



House of Commons
Education and Skills Committee

**Creative Partnerships
and the Curriculum**

Eleventh Report of Session 2006–07

Report, together with formal minutes, oral and written evidence

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The Education and Skills Committee

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Footnotes

In the footnotes for this Report, references to oral evidence are indicated by 'Q' followed by the question number. References to written evidence are indicated by the page number as in 'Ev 12' or by reference to 'written evidence' followed by the name of the organisation or individual submitting it. All memoranda have been posted on our website.¹

1 <http://www.publications.parliament.uk/pa/cm200607/cmselect/cmenduski/memo/creativepartnerships/contents.htm>

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Summary

Since the establishment of the National Curriculum in 1988 and the National Literacy and Numeracy strategies in 1998 and 1999 respectively, concerns have been expressed that creativity and innovative approaches to teaching may have been unintentionally constrained. *Creative Partnerships* was introduced by the Government, partly in response to these concerns, first as a two-year pilot scheme in 2002 in 16 local areas, and then more widely from 2004. The scheme funds creative professionals to go into schools and work in partnership with teachers and students, offers continuing professional development to school staff, and also provides guidance on creativity in relation to wider school improvement.

The majority of *Creative Partnerships*' funding comes from the Department for Culture, Media and Sport, supplemented by a smaller contribution from the Department for Children, Schools and Families. This report focuses predominantly, but not exclusively, on *Creative Partnerships* as a scheme. It is important to note that some schools not involved in *Creative Partnerships* run similar programmes independently of the scheme, and have done so for many years.

What is creativity?

Policy-makers now appear agreed on a definition of creativity which goes beyond the expressive and aesthetic arts, and agree that in educational terms creativity should extend right across the curriculum. In practice, while there are clearly examples of *Creative Partnerships*-funded work involving those from sectors other than the creative and expressive arts, such as industry, science and design, we nevertheless consider this to be an area in need of further development. Consideration should be also given by the Government to whether the patronage of the Arts Council, with its very particular remit, is still appropriate given *Creative Partnerships*' wider ambitions, and whether the current make-up of the *Creative Partnerships* board adequately reflects the full range of professions to which creativity is key.

Impacts

Our evidence suggests a very high level of support for more creative approaches to teaching among school staff and creative practitioners, most of whom are clearly convinced that a wide range of positive effects follow from involvement in such programmes, particularly in terms of developing 'softer' skills such as team-working and self-confidence. This evidence should not be ignored, but needs to be more systematically collected and analysed more rigorously. The evidence linking creative programmes and better attainment remains tentative at best, but this does not concern us unduly: we believe that creativity has value in its own right and that improved attainment, while to be welcomed, should be viewed as an additional benefit rather than the main purpose of the programme. The evidence on the impact of creative initiatives operating outside of the *Creative Partnerships* framework does not appear to have been collated or analysed systematically: this is a gap in knowledge that should be remedied.

Continuing professional development is of fundamental importance to embedding more

creative approaches to teaching and learning, and should be seen as the core of the operation. We also encourage *Creative Partnerships* to consider ways in which mentoring of teachers by creative professionals, and of creative professionals by teachers, could be further encouraged—for example, through the introduction of short, structured sabbaticals for teachers.

Embedding creativity – beyond the ‘added-extra’ approach

Extending creative approaches beyond a particular activity and firmly embedding them in the wider curriculum remains a key challenge for schools and also for *Creative Partnerships* as an organisation. The National Foundation for Educational Research is due to publish research identifying the factors which are associated with creativity becoming firmly embedded. Their findings need to be widely disseminated, in a form accessible to school staff. Ofsted should also continue to focus on the extent to which the lessons from creative activities have been embedded into other school domains.

Departmental support

The DCSF gives the impression that these issues concerning creativity are peripheral to their core responsibilities in education and children’s services. We believe that the best education has creativity at its very heart. We recommend that the DCSF reviews policies such as Every Child Matters and personalised learning to ensure that creativity is established as a core principle in learning and development.

