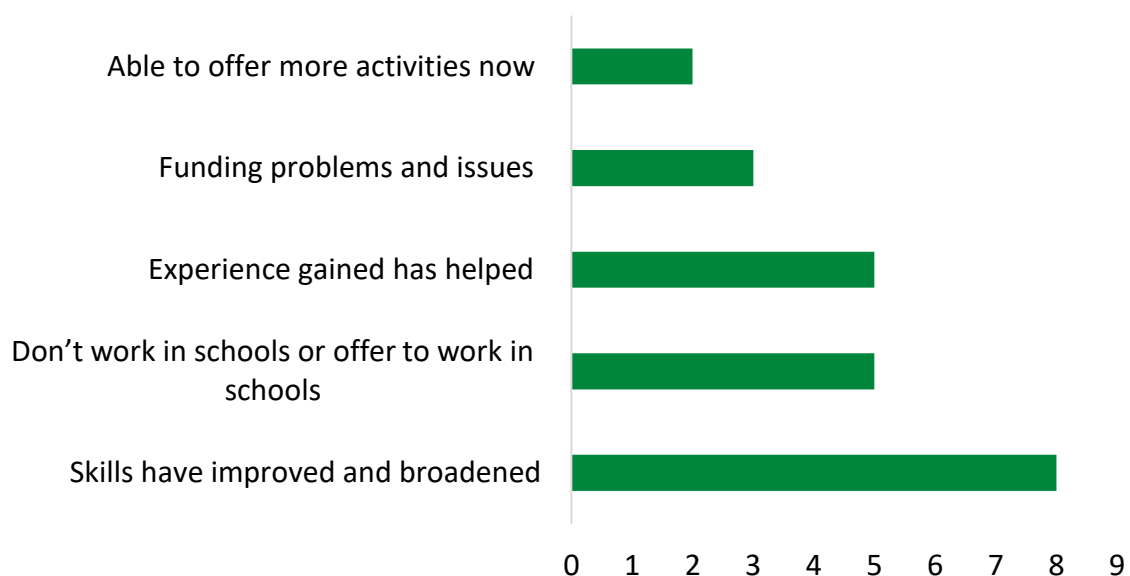
Respondents were asked whether they were still working with schools to deliver the same or similar services to those delivered as part of the Lead Creative School scheme. Analysis showed that:

- Thirty-six of the 60 (60 per cent) who were working with schools prior to their involvement with the scheme said that they were still doing so on the day of their response; and
- Six of the 13 (31per cent) who were not working with schools prior to their involvement with the scheme said that they were still doing so on the day of their response.

The number of respondents is clearly small when the sample is broken down into these groups. The suggestion is however that the likelihood of still delivering similar services post their involvement with the scheme is influenced by whether or not they were doing so previously.

In exploring this theme further, respondents were asked whether they had changed their 'offer' since their involvement with the scheme. Around half of respondents (48 per cent) indicated that they had changed their practice with a further 29 per cent saying they hadn't. A relatively high proportion selected 'can't answer' (23 per cent). The most common coded explanations for this are shown in Figure 3.2 below.

Figure 3.2: Coded reasons related to why artists and creative practitioners had or hadn't changed their offer to schools



Source: Wavehill School Survey 2022, n=23

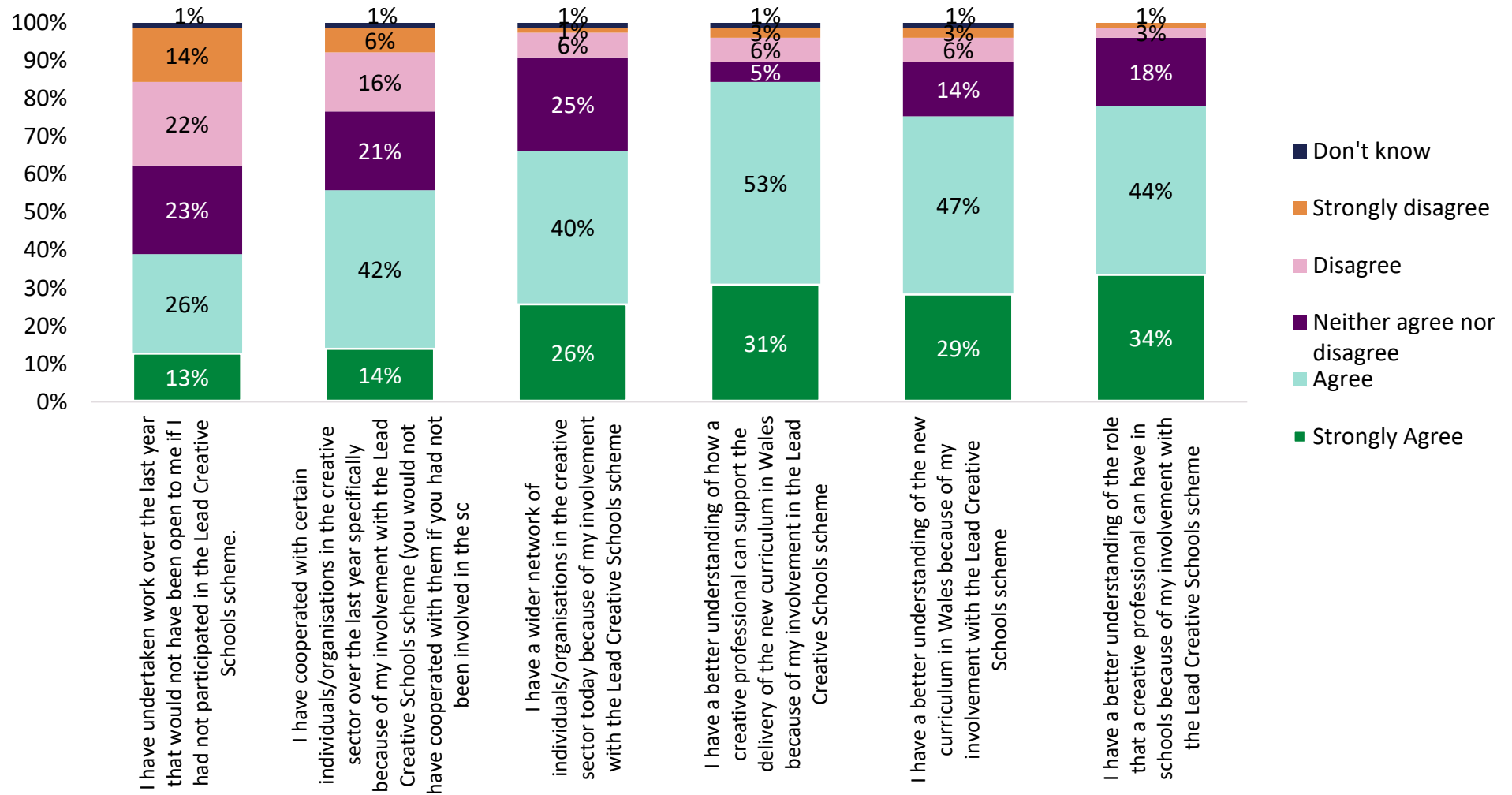
The programme's impact on changing creative practitioners' 'offers' varied. Where skills had been improved and broadened, responses indicated that the scheme increased confidence to deliver a broader range of activities and with working with schools across a range of subjects.