We welcome the confirmation that reductions in *Creative Partnerships* funding are not foreseen over the next Comprehensive Spending Review period. However, the imbalance in levels of funding for the project between the two Departments does little to allay perceptions that creativity is a second-order priority for the DCSF. We also feel that the DCSF could do more in terms of offering non-financial support—for example, by developing a system in which improvements in soft skills can be assessed and valued equally alongside more quantifiable achievements in terms of SAT scores.

A sustainable model for the future

We accept that funding levels may never be such that all schools can access individual, tailored support, and that funding for *Creative Partnerships* as a supporting organisation may be time-limited. However, we do not believe completely devolved funding would be appropriate at the moment, when much still remains to be done to embed creative teaching and learning.

A priority now for *Creative Partnerships* and its two sponsoring Government departments in planning for the future should be to produce replicable models or templates, which can then be used and adapted to initiate work in other schools. This would act as a means of ensuring that all schools could benefit from the investment made in *Creative Partnerships*, even if they have not participated directly to date. At its best, when *Creative Partnerships* starts with a school development plan and builds a strong relationship between teachers and creative practitioners it can significantly expand the capacity and ambition of a school to teach creatively. If creativity is at the heart of every successful school, it is essential that all schools have access to the necessary resources—such as external co-ordination, creative

professionals and continuing professional development for teachers—to enable it to become established through the school system.

1 Preface

1. The Committee announced its inquiry into Creative Partnerships and the Curriculum on 4th June 2007, with the following terms of reference:

- How should we define creativity in the context of education and child care?
- What effect have existing creative initiatives had on teachers' skills and ability to work with creative professionals in the classroom?
- What are the implications of a curriculum shift in favour of creativity for the training of heads, teachers and cultural animators?
- How might parents and education and care providers be persuaded to encourage creativity in the home?
- What special contribution do the arts have to make to creative education?
- To what degree should creative education be structured to accommodate the needs of creative industries?
- What evidence is there that a creative curriculum assists achievement in other areas?
- What is the impact of a creative curriculum on pupil confidence, motivation, behaviour and team work, and Literacy, numeracy, ICT and communication skills?
- How can creative achievement among young people be acknowledged and assessed?
- How can creativity be embedded across the curriculum and within the philosophy of schools?
- How can creativity in schools best be linked to the real work of work and leisure?

2. A main, but not sole, focus for the inquiry was the work of the *Creative Partnerships* scheme, which aims to link creative practitioners with schools and which was launched in 2002. It is funded largely by the Department for Culture, Media and Sport, with a smaller contribution from the Department for Children, Schools and Families. Throughout this report, references to this DCSF and DCMS-funded scheme take the form of *Creative Partnerships*, while lower case, standard print is used to distinguish programmes or activities with similar aims which draw funding from elsewhere.

3. On 28 June 2007, the Secretary of State announced that the then Department for Education and Skills would be dissolved and replaced by two new departments, the Department for Children, Schools and Families, and the Department for Innovation, Universities, and Skills. As a consequence, this Committee, which scrutinised the work of the DfES, will be replaced and will have to conclude its current business by early November 2007. We therefore decided to take a limited amount of oral evidence on Creative Partnerships and the Curriculum in the time remaining.

4. We took oral evidence from: Paul Collard, National Director, *Creative Partnerships*; Althea Efunshile, Executive Director, Arts Planning and Investment, Arts Council England; Rt. Hon Margaret Hodge MP, Minister for Culture, Creative Industries and Tourism, Department for Culture, Media and Sport; Jim Knight MP, Minister of State for Children and Learners, Department for Children, Schools and Families.

5. We also received around 150 written memoranda, a very large proportion of which were from schools and practitioners directly involved in the *Creative Partnerships* initiative, although we also received a number of memoranda from those involved in other schemes or initiatives. The memoranda have helped us greatly with our inquiry and we extend our thanks to those who took the time to write to us.