'I have branched out and feel more confident offering sessions that focus on, for example, numeracy and history.' **Creative Practitioner**

Some practitioners felt that their capacity to work in creative ways was already present, but the programme offered more funding opportunities that allowed them to work more extensively in schools. Respondents noted some shifts in their approach, such as focusing on interdisciplinary connections, curriculum alignment, or offering a wider range of activities. However, some practitioners mentioned that the programme didn't lead to significant changes in their practice or approaches (n=5), and a few noted that they no longer worked with schools due to various reasons (n=5) including changes in their career direction or external factors like the pandemic. Overall, responses indicated a mix of positive and neutral changes in practitioners' practices as a result of their involvement with the scheme.

Artists and creative practitioners were asked to what extent they agreed with a number of statements relating to their experience of the scheme and these findings can be seen in Figure 3.3, over page.

Figure 3.3: Extent to which artists and creative practitioners agreed with the following statements



These findings showed that, as a result of their involvement with the Lead Creative School scheme, respondents had a greater understanding of the new curriculum and how creatives can support its delivery:

- Eighty-four per cent of respondents either agreed or strongly agreed that they now had a better understanding of how a creative professional can support the delivery of the new curriculum; and
- Seventy-six per cent of respondents either agreed or strongly agreed that they now have a better understanding of the new curriculum in Wales.

Respondents also reported having a greater understanding of the role creatives in schools:

- Seventy-seven per cent of respondents either agreed or strongly agreed that they have a better understanding of the role that a creative can have in schools.

Whilst the scheme had led to impacts in relation to increasing networks and supporting creatives to cooperate with new individuals and organisations, these improvements were less widespread amongst respondents.

- Thirty-nine per cent of respondents either agreed or strongly agreed that they had undertaken work over the last year that they wouldn't have otherwise been open to them; and
- Fifty-six per cent of respondents either agreed or strongly agreed that they had cooperated with individuals and organisations in the past year specifically because of their involvement with the scheme; and
- Sixty-six per cent of respondents either agreed or strongly agreed that they now have a wider network within the creative sector since being involved with the scheme.

4. School Case Studies

4.1 Case Study 1: Henry Tudor School

Henry Tudor school agreed to speak with the Wavehill research team in June 2023. Semi-structured interviews were carried out with two English teachers, one of whom was also the Key Stage (KS) 3 lead.

Henry Tudor is an English-medium secondary school in Pembrokeshire. The school first participated in the Lead Creative Schools scheme in 2015/16 and has participated in projects multiple times since then, including supporting other schools as part of the second strand in 2018-19. Their first project focused on engaging learners in low sets with literature and involved developing a 'Lord of the Flies' trail in the woods behind the school. Subsequent projects have focused on using creative methods such as film, animation and story writing as part of teaching and learning. Their school-to-school project involved creating a modern-day tapestry featuring a map of Pembroke.



A modern-day tapestry created as part of a Lead Creative Schools project

Legacy for teaching and learning

As a direct result of participating in the Scheme, the Languages, Literacy and Communications department has worked hard to ensure there is a creative project in place for all of KS3 and some of KS4. For example, during one Lead Creative Schools project they worked with a creative practitioner to create physical models of a war soldier to bring to life the poetry of Wilfred Owen. Now, every year before learners are assessed on their work, they create a simple model of a war soldier with materials already available at the school; this doesn't require specific funding to achieve.

Teachers find that such approaches make learners far more empathetic and make the texts they are studying feel grounded in reality. When studying Chris McCandless, *Into the Wild*, learners bring in their own shoeboxes to create their own bus. One English teacher provides learners with long rolls of paper on which to 'doodle' thoughts and ideas as they discuss texts. Another sets up a simple 'banquet table' while studying Macbeth, which creates excitement amongst the learners, and sets up outlines of dead bodies on the floor while studying *In Cold Blood* with 6th form students. Other departments have trialed different approaches as well, such as using musical instruments to teach mathematics.

‘We’re much more creative and willing to try new things as a direct result of the first year [as a Lead Creative School].’ **English teacher**

‘[Would these changes have happened anyway?] The project has definitely helped us think more creatively and we have all seen the benefits of creative teaching and learning. The exposure of the project supported this.’ **English teacher**

Activities from Lead Creative School projects have also been embedded into schemes of work. During one project, Years 7 and 8 worked on storytelling around the theme of Cynefin,⁶ which was followed by the development of a film by a smaller group of learners. During this project, teachers were surprised to hear that learners did not feel their voices were being heard, that their views didn’t matter to teachers. Now, the Year 8 scheme of work includes the importance of national parks, during which learners watch the film and discuss Cynefin.

Participation has also changed the way some teachers carry out assessments and encourage learners to gather evidence. When focusing on the theme of ‘myths and legends’, learners are given the option of speaking in front of the class or filming themselves at home. The teacher filmed their own example for learners and most learners chose to present in this way.

‘Giving our learners a choice of speaking in front of the class; in front of me or sending a video definitely boosted our quieter learners.’ **English teacher & Key Stage 3 Lead**

Learners have the option of completing learning logs about their creative learning outside school, though not all learners do complete one.

Legacy for teacher-learner relationship

Participating in the scheme has allowed teachers to see a different side to the learners, and vice versa. Teachers became close to the learners during the project and the projects **“massively improved the teacher-student relationship on a very long-term basis, even from one creative session”**. Learners used new ways to express themselves and felt that teachers really cared about them; they **“really felt they’d been invested in and it pushed me to remember that rapport is everything”**. As a result, learners often did well in other subjects across the Board.

⁶ Note: Cynefin is a Welsh word signifying the unique feeling of belonging in Wales.



Lord of the Flies Forest project

Embedding creativity across the school

The second Lead Creative Schools project was school-wide and a number of teachers were trained by creative practitioners. The project was more successful in some subject areas than others, particularly where individual teachers were in a position to drive change. The Languages, Literacy and

Communications department is confident and drives experimenting

with creativity in teaching approaches. It is difficult to ensure every member of staff is on board since ***“sometimes creativity can create mess, be noisy and some learners will misbehave”***. CPD has been provided in the form of INSET days, where the member of staff leading on Lead Creative Schools projects reminded staff that creativity has a place in teaching and learning, and listed ways in which activities can be applied in the classroom.

Creative practitioners themselves played an important role in how successfully approaches were embedded across the school; practitioners with secondary school experience were better able to share ideas to easily use in the classroom. Some practitioners went ‘over and above’ in terms of their commitment to the project, which helped establish their respective creative approaches in the school. Effective teacher-practitioner interaction has proven essential to changing the ways in which teachers work on a long-term basis.

Creative projects are certainly supported by the senior leadership team, primarily because they have seen the value of Lead Creative Schools projects while they’re running. However, it is difficult to prioritise creativity in teaching and learning when faced with multiple other competing priorities, such as finances and attendance. Teachers are aware that there are limited spare resources to dedicate to creative projects and reported that if more funding was available to schools, they would be keen to develop more of their own creative projects.

Curriculum for Wales

Some departments have seen significant added value in using creativity within their planning and teaching. However, examinations are still the primary focus of much of their work. Teachers need to find creative activities that fit easily into schemes of work; creative learning must add value to assessments. While staff felt that participating in the scheme ***“massively helped us prepare to be more creative, creativity can be scary”***, they are still developing their understanding of the new curriculum.

As such, they feel the scheme has helped them prepare for the curriculum but that creativity is not yet fully blended into their planning and teaching. Teachers do, however, find creativity helpful when designing schemes of work around ‘big questions’ each term. While the new curriculum does allow for and encourage creativity in teaching and learning, staff feel that it is their involvement with the Lead Creative Schools scheme which has made the biggest impact on their approach so far.

4.2 Case Study 2: Gwaunmeisgyn Primary School

Gwaunmeisgyn Primary School agreed to speak with the Wavehill research team in June 2023. A semi-structured interview was carried out with the Expressive Arts Lead to inform the case study. Other teachers were invited to contribute but were unable to do so.

Gwaunmeisgyn is an English-medium primary school in Rhondda Cynon Taf. The school has participated in the Lead Creative Schools scheme most years since 2017, including supporting other schools as part of the second strand in 2018-19 and participating in Go Creative in 2021-22. The school’s participation has been coordinated by the school’s Expressive Arts Lead in recent years.

The school first decided to participate in the Scheme hoping to improve Year 2 pupils’ writing skills through drama; this was the focus of the first project in 2017-18. In subsequent years, the school’s projects have focused on other themes such as improving oracy skills, or problem-solving and reasoning skills, through outdoor creative learning.



Bringing animal-themed stories to life with puppets and props

Legacy for learners

The projects have focused on Foundation Phase learners, which gave teachers the opportunity to nurture the creative skills acquired during the project across the learners’ primary education. Learners who have participated in projects are now considered by the teachers to be more resilient, meaning the teachers see they are able to persevere on a piece of work and adapt to new ways of working more readily.

They can be given space to explore and figure out challenges by themselves. The project, which focused on improving oracy, led to an improvement in speech impediments amongst some learners. It was also suggested that participation and ongoing creative methods of teaching has also improved learners’ wellbeing and encouraged them to attend school regularly, even those who might ordinarily miss days of school.

‘We have found that our learners are able to apply skills that they have learned and demonstrate higher levels of resilience and creativity than in previous years.’ **Expressive Arts Lead**

‘Children work more cooperatively, they work better as a team and we can encourage this in other classes as well because we’ve learnt the skills. They pulled together and supported each other on a recent residential trip.’ **Expressive Arts Lead**

Legacy for teachers

Most of the staff have had the opportunity to participate in a Lead Creative Schools project, including teaching assistants, teachers and those in a leadership role. Even if a member of staff has not directly participated in a project, they will almost certainly now be working alongside someone who has. The creative skills of staff have improved and, perhaps more importantly, they are now more open to incorporating creativity into their teaching approach. This includes taking risks when trialing new methods and ideas, such as picking up ideas from creative practitioners and applying them to their own classroom teaching.

For example, one teacher was inspired by the storytelling within an oracy project when the practitioner came into school dressed as an alien. The teacher later came into school dressed as a witch, staying in character throughout the whole day, which they would never have attempted previously. Teachers are now regularly taking little activities from the projects and applying them elsewhere.

‘Being a Lead Creative School helped us to start looking at how we teach and consider ways of moving this outside of the normal classroom constraints. It has encouraged us as staff to take risks with what we do and try new things.’ **Expressive Arts Lead**

Embedding creativity across the school

The turnover of staff at the school is fairly low; the majority of those who have participated in Lead Creative Schools projects are still teaching at the school. This has meant that embedding learning has been simple. However, support from the senior leadership team has also been essential (including during a change in headteacher). It was the Foundation Phase Lead who initially applied for the scheme and the Deputy Head has since participated; ***“The skillsets that we’ve acquired in terms of taking risks and the Creative Habits of Mind are good and [staff] know that they’ll have the support from leadership”.***

The governing body is also supportive and the staff work hard to evidence improvement in pupils' skills through the school improvement plan. Learning and resources from the projects have also been shared in dedicated sessions during INSET days, helping to develop pedagogy across the school. The school has not faced any significant barriers while embedding creativity into teaching and learning approaches.



Book binding, paper making and printmaking outdoors

Curriculum for Wales

The new curriculum has appeared quite broad and, at times, vague to the staff. Since participating in the scheme, staff feel more prepared to experiment with the new curriculum and feel well-placed to adapt to its priorities. They would not necessarily have approached the new curriculum as confidently had they not participated in the scheme. Designing their new curriculum has been made easier as they are already comfortable with experimenting and challenging learners, giving them opportunities to problem solve creatively and work together collaboratively.

'Now we're moving into the new curriculum, people are happier to try something new. [The Scheme] has made it easier to say, let's have a go at this, let's look at it differently'. Expressive Arts Lead

Relationship with creative practitioners

The school has maintained contact with some creative practitioners with whom they have worked over the years. Staff still feel they have a relationship with these practitioners and can ask them to return to the school in future years. Indeed, some practitioners have been involved in multiple projects, such as running whole-school workshops and undertaking staff training.

Enabling a positive legacy

Since the majority of staff have participated in a project at some point in previous years, embedding creativity across the school has not proven particularly challenging. Members of the senior leadership team have been involved in projects and are supportive of creative teaching and learning approaches. The continuing availability of funding pots to support creative projects is very important to the school, since they would struggle to pay for creative practitioners to work with learners otherwise. Staff also feel they have a positive working relationship with the Arts Council of Wales, which makes them feel confident in exploring new ideas.

4.3 Case Study 3: Franksbridge Community Primary School

Franksbridge Community Primary School agreed to speak with the Wavehill research team in June 2023. Semi-structured interviews were carried out with two members of staff; the headteacher (who is also a classroom teacher) and a teacher.

Franksbridge is a small school in Powys, with two full-time teachers, one part-time teacher and two learning support assistants. All three teachers have undertaken training through the Lead Creative Schools scheme, while the learning support assistants have had the opportunity to work with the creative practitioners. There are currently 45 learners in the school, taught within two classes (an infant class and a junior class). The school participated in two rounds of the Lead Creative School scheme, in 2017 and 2018, as well as participating in the Cynefin scheme (focusing on creative collaborative projects on the theme of a culturally and ethnically diverse Wales) in 2021-22. They also started work on the school-to-school strand of the scheme in 2020 but could not continue once COVID-19 halted face-to-face learning.