2 Background

A new priority for creativity?

The NACCCE report

6. In 1998, the then Secretary of State for Education and Employment, the Rt. Hon David Blunkett MP and the then Secretary of State for Culture, Media and Sport, the Rt. Hon Chris Smith MP invited Professor Sir Ken Robinson to form a Committee to investigate how young people's creativity could be better supported through formal and informal education. Two main considerations appear to have motivated the commissioning of this review:

- a desire to ensure the education system equipped young people for the future world of work, including in traditional 'creative' industries and in a flexible job market where creative skills and aptitudes were required for survival;
- A desire to supplement the focus on basic literacy and numeracy with other areas which were together more likely to lead to a rounded education.

7. In May 1999, that Committee published its report, *All our futures: creativity, culture, education*.² It offered the following definition, now widely adopted, of what creativity might mean: "Imaginative activity fashioned so as to produce outcomes that are both original and of value."³ This report was widely seen as providing the impetus for the development of the *Creative Partnerships* scheme, which we describe below.

Development of *Creative Partnerships* and other schemes

8. *Creative Partnerships* was first established as a two-year pilot scheme in 2002 in 16 local areas. It was rolled out nationally from 2004. It is funded mainly by the Department for Culture, Media and Sport (DCMS) and also receives a contribution from the Department for Children, Schools and Families (DCSF). In 2006–07 this was £34 million per annum and £2.5 million per annum respectively.⁴ The scheme is led by Arts Council England.

9. *Creative Partnerships* brokers relationships between creative practitioners, schools and early years settings—especially those in deprived areas. In the case of schools, the starting point is the School Improvement Plan from which a programme is developed. Creative professionals then come in to schools on either a one-off or ongoing basis. Alternatively, students undertake activities outside the classroom. The aim is not to facilitate one-off events or extra-curricular activities but to transform teaching and learning in the school as a whole into a more creative process. *Creative Partnerships* also supports Initial Teacher Training and some training for in-service staff, focusing on the development of more

2 National Advisory Committee for Creative and Cultural Education, *All our futures: creativity, culture, education*, May 1999.

3 *ibid.*, p 30

4 HC Deb, 7 Nov 2006 : Column 1094W.

creative teaching methods and increasing the capacity of teaching staff to liaise with creative professionals.

10. The two examples below give an idea of the kind of projects that *Creative Partnerships* undertakes:

Our Lady of Peace Junior School, Slough:

“Stained Glass Window Project

Unusually for our school this project was aimed at a specific, small group of pupils (16) in Year 4 (8/9 year olds). These pupils had received Springboard Maths boosting because of underperformance/under attainment but their maths had not moved. Working with a creative partner, an artist, who works in glass, these pupils supported also by a teacher and an LSA estimated, designed, measured, ordered materials and created a stained glass window which is a permanent feature of our school. They worked to a budget and faxed orders to the glass suppliers. The project lasted 4 weeks and pupils kept records. The increased self esteem and pleasure in maths these pupils had as a result of this project is palpable. We are now tracking these pupils maths progress but the effect of the project has spread beyond Maths. As a final celebration our Bishop blessed the window.”

Haslingden High School, Lancashire

Title of project: Human Rights

Curriculum area: Humanities

Target group: Year 9.

Outline of project:

The project brought together the diverse elements of the Humanities curriculum across RE, Geography and History to focus on issues of Human Rights, with both a historical and current emphasis.

The project was launched by ‘Amnesty International’ in an assembly. Over two days students worked with a number of creative practitioners (a poet, an African storyteller, a singer, a visual artist, a dancer and a drama practitioner). By exploring issues through these creative means students were made aware of how people whose human rights are exploited often turn to creativity as an outlet (slave songs, rap etc). Historical reference to human rights was deepened by personalisation of similar issues in the students’ lives through drama, dance and storytelling. Current human rights issues were explored and reflected upon by students who responded to the practitioners and their work with respect and sensitivity appropriate to the subject. The School’s Arts Council have created DVDs and PowerPoint presentations to give to their individual year groups.