The school chose to participate in the scheme because they were already independently seeking to build relationships with creative practitioners. They initially saw the scheme as an opportunity to cover the costs associated with creative practitioners and to develop these partnerships within a set structure. During their first project, the junior class developed an outdoor mathematics trail for the infant class to use. During the second project, they used storytelling to help learners embrace diversity and inclusion. The school-to-school project, which they could not complete, focused on using social media positively within the context of transition from primary to secondary school. Their Cynefin project focused on the Gypsy and Traveller communities, including working with someone from those communities to build a bell tent.

Legacy for teaching and learning

The staff can identify multiple ways in which participating in the scheme has had a clear long-term impact on teachers and learners.

The principles and language of the Creative Habits of Mind now underpin their curriculum. They are used to facilitate learning and problem-solving throughout the school. Staff report that the learners now have a greater awareness of the importance of persistence, collaboration and imagination. For example:

‘There is a clear, sustained legacy particularly the teaching of the Creative Habits of Mind. We’ve carried on teaching those from the start and we use them regularly....children are very aware of them and self-evaluate against them in certain circumstances.’ **Headteacher**

‘Even young children talk about using their ‘persistence’ and ‘imagination’ – even five year olds are using those words, which I think is incredible.’

Infants teacher

Teachers continue to encourage learners’ Creative Habits of Mind. For example, during one of their Lead Creative Schools projects they learnt a game that supported learners’ imagination; they have continued to use this game in circle time.

Teachers regularly use creative activities and approaches that they learnt during the Lead Creative Schools projects as part of their day-to-day teaching. For example, they regularly use little ‘brain breaks’ to help learners re-energise and re-focus, particularly during project launch days; ***“wellbeing has been really important. We have a happy dance that we do every day, lots of brain breaks and we have a dance of the month”***.

Another example is hiding envelopes around the class with codes for the learners to follow. Staff see these types of activities as a non-threatening way for learners to relax and to spend time together.

The school also has an ongoing relationship with creative practitioners with whom they worked during the Lead Creative Schools projects; ***“some of these we consider to be part of our school community”***. The school funds the involvement of creative practitioners from its core budget, meaning they can only work with creative practitioners for a day or two at a time. Staff still consider this to be beneficial for the learners, although the work is not as involved as Lead Creative Schools projects and learners have somewhat less ownership over the creative activities.

Participating in the scheme has also strengthened the school’s use of pupil voice. Teachers are more flexible than previously in their ability to adapt to learners’ views. At the start of every topic, learners tell the teachers what they would like to learn and the teachers feel they are now more responsive than previously.

As a result of participating in the scheme, teachers also report that learners are provided with more opportunities to work with the other class. Following on from the storytelling element of their second Lead Creative Schools project, learners do ‘buddy’ storytelling, meaning they go to the other classroom to tell stories to the learners there.

In addition, staff felt that the structure of the scheme allowed teachers to set aside more time than usual to reflect on the progress of the learners, through discussions with the creative practitioners.

Curriculum for Wales

Staff have found that the Creative Habits of Mind perfectly support the development of the curriculum's four purposes. It was felt that Creative Habits of Mind provide *“meaningful and authentic reasons for being ambitious, capable...and it's also brought in the idea of being ethical citizens”*. Participating in creative performances, for example, has encouraged the learners to become healthy, confident individuals. They find that the Creative Habits of Mind can be applied across all six areas of learning, helping them to develop a holistic approach to learning and making sure all elements are being delivered in a creative way.

‘These changes wouldn’t have happened without the Lead Creative Schools scheme. The whole creative Habits of Mind, we wouldn’t have been using it. We wouldn’t have had the same links with creative practitioners. It’s helped teachers in terms of pedagogy and motivation, it’s a fun way to teach. The children would have had opportunities but not as many. Plus, we would never have applied [creative approaches] across all subject areas.’ **Headteacher**

Barriers

Funding is the main barrier that the school faces when trying to adopt creative approaches to teaching and learning. Franksbridge is a small school with a small budget and therefore cannot fund as much creative practitioner involvement as they would like. Increases in the cost of living also makes it challenging to provide learners with creative experiences outside the classroom, since costs such as transport can be prohibitive. The school has benefited from Arts Council of Wales Go and See grants to help them give their learners new experiences.

Even though much of the learning from their participation is embedded in the school’s pedagogy, the headteacher does slightly worry about the effects diminishing over time. They reported that opportunity to participate in some ‘refresher’ training or projects could be useful to ensure schools do not lose their momentum.

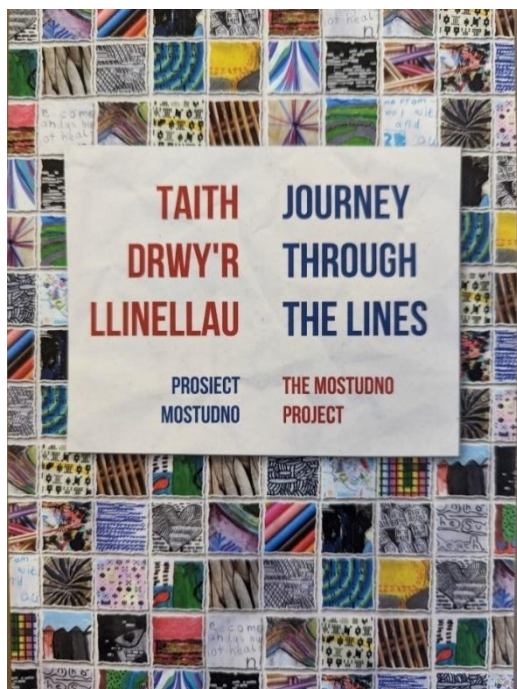
Leadership support

Staff report that the school’s governors have been enthusiastic about the Lead Creative Schools projects and about the legacy for teaching and learning. The governors have been very involved, for example attending performance days and creative activity sessions. Since they are a small school, all teachers and learning support assistants have had the opportunity to attend training and/or work alongside creative practitioners. Teachers feel that this, combined with the support of the governors, means that the learning from the Lead Creative Schools project has been fairly easily embedded across the school.

4.4 Case Study 4: Ysgol Tudno

Ysgol Tudno agreed to speak with the Wavehill research team in June 2023. A semi-structured interview was carried out with a year five teacher (the Numeracy and Curriculum for Wales Coordinator), who also undertakes work with the arts in the school.

Ysgol Tudno is a predominantly English-medium primary school in Conwy. They were part of the first cohort of the Lead Creative Schools scheme; they undertook creative projects for two years then spent a third supporting other schools in their catchment area as part of the second strand of the scheme. They decided to participate because the curriculum was likely to start changing in future years and they wanted to research different pedagogies, so participating was the first step on this path. Bringing numeracy and creativity into everyday teaching was the focus of their projects, including ‘dragon castles’ as a theme.



A project with Oriol Mostyn

Legacy for teaching and learning

As a result of being a Lead Creative School, teachers in Ysgol Tudno are enthusiastic about using creative practitioners to add value to their teaching and to provide learners with exciting experiences. The school has been keen to build strong partnerships with local creative practitioners who collaborate with the school on various projects. In particular, the school has built relationships with Ensemble Cymru, Oriol Mostyn and Welsh National Opera.

‘Getting someone in [to the school] helps to personalize the topic...it creates something special’ which inspires but also makes the children see it as something they could achieve.’⁷

⁷ Translated from Welsh. Original: “Mae cael rhywun mewn yn personoli’r tema mwy...yn neud e’n rhywbeth ‘special’ sydd yn ysgogi ond hefyd yn gwneud l’r plant weld e fel rhywbeth gallen nhw wneud.”

In recent years, the school has developed a relationship with Ensemble Cymru (in part due to Venue Cymru's annual take pART festival, supported by Conwy Arts Trust). This has included working with Ensemble Cymru musicians to create material for radio shows on the community radio show 'Radio Ensemble Cymru'. Teachers feel this work has been inspirational for learners and ***"listening to the various performances enabled children to experience a multitude of media, develop independent thinking skills and expressive language skills."***⁸

The school also developed a year-long project with the Welsh National Opera, focusing on raising the learners' confidence through song and performance.

Participating in the Lead Creative Schools scheme has made teachers more aware of the importance of providing experiences to learners, not just teaching them 'facts'. It has supported them to look at different pedagogies, develop ideas about how to personalise the curriculum and how to make effective links between classroom teaching and the outside world. The teacher reported that this means they are well-placed to respond to the principles of the new curriculum, which places a greater emphasis on experimental learning.



Musicians from Ensemble Cymru with pupils

It is unlikely that the school would have made progress so quickly in terms of providing experiences to learners had they not participated in the scheme. They find that providing creative experiences is particularly important in a deprived area such as theirs, since learners might not have such opportunities outside school.

Barriers

Funding to pay for creative activities and creative practitioners' time is an ongoing barrier for the school, although they have been lucky to receive Arts Council of Wales funding to help. Without this funding, they would not be able to offer the opportunities they wish to offer learners.

⁸ Report by the year five teacher, [Report by Derfel Thomas, Ysgol Tudno to Ensemble Cymru](#)

4.5 Case Study 5: Ysgol Aberconwy

Ysgol Aberconwy agreed to speak with the Wavehill research team in June 2023. A semi-structured interview was carried out with an assistant headteacher. A video about the development of the school's creative curriculum was also shared with the research team, as additional evidence.

Ysgol Aberconwy is an English-medium secondary school in Conwy. They have participated in the Lead Creative Schools scheme almost every year since 2016. Their priorities for their projects evolved over time. Initially, they ran a project with one class and two artists, seeking to understand what the impact would be of getting artists and pupils to collaborate. Their projects then developed in terms of their complexity and their emphasis; they focused on developing teachers' pedagogy and focused on co-production.

Legacy for teaching

The long-term impact of participating in the scheme was described as significant and wide-ranging. This was because the school had approached the scheme with legacy in mind; ***“the plan always was legacy in terms of skills and in terms of content, so we could build on what we'd done”***. The focus of the Lead Creative Schools projects was therefore on developing teachers' skills in a sustainable way. For example, in one project they worked with six teachers and four artists, and created four project-based learning groups. These groups were multi-disciplinary and expected teachers to work outside the school, work outside their comfort zone and adopt co-planning – or co-construction – approaches with learners. The emphasis on co-construction was seen as important for the principles of the new curriculum.



Teachers in discussion with a creative practitioner

In a school-to-school project, they experimented with outside learning and teachers learnt to 'think big' and that it is very important to build in time for reflection. In another project, undertaken during the COVID-19 lockdown period, the school took co-planning further, with learners and teachers working together to eventually produce a

digital showcase on the ending of the COVID-19 restrictions. In their 2021 project, the school adopted more *“radical thinking”* about project legacy. In this project, eight members of staff from core subject areas worked with creative practitioners on pure pedagogy. Creative practitioners were to be 'creative buddies' for teachers, working alongside them to guide, co-plan and support them to take risks with their teaching.

‘There was quite a strong bond between the practitioners and the teachers, they’d gone on this journey that they’ve never gone on before and it was more of an equal relationship and a journey of discovery together.’ **Creative agent**

From the start, therefore, the school designed its Lead Creative Schools project to develop the skills, pedagogy and mindsets of teachers, thereby ensuring the projects left a legacy in the school.

‘In each of the projects we’ve done, we’ve left a better legacy I think. We wanted to have a massive impact on the teachers so we took the decision very early on that the creative practitioners were not going to work directly with students. The creative practitioners were going to work with the teachers and they were going to support the teachers to try out different pedagogies, to try out different creative activities, to give them their support and their expertise and to be the critical friend.’ **Assistant headteacher**

There has been a knock-on effect on departmental curriculum plans, where the approaches learnt during the projects are evident. As a result of participating, it has become more normalised amongst staff to teach outside the classroom, involve learners in planning and to adapt to changing learner needs. Teachers involved in the project are taking more risks with their teaching approaches; for example, a mathematics teacher started taking their learners out of the classroom, acknowledging that their lessons had become slightly staid.

‘I’ve seen people work together, a lot more collaboration, pushing themselves and I’ve seen staff relationships with students improve. For example, one of the science teachers asked the students what they wanted to put in the water in their experiment and that’s involving them in that planning, in their lessons, and giving them ownership. That can be done in any scheme or work in any lesson, so it’s that mindset, that orientation.’ **Assistant headteacher**

It was noted that evidencing these changes is difficult, since it’s all about school culture and the feeling amongst teaching staff. However, it was suggested that through the Scheme, there is increased understanding that creativity has a place in all subject areas and that creativity is central to the educative process.

Curriculum for Wales

The school has always worked to relate its recent projects to the new curriculum. Participation was a way of encouraging staff to be innovative and to take risks in terms of the new curriculum. They also wanted creative practitioners to play into the development of a creative curriculum. This has resulted in genuine collaboration across different areas of learning and experience.



Creativity in the classroom

‘Creative pedagogy has been developed in a large number of teachers and departments. Project based learning is a central part of New Curriculum offer.’ Assistant headteacher

For example, the mathematics department worked with creative practitioners as part of the project and undertook creative activities with the learners, such as going outside to find different types of angles in the real world and using their phones as part of an orienteering challenge. Following on from the positive feedback they received from their learners about such creative activities, the mathematics teachers met to discuss how creative activities could be built into the new AoLE, particularly for subjects that teachers find difficult to teach creatively.

Embedding across the school

There has reportedly been a **“pedagogical advance not across the whole staff but across very significant members of staff”** with significant impact in some subject areas, such as expressive arts and design technology. Teachers in these subjects are focusing more on process rather than only the end product as a result of participating in Lead Creative Schools projects. While there is acknowledgement that they were never going to adapt the skills and mindsets of all staff in the school, they are pleased with the significant number of staff who have developed as a result of the projects.