Evaluation and assessment of creative partnerships

Ofsted

11. In September 2006, at the request of *Creative Partnerships*, Ofsted conducted a review of the organisation's work in schools. The resulting report concluded:

- Most programmes were effective at developing attributes associated with creative people, but pupils were often unclear about how to apply these attributes independently.
- *Creative Partnerships* programmes helped the development of social and personal skills.
- Schools provided their own evidence of increased achievement in literacy, numeracy and ICT associated with *Creative Partnerships*.
- Creative practitioners were well-trained and this helped teachers as well as pupils to learn new skills.
- Sometimes (in arts subjects) creativity was assumed to be being exercised when in fact all that was occurring was that the pupils were simply copying the teacher or practitioner. Additionally, some planning failed to take account of students' individual starting points.
- “Reasons for the selection of particular schools and individual pupils were unclear. This contributed to inadequate tracking of pupils' progress, particularly regarding their creative development or ability to transfer the skills learned in *Creative Partnerships* programmes to other aspects of their work.”⁵

Roberts report

12. Also published in 2006 was a further Government-commissioned report compiled by Paul Roberts, to look at creativity in education in the future. This review had a broader focus than *Creative Partnerships* as an organisation and key findings included that:

- There was a “rich array of creativity work in pre- and main-school activity strongly, but not systemically, supported by the many creative programmes, projects and agencies.”⁶
- Developments in the education policy context (commissioning, autonomy, personalisation) offered opportunities to embed creativity more firmly.
- There was a need for a stronger connection between existing “creativity work and the emerging policy context in education and children's services [which] would produce a ‘win-win’—creativity embedded in these developments and, reciprocally, these developments enhanced by the impact of creativity. This would provide a

5 Ofsted, *Creative Partnerships: initiative and impact*, September 2006.

6 Paul Roberts for the Department for Culture, Media and Sport, *Nurturing Creativity in Young People. A report to Government to inform future policy*, July 2006.

more secure, valued and cost-effective framework for the further development of creativity, both in its own right and as a support for economic growth, with better outcomes for children and young people.”⁷

- A more coherent ‘creativity offer’ was needed, which was then “actively managed/ brokered into the new context of school and personal autonomy”.⁸

7 Paul Roberts for the Department for Culture, Media and Sport, *Nurturing Creativity in Young People. A report to Government to inform future policy*, July 2006.

8 *ibid.*

3 Creativity in practice

Definitions

13. Much of the evidence we received stressed that creativity was not only the province of the expressive and aesthetic arts, but was also essential to other domains of life, such as science, design and industry: in short, it was a fundamental human *process*, and also one that was applied in everyday life, rather than something uniquely associated with ‘artists’ or other creative professionals. Dr Stephen Scoffham wrote:

“Creativity is present in all areas of human life and is a fundamental characteristic of human thought. In the past, creativity was associated only with the expressive arts. It was regarded as a talent which was inherited at birth. In recent years the notion of creativity has been re-interpreted. Rather than being restricted to a few gifted individuals, it is now seen as a dimension of thinking and learning across the curriculum.”⁹

14. Malcolm Ross, a retired academic, argued that the *Creative Partnerships* initiative had been:

“[...] flawed in conception and has failed to deliver on its primary objective: the encouragement of creativity across the curriculum. Its basic mistake was to over-identify creativity in schools with the arts. Whereas the arts are a special case of creativity, and artists might well prove exemplary creative practitioners, they operate by distinctive conventions and to highly specific ends, i.e., the giving of artistic pleasure. Creativity for children and young people in schools, more broadly understood, comes down to learning how to have one’s own ideas, in whatever subject one is studying.”¹⁰

15. However, Paul Collard of *Creative Partnerships* strongly contested this, stressing that the definition of creativity the organisation espoused was not limited to the arts but also extended to include creativity in other domains:

“I think we do bring scientists, industrialists, technologists and other such people into schools. I do not think we have communicated that as effectively as we could so far, and therefore I think we should be looking [...] at some structure that allows us to continue to be delivering a key Arts Council objective but nonetheless have a little bit more independence so we can have those scientists and industrialists on our boards signalling to people that this is not just about traditional arts practice; it is about a bigger and more coherent vision, so I agree there is work to be done on that.”¹¹

9 Written evidence from Dr Stephen Scoffham and Mr Jonathan Barnes, Canterbury Christchurch University (CPC 20)

10 Written evidence from Malcolm Ross (CPC 03)

11 Q 25

16. Since its inception, the Arts Council has been the ‘parent’ organisation for *Creative Partnerships*. Atkinson Design Associates suggested that while they were broadly supportive of the project, more should be done to link to other organisations with a fundamental interest in creativity:

“Whilst noting that the Arts Council are the key contributors to the Creative Partnerships Programme, I feel that the role and relationship in the UK of The Arts Council, The Crafts Council and The Design Council should be more thoroughly aligned.”¹²

17. **Most now appear agreed on a definition of creativity which goes beyond the expressive and aesthetic arts, and agree that in educational terms creativity should extend right across the curriculum. In practice, while there are clearly examples of *Creative Partnerships*-funded work involving those from sectors other than the creative and expressive arts, such as industry, science and design, we nevertheless consider this to be an area in need of further development.**

18. **A closer relationship between *Creative Partnerships* and bodies such as the Design Council and the Royal Societies would ensure that creativity in all professional domains could be used to stimulate creativity in schools, and would firmly embed the notion of creativity as *a process* rather than a preserve of ‘the arts’. Additionally, consideration should be given by the Government to whether the patronage of the Arts Council, with its very particular remit, is still appropriate given *Creative Partnerships*’ wider ambitions, and whether the current make-up of the *Creative Partnerships* board adequately reflects the full range of professions to which creativity is key.**

Impact of creative initiatives

National level

19. The memoranda we received included a vast amount of anecdotal evidence from teachers, heads and creative practitioners on the effects of being involved in creative partnerships projects, and it is clear that many feel strongly about the potential transformative power of a creative approach to teaching and learning. A wide range of positive impacts were described, particularly in relation to greater engagement and enthusiasm for learning among students, improvements in self-confidence, increased willingness to take risks, and better communication skills. This echoes the findings of a survey of head teachers undertaken in 2006 by BMRB, which found that a very large proportion (between 87% and 92%) of those interviewed believed *Creative Partnerships* had improved pupils’ confidence, communication skills and motivation.¹³

20. Independent research on the impacts of *Creative Partnerships* on attainment has recently been carried out by the National Foundation for Educational Research. Their report, published in 2006, found some positive associations between participation in *Creative Partnerships* projects and progress at certain Key Stages and in certain subjects, but it concluded that even where statistically significant effects were observable, the effect

12 Written evidence from Atkinson Design Associates (CPC 118)

13 Ev 30

was not always “educationally significant”.¹⁴ We asked the DCMS Minister, Margaret Hodge MP, whether she would be concerned if *Creative Partnerships* was not conclusively shown to be having a direct effect on attainment:

“[...] when I looked at this research in the round [...], it was a more powerful case than I had expected to find when I came to this particular agenda. Causal relationships are just hugely difficult to prove [...] We want evidence-based policy because we do not want to feel a policy we have developed on an intellectually sound basis does not deliver what we want of it, but it is going to be hellishly difficult to come back to you even in five years’ time and say there is an X per cent educational improvement absolutely caused by this.”¹⁵

21. Our evidence suggests a very high level of support for more creative approaches to teaching among school staff and creative practitioners, most of whom are clearly convinced that a wide range of positive effects follow from involvement in such programmes, particularly in terms of developing ‘softer’ skills such as team-working and self-confidence. This evidence should not be ignored, but needs to be more systematically collected and analysed more rigorously. The evidence linking creative programmes and better attainment remains tentative at best, but this does not concern us unduly: we believe that creativity has value in its own right and that improved attainment, while to be welcomed, should be viewed as an additional benefit rather than the main purpose of the programme.