The school does not generally run creative projects with learners in Years 10 and 11, due to the demands of examinations. However, this isn’t seen as a particular barrier since the primary aim of their creative projects is to develop teachers’ pedagogy, which can be undertaken with any year group.

They have accessed other streams of funding on occasion, for instance from Film Cymru in 2019. However, they believe the most significant factor *“is the way of thinking, a mindset”*. This means that teachers have the confidence to take learners outside the classroom, even without a funded project; for example, teachers take learners to visit a local art gallery.

‘They [teachers involved in the projects] are pretty confident in those new approaches and they’re pretty confident that those approaches have engaged students...the next phase is for them to develop a new scheme or revamp an existing scheme and the final phase is for them to share that scheme and build the confidence of their departments to deliver that scheme.’ **Assistant headteacher**

4.6 Case Study 6: English-medium primary school

The school agreed to speak with the Wavehill research team in July 2023. A semi-structured interview was carried out with a teacher who has been responsible for the Lead Creative Schools projects. Additional comments were provided by the school’s headteacher in their response to Wavehill’s school survey.

The school has participated in four projects through the scheme, with the last one taking place in 2020. These projects focused on outdoor learning, mathematics, storytelling and ICT and were carried out with one or more year groups at a time. The school also participated in the school-to-school strand of the scheme, working with another school to use screen-printing as part of their teaching and learning.

Legacy for teaching and learning

All teachers who worked at the school at the time of the projects had at least some level of involvement, such as working alongside a creative practitioner. Some teachers have reportedly built new skillsets during the projects that they are still using in their teaching.

‘I think that the teachers who are naturally more creative embraced [the projects] and built their skillsets. Others who are less naturally creative recognised the value but usually ask others for help. So this is good but a higher impact would also have been good.’ **Teacher**

For example, a teacher who participating in the storytelling project still uses storytelling in their classroom three years later. A teacher who participated in the screen-printing project developed the skills to be able to undertake screen printing independently with the learners, which they still do today. The Creative Habits of Mind have also had a long-term impact on the way teachers think about their teaching:

‘It’s certainly had an impact on me and made me think about how I lay out my classroom, how not everything is set in stone, being more flexible.’

Teacher

The projects have also helped the school *“beautify the school grounds and we’re increasingly making use of them”*. Participating in the projects has resulted in teachers being more likely to take learners outside to learn. During one of the projects, which focused on mathematics and the environment, a creative practitioner worked with learners to create a small replica of the local village church out of willow. This ‘church’ is still in the playground and is used regularly for story time and for play.

Relationship with creative practitioners

The school developed very good relationships with the creative practitioners, particularly the practitioner who worked with them to develop the willow ‘church’. They have maintained this relationship since finishing the project. The school isn’t able to pay for the creative practitioner’s time, but the practitioner has contacted the school to involve them in other projects. For example, the practitioner received funding from elsewhere to run a local tree-based project and invited the school to join. The teacher responsible for the Lead Creative Schools projects has also maintained a good working relationship with the creative practitioner, sharing ideas and learning with each other, which helps develop both their practices.

Curriculum for Wales

At the time of being consulted with, the school were in the design phase of the new curriculum; considering *what* they will be delivering. It was suggested that once they start considering *how* to deliver their new curriculum, the learning from the Lead Creative Schools projects will be particularly useful.

‘I like to think [these changes] would have happened but they would not have happened yet. The projects have moved us along the continuum towards the new curriculum.’ **Teacher**

Working on a new curriculum has also provided the opportunity to look at pedagogy through fresh eyes, so the school foresees opportunities to bring creativity into the curriculum where perhaps they would not have thought to do so previously.

As a result of participating in the scheme, there is also a stronger understanding in the school about the link between creativity and wellbeing – particularly post-COVID – and the school now has a toolkit of creativity ideas staff can dip into to support wellbeing.

Sharing learning

Since there are physical reminders of the creative activities they have undertaken around the school, new staff (who weren't present during the projects) regularly see examples of how they could build creativity into their pedagogies. However, it was acknowledged that the school could probably do more to share learning from the projects with new members of staff; this has proven difficult when faced with COVID-19 changes, and when focusing on the new curriculum.

The school is also a training school for University students, so they talk with student teachers about the Lead Creative Schools projects and show them the evidence around the school. The student teachers seem to enjoy seeing how enthusiastic the learners are about creative learning.

Challenges

The school reported that it took time for some teachers to adapt to the idea of a different way of working, particularly those who had been teaching for many years. There was a need to shift thinking from seeing involvement in the scheme as being focused on arts and thinking more broadly about creativity.

'In the beginning, there was a feeling that we were having an artist in residence, or 'doing more art', but it's actually about doing everything more creatively.' **Teacher**

The positive working relationship the school developed with the creative practitioners helped to some extent, encouraging teachers to work alongside the practitioners to develop their teaching.

4.7 Case Study 7: St Joseph's Cathedral Primary School

St Joseph's Cathedral Primary School agreed to speak with the Wavehill research team in July 2023. A semi-structured interview was carried out with the Expressive Arts Lead.

St Joseph's is an English-medium primary school in Swansea. They participated in the Lead Creative Schools scheme in 2016-17 and 2017-18. It is the second project which is considered to have been the most successful for the school. 'Journey' was a school cluster project primarily led by St Joseph's, which focused on a journey of exploration through the heritage of their school, local community and cathedral. The central theme of the project was the settling of Irish immigrants in the 1850's and the pupils used creative approaches such as hand casting to "***symbolise community, togetherness and unity***".⁹

⁹ [More details about the project are available online here](#)

‘As part of our ongoing Schools of Sanctuary work we are hoping to link with Swansea Music service to write a Swansea Song of Sanctuary for local schools but the dream would be a Welsh Nation of Sanctuary song!’



A copper boat produced as part of pupils' exploration of the copper industry

Having been unsuccessful with an application for another Lead Creative Schools grant, the school was successful in gaining a Creative Collaboration grant. The Creative Collaboration project – Working Whispers Art Project – was ambitious, as the school worked with five creative practitioners. The project used a combination of creative disciplines such as print making, sculpture, dance and creative writing to explore the heritage of the local coal and copper industries (Swansea’s Copperopolis).

‘It has helped all participants tease out a greater comprehension of how a multidisciplinary, expressive, immersive approach can enhance learning processes and provide new perspectives for children as producers and viewers of art.’¹⁰

The school has also developed ongoing partnerships with Swansea Museum, the National Waterfront Museum and with Professor Sergei Shubin at the Centre for Migration Policy Research in Swansea University. Specifically, a link between the Journey project and the University’s Social Support and Migration in Scotland (SSAMIS) project which made the themes of the Journey project more contemporary. Pupils took part in activities which enabled us to explore themes of trust and belonging, and look at how we engage and work with individuals and with larger groups new to our country and communities.