22. We note that evidence on the impact of creative initiatives operating outside of the *Creative Partnerships* framework does not appear to have been collated or analysed systematically: this is a gap in knowledge that should be remedied.

Measuring progress within schools

23. Allied to the issue of measuring progress nationally is that of measuring progress within schools. A common theme in the evidence we received was the difficulty of making robust assessments of pupils’ work and behaviours, and in particular, the difficulty of making these assessments *count* in an environment where the emphasis is on measuring progress according to Key Stage testing. Chris Beschi, a teacher-artist, argues:

“Currently there is a preoccupation in the education system with assessment that is based on the grading of an outcome against a scale of worth. This cannot continue if education is to be creative. Participation, engagement with tasks, enjoyment and understanding a participant’s intention in creating something in response to a stimulus through a process of reflection are more valid ways of acknowledging and assessing creative achievement but require greater sensitivity and consideration from assessors as well as an active reflection on the construction and delivery of learning experiences by those facilitating. Working to pre-ordained targets and success criterion will not aid the construction of creative learning environments nor will the

14 Paul Collard of Creative Partnerships explained that this meant that no *causal* relationship could be demonstrated between the initiative and any improvements (see Q 85 ff.).

15 Q 114

standardising of educational expectations or the competitive practice of comparing institutions by exam results and league tables.”¹⁶

24. Paul Collard of *Creative Partnerships* told us he thought that there needed to be better assessment tools available, as without an acceptable, sanctioned means of measuring progress, the Department for Children, Schools and Families was less likely to ‘own’ the *Creative Partnerships* programme. He argued that the responsibility for developing such an assessment methodology should lie with the Department:

“What we currently measure is successful learners insofar as they pass tests, but we do not actually have people coming out with certificates in confidence and communication; we do not have certificates of responsible citizenship. I do not want to impose on the education system yet another labyrinthine way of measuring that, but we have to come up with something which says that these outcomes which we have described in our National Curriculum are given as much value and as much importance as the ones that are subject specific. We do not do that currently. Often DCSF, as they are now, will say to us, ‘What evidence have you got you are achieving confident individuals and responsible citizens?’ and our reply is, frankly, ‘What evidence have you got that you are doing it?’ because you have said that is the point of education.”¹⁷

25. We asked the DCSF Minister, Jim Knight MP, whether he thought the development of methods of assessing progress was something the Department should undertake. He responded:

“It is certainly something that we think about. When you look at things like the extended project at A level that we are introducing, and some aspects of the diploma design, they are trying to create outputs that are assessable [...] but there is a sort of pre-condition that you have to be a fairly creative thinker to do really well at them; it is not just down to hard work and cramming facts; you have got to be able to think creatively and work creatively to do some of those projects. The more we can work that through the better. As I said before, what I would be reluctant to do, unless someone showed me good evidence otherwise, is to say to assessment people: ‘Find ways of measuring things that are not easily measurable’, because I think you stifle the creativity right from the word go.”¹⁸

26. In the evidence we received, there were several examples of creative partnerships developing their own methodologies and systems for assessing progress on creativity. For example, Cape UK says it has:

“[...] trialled a number of approaches [to tracking progression] which suggest that where children and young people are aware of the range of processes and behaviours which characterise creativity and which contribute to a creative outcome, this gives them a framework against which to consider their own achievement. However, care needs to be taken not to atomise the ingredients of creativity. Evidence can be visual,

16 Written evidence from Chris Beschi (CPC 08)

17 Q 13

18 Q 173

and in a variety of media, but needs to include a process of reflection to place any product or outcome into context. The sketchbook or reflective portfolio which many arts based practitioners use is a model of what might be possible.”¹⁹

27. Additionally, Paul Collard of *Creative Partnerships* told us that their research demonstrated that the special schooling sector had significant expertise to offer in this regard:

“[...] one of the themes that we have been exploring with them [special schools] which I think the mainstream education system could learn from is that they have developed systems for spotting very small improvements [...] I think that special schools themselves have quite important lessons to give mainstream education about how you build that process of encouragement up by spotting these other kinds of changes.”²⁰

28. Developing new methods of assessing incremental progress is an urgent priority, but currently no-one appears to be taking this forward. Existing measures of progress, which focus on the attainment of Key Stages, are unlikely to capture small but steady improvements, or progress in areas such as self-confidence, team-working, and risk-taking. The Department for Children, Schools and Families should lead and own this work, in order to ensure that it values the assessments that are made as a consequence. The useful expertise from the special schooling sector in developing assessment methodologies of this kind should be capitalised upon.

29. One area which should be better developed is the systematic collection of students’ own views and experiences of creative learning programmes. In our recent report on Citizenship Education, we were strongly supportive of moves to increase the student voice in schools; closer relationships between *Creative Partnerships* and school councils could contribute to both of these ends.

Creativity across the curriculum?

In their review of the *Creative Partnerships* programme, published in 2006, Ofsted noted that skills and aptitudes developed in discrete ‘creative’ activities were not always being transferred across into other curriculum areas:

“[...] pupils were often unclear about how to apply these [creative] qualities independently to develop original ideas and outcomes. Nevertheless, a basis for further creative development had been established, and in several schools this stimulated improvement in pupils’ key skills [...] Area and school leaders were clear about their contribution to the changes that *Creative Partnerships* were designed to make to teachers’ approaches and attitudes and to young people’s aspiration and performance. However, the thrust for ‘change in the practice of creative individuals

19 Written evidence from Cape UK (CPC 120)

20 Q 43

and organisations' was insufficiently embedded in the aims or actions of areas or schools visited"²¹

This critique was echoed by Lambeth City Learning Centre and Brixton CfBT Action Zone, which commented:

"The effective management of such [creative partnership] projects requires: Knowledge of the local context; Knowledge of the schools; Knowledge of local artists and arts organisations; Educational expertise and a knowledge of curriculum. Some of these factors have been lacking in the management of Creative Partnership projects, and this has meant that the work done by artists in schools has not always had a lasting influence."²²

30. We were therefore keen to explore in our inquiry to what extent the issue of embedding creativity across the curriculum remained, and what *Creative Partnerships* was doing to ensure that the effects of activities were on-going, rather than transitory, and had a lasting effect on the life of the school.

31. Several schools described how creativity was consciously being embedded into the curriculum, rather than creative activities being treated as one-off events. For example, Peel Park Primary School said that "A coaching model of practitioners working alongside teachers in developing curriculum links is leading to deep learning and practice that is embedded rather than seen as a 'bolt on' or a 'treat'.²³ Similarly, Greenmount Primary School explained:

"Creative Partnerships has [...] inspired and supported the school's curriculum review and has provided professional development to enhance staff understanding of creativity. The school has, as a result, redefined its values and planning methods, leading to a far more flexible and personalised curriculum. The main aim of our engagement has been to further pupil's confidence, creativity, understanding of their place in the world and to enhance progress".²⁴

32. Extending creative approaches beyond a particular activity and firmly embedding them in the wider curriculum remains a key challenge for schools and also for *Creative Partnerships* as an organisation. The National Foundation for Educational Research is due to publish research identifying the factors which are associated with creativity becoming firmly embedded. Their findings need to be widely disseminated, in a form accessible to school staff. Ofsted should also continue to focus on the extent to which the lessons from creative activities have been embedded into other school domains.