In addition, the school has developed links with the University’s PACONDAA project, which brings together researchers aiming to reduce poverty by preventing diseases in India, Bangladesh and the UK. Pupils from the school produced artwork as a response to Bangladeshi artwork and paintings produced as part of this project; they drew postcards of life in Swansea and were involved in co-producing a storybook featuring Bangladeshi children’s stories.¹¹

¹⁰ More details available [online here](#)

¹¹ More details on the University projects available [online here](#)



Pupils working with Volcano Theatre

A collaboration with Volcano Theatre Company has seen pupils working in partnership on projects entitled 'Growing Together' and 'Let's Connect', looking at their local communities. Thanks to a National Lottery Community Fund grant, Year five pupils also worked with the Movement Director, Catherine Bennett, on an original theatre project – Change is Gonna Come – which was showcased in the Theatre.

The school has also made use of Arts Council of Wales Go and See grants wherever possible, for example attending a Theatr na nÓg performance, attending immersive performances in Volcano Theatre or visiting the Tate Modern to see their artwork being displayed.

Partnerships with creative practitioners

The school has maintained good working partnerships with creative practitioners from their Lead Creative Schools project and others, regularly working with artists such as Bronwen Lewis, Bill Taylor-Beales and Sarah Tombs. Where possible, the school seeks to continue to work with creative practitioners who they feel have been particularly valuable to the pupil's development, for example *"as part of securing a COVID-19 learning recovery grant to work with singer songwriter Bronwen Lewis we then invested other school funds for her to come in and work with a further three year groups to write and develop their own bilingual class anthems for the School Eisteddfod."*

Therefore, the school has worked in partnership with creative practitioners from a wide variety of disciplines including metal working, choreography, music, ICT and print making and more recently artists from more ethnically diverse backgrounds through their Arts Council of Wales funded Cynefin project. Though there are challenges associated with coordinating the work of numerous creative practitioners (such as during their Working Whispers Project), it was suggested that working with practitioners regularly over time supports the development of strong relationships.

Legacy – impact on teachers

From an individual standpoint, the Expressive Arts Lead credits the Lead Creative Schools project with having reinvigorated their passion for teaching. Though their teaching background is in science, they fully embraced the project and found themselves newly inspired about the role of creativity within teaching and learning. They have also progressed to completing Arts Council of Wales' Creative Leadership Programme.

‘My participation in the Lead Creative Schools has been life changing in how I now approach topics and has reinvigorated my love of teaching.’

To share learning from the Lead Creative Schools project – as well as learning from all the other projects and partnerships – the school has held twilight training sessions for teachers to discuss creative approaches to teaching and learning. For example, one session looked at responding to music, encouraging staff to freely create responses which were then shared in a gallery at the end. The Expressive Arts AoLE group of teachers meets regularly to discuss ongoing work in the school and what more can be achieved. They seek to embed creativity in pedagogy across the school. They consider how to use the resources they have more creatively.

‘The Expressive Arts AoLE is a fabulous way to explore new topics and to embed and share learning whether it be through drama, dance, film and media, art or music. Teachers share ideas and AoLE teams comprising of teachers and TAs helped to develop practice throughout the school.’

For example, teachers have looked at ways to use vocabulary to drive creativity through using paint colour cards (such as from a DIY store) to develop pupils’ descriptive skills; an ‘amber-eyed’ and ‘jade-winged’ dragon. One TA is able to teach macramé to their class groups, which helps the pupils to be mindful and relaxed. They put their more able and talented children forward yearly for Criw Celf (an art project for MAT children). They use the ChatterPix app for creative activities and write poetry as a response to religion and humanities topics.

Another example is techniques used by teachers to support pupils to learn the Catholic values and virtues. Words such as ‘prophetic’ and ‘intentional’ can be challenging for pupils to understand and so the school worked with creative practitioners to produce small templates of people which pupils could decorate with their own ideas. These templates are now around the school forming part of a values and virtues trail.

One of the school’s Governors has been able to introduce the school to Swansea College of Art and this has enabled them to access other funding when it becomes available. As a result, staff have been able to attend courses to develop their artistic and creative skills. For example, staff have attended courses on marbling and print-making.

The Expressive Arts Lead is keen to dispel myths that some people aren’t creative or aren’t **“good at art”**. The school seeks to develop a creative approach to the curriculum and encourages other schools to do the same.

‘I have recently spoken to schools in Carmarthen regarding the initiatives I have worked on as a result of my work with Lead Creative Schools and have encouraged them to seek funding from the Arts Council of Wales explaining the benefits of developing a creative expressive arts curriculum.’

5. Conclusions

This section concludes the findings discussed above in relation to the overarching research questions set out in the introduction.

5.1 Evaluation Questions for Schools

1. Have teachers within the school continued with changes to their teaching practices introduced as a result of participation in the Lead Creative Schools scheme?

The survey and case study evidence suggests that the scheme has resulted in sustained change amongst schools in relation to teaching practices and approaches several years after their involvement with the scheme.

Respondents indicated that their involvement had a positive or very positive impact on the school as of the day they completed the survey. Schools reported a variety of impacts including a shift away from 'traditional approaches' to more creative practices and suggested involvement with the scheme had provided the opportunity to learn and explore new pedagogical approaches that are still in use today. Involvement had also helped schools to appreciate the potential of embedding arts across the curriculum and there are encouraging examples of where approaches have (or are being) embedded across the school.

The evidence also suggested that the role of creativity within schools has changes in a way that is still apparent today. For example, schools reported how they were increasingly utilising creative approaches that prioritised the development of problem-solving, collaboration, critical thinking and independence. Increasingly, schools sought to ensure pupils had greater autonomy over their learning, involving them in the planning process and enabling them to make choices to personalise their learning.

Impacts were also reported in relation to workforce development of both teaching and non-teaching staff. Schools reported that staff were open to trialling and adopting creative approaches as a result of their involvement with the scheme. Typically, schools referred to the increased confidence amongst teachers to introduce more creative opportunities into lessons, trial new things and, for some, stepping outside of their comfort zones.

2. Have changes been introduced to how the schools operate as a direct result of the intervention? If so, what are those changes?

Survey and case study evidence suggests the scheme has enabled schools to make progress in relation to the adoption of creative practices and the increased understanding and confidence of staff as described above. As such, this has led to changes in the way some schools operate and the rollout of creative approaches to teaching and learning beyond those that were directly involved in the scheme.

In schools where the impacts of the scheme had not been sustained, the most common reasons for this included a change of leadership which meant sustaining the activity was not possible and learning generated from the programme having not been successfully disseminated and embedded amongst the wider school community. Case study evidence suggested that factors that were important for successful dissemination included providing training, learning and sharing opportunities; buy in from senior leaders and governors; low turnover of staff; and partnerships with the wider sector.

In addition, there is evidence to suggest that involvement with the scheme had a positive influence on schools planning and preparation for the new Curriculum for Wales. They noted that the experience had been valuable in providing the opportunities for staff to trial new approaches that favoured creative methods and pupil-centred learning. In this regard, the scheme had contributed to enhancing teachers' and schools' understanding of the new curriculum and the way in which creative approaches can complement its delivery.

3. What has been the impact of any changes that are identified on the schools?

The main impacts of changes that were identified in schools related to the following:

Teacher confidence, knowledge and understanding

Engaging with the scheme and having the opportunity to carry out projects with creative agents and practitioners positively impacted on the confidence, knowledge and skills of teachers. Through collaborative engagement with artists and creatives, teachers have gained a deeper understanding of creative methodologies, and some felt more self-assured in adopting innovative teaching practices across the curriculum.

Approaches to teaching and learning

The project has led to a shift in teaching approaches, prompting educators to embrace creativity as a central pedagogical tool. Through collaboration with artists and creative practitioners, teachers have ventured beyond traditional teaching methods, becoming more willing to take risks and experiment with innovative techniques. There is evidence to suggest that amongst some schools, the emphasis on pupil-centred learning and holistic development promoted through the projects they completed had been embraced by teachers to the extent that they still inform planning of teaching and learning today.

Relationships with the arts and creative sector

The findings related to the sustained links created between schools and the wider creative sector were mixed with an equal number of schools that maintained contact with the creative agent as those that didn't. Despite this, there are examples of how relationships developed through the scheme have led to a range of subsequent projects and activities. The partnerships that had been formed were diverse and the research highlighted examples of collaboration between schools and a variety of organisations (from community groups to higher education institutions) encompassing diverse such as ballet, storytelling, puppetry, poetry, and more.

5.2 Evaluation Questions for Artists and Creative Practitioners

4. Have artists changed/adapted their working practices in a sustained way as a result of their participation in this intervention? If so, how?

The participation of artists and creative practitioners in the Lead Creative School scheme has generally led to positive and sustained impacts on their practices. Respondents described a range of benefits they experienced due to their involvement in the scheme:

Development of skills and confidence

Some artists reported improvements in skills, confidence, and understanding of educational methodologies, especially in working with schools. This positively impacted their creative practice, with some artists acknowledging a newfound sense of self-validation in their roles as a creative.

Value of working with schools and teachers

Respondents recognised the value of collaborating with schools and teachers. The scheme helped them better understand the curriculum and the ways schools operate, enabling adjustments to their approaches to align with schools' needs. They found the experience of fostering creative practices to support learning rewarding and fulfilling.

Continued engagement with schools

A proportion of artists continued to work with schools after their involvement in the scheme. This continuity was more likely for those who were already engaged with schools before the scheme. It was noted that budget constraints and the availability of external funds influenced schools' ability to engage with artists and creative practitioners.

Changes in offer

Around half of the artists reported changes in their practice or "offer" to schools after their participation. This included increased confidence to deliver a broader range of activities and make cross-curricular connections.

Understanding of the curriculum

The scheme enhanced artists' understanding of the new curriculum and the role creatives play in supporting its delivery. This encompassed a better grasp of how creative professionals contribute to the curriculum and how creatives can have a positive role in schools.

Networking

Some respondents reported improved networking and cooperation opportunities within the creative sector. While not as widespread, a portion of artists engaged with new individuals and organisations due to their participation in the scheme, expanding their creative networks.

Despite this, some artists encountered challenges in working with schools, including varying levels of motivation, rigid scheduling, and differing commitment levels among teachers and staff. Managing schools' expectations and focusing on creative learning instead of just outcomes were identified as obstacles.

5. What has been the impact of any changes that are identified on the artists in question?

The Lead Creative School scheme has produced a notably positive and enduring impact on many of the artists and creative practitioners that were surveyed. Their experiences reflect a range of changes, including enhanced skills, increased confidence, and a deeper understanding of delivery in an educational context. For some, the scheme validated their identities as creatives inspiring them to continue to develop their practice in a school setting. Collaborations with schools and teachers provided valuable insights into educational processes and the applications of their creative practices to the teaching and learning process. Some respondents reported improved networking opportunities within the creative sector which, in some cases, led to projects that wouldn't have otherwise been conducted.

Appendices

School Survey Responses

The region where the responding schools are located

Table 1: The location of the schools responding to the survey

The region in which the school is located	Survey Responses	%
North Wales (Anglesey, Gwynedd, Conwy, Denbighshire, Flintshire, Wrexham)	10	22.2%
West Wales (Powys, Ceredigion, Carmarthenshire, Pembrokeshire, Swansea, Neath Port Talbot)	19	42.2%
Central South Wales (Rhondda Cynon Taf, Bridgend, Vale of Glamorgan, Cardiff, Merthyr Tydfil)	9	20.0%
South East Wales (Newport, Monmouth, Caerphilly, Torfaen, Blaenau Gwent)	7	15.6%

Base = 45

The type of schools

Table 2: The type of schools responding to the survey

The type of school	Count	Percentage
Primary	21	62.2%
Secondary	12	26.7%
Primary and secondary	2	2.4%
Special	3	6.6%

Base = 45

The role of respondents in the school

The sample included respondents with the following roles in the school¹²:

- Headteacher (n=9)
- Assistant/deputy head (n=14)
- Lead teacher of some kind (n=9)
- Teacher (n=15)

¹² Note that some respondents reported that they had multiple roles.

All 45 respondents said that they were familiar with the activities undertaken in the school as part of the scheme with only one respondent saying that they were not a member of staff at the school at the time. Twenty-seven of the 45 respondents (60%) said that they were the School Coordinator for the scheme.

Artist Survey Responses

Number of Schools

The number of schools respondents had worked with during Rounds 1 (2015-17) and 2 (2016-18) of the scheme.

Table 3: The number of schools respondents worked with

Category	N	Percentage
1-2	30	39.5%
3-5	33	43.4%
6-7	8	10.5%
8-9	1	1.3%
10 or more	4	5.3%

Base: 76

The region where the schools are located

Table 4: The location of the schools responding to the survey*

Region	N	Percentage
North Wales (Anglesey, Gwynedd, Conwy, Denbighshire, Flintshire, Wrexham)	21	27.3%
West Wales (Powys, Ceredigion, Carmarthenshire, Pembrokeshire, Swansea, Neath Port Talbot)	27	35.1%
Central South Wales (Rhondda Cynon Taf, Bridgend, Vale of Glamorgan, Cardiff, Merthyr Tydfil)	33	42.9%
South East Wales (Newport, Monmouth, Caerphilly, Torfaen, Blaenau Gwent)	17	22.1%

Base: 77 *multiple responses possible

The role of respondents

Table 5: Role people had in the scheme*

Response	N	Percentage
Creative Practitioner	54	70.10%
Creative Agent	43	55.80%

Base: 77 *multiple responses possible

Contact us



0330 122 8658



wavehill@wavehill.com



wavehill.com

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