33. A related issue is that of whether the National Curriculum itself is sufficiently flexible to allow the adoption of a more creative approach to teaching and learning. This was a concern for many of those giving evidence, including Riverside Community College, which argued:

21 Ofsted, *Creative Partnerships: initiative and impact*, September 2006.

22 Written evidence from Lambeth City Learning Centre and Brixton CfBT Action Zone (CPC 29) [not published]

23 Written evidence from Peel Park Primary School (CPC 51)

24 Written evidence from Richard May, Greenmount Primary School (CPC 02)

“Since the introduction of the National Curriculum in the 1980s creativity has been lost as teachers have struggled to deliver the content of a packed curriculum. Gone are the opportunities to work on one project in depth allowing students to use enquiry and research skills and to move in the directions any outcomes might take them. Similarly, teachers are too afraid to give up time and take risks when in the middle of a lesson one student asks a question which could divert the whole purpose and objective of the lesson. We argue that we want students to take responsibility for their own learning and yet we actually will not let them do this for fear of not fulfilling the curriculum.”²⁵

34. On 12 October 2007, the independent Primary Review team, directed by Professor Robin Alexander, published the first of several interim reports which collated initial findings from regional fieldwork with school staff and local communities.²⁶ A recurring theme in the evidence is that the primary curriculum is seen as being too narrow:

“Every SMT [school Senior Management Team], while accepting the centrality of literacy and numeracy, believed that recent policy had pursued these to the detriment of breadth, balance and creativity. Some pressed the argument further, claiming that the National Curriculum was irrelevant, that content was far less important than skills and that ‘experiential learning’ and ‘the creative curriculum’ offered more viable alternatives.”²⁷

35. There are clearly many who believe that the National Curriculum, particularly at the primary level, is still too narrowly prescriptive and constrains the development of a more creative approach. Nevertheless, our evidence demonstrates that there are schools and settings providing inspiring, creative learning while fulfilling National Curriculum requirements. This is an issue we urge our successor Committee to investigate further—in particular, to establish whether the solution simply lies in giving schools greater confidence and encouragement to adapt the curriculum to their needs, or whether more fundamental changes to structure and content are required.

Training teachers and creative practitioners

36. A key part of *Creative Partnerships*’ work involves providing training for teachers and also for creative practitioners; they suggested to us that this was the programme’s ‘raison d’être’:

“I think you should think of *Creative Partnerships* as being a professional development programme for teaching staff. That is what we do. What we have learnt in our experience from working with teachers is that teachers are not terribly good classroom learners; they are very good experiential learners, and when you go and talk to a teacher in the first case and say, ‘You could do this,’ when you get them in a seminar room, what you tend to hear a lot is, ‘Oh that’s very good and that’s a good example but it would not work with my children.’ Until you have done it in their

25 Written evidence from Riverside Community College (CPC 33)

26 Primary Review, *Community Soundings: the Primary Review regional witness sessions*, October 2007, Cambridge: University of Cambridge Faculty of Education.

27 *ibid.*, p 21

class with their children it is very hard to persuade them that it is really going to work, so therefore what we are really doing is going into their classrooms with their children, with other professionals, and showing them that it works. Once we have done that they then adopt it for themselves [...] That for us is what we are about. We do not believe we need to be there forever. We need to be there for a while until we have got them to the point of confidence to do that for themselves and we have opened up a whole series of new opportunities for them.”²⁸

37. Many of the submissions we received noted that involvement in creative partnership schemes was often challenging for teachers and other school staff, in that they were required to share the planning and direction of lessons with practitioners (and sometimes pupils also) and were also encouraged to reflect on their own teaching methods. For example, Teyfant Community School described the experience of classroom teachers as follows:

“For many teachers having an extra adult in the classroom was threatening—to have an extra adult who contributed so much into the planning and delivery of curriculum was beyond their experience. Trust was established (though this was not a quick process) and the teacher began to lose their ‘stranglehold’ upon teaching and learning. The teacher for the first time in many years became a true learner in their own classrooms! The teacher lost the role as instructor and became an equal partner. This enabled many teachers to accept that their role was a facilitator of learning.”²⁹

38. Some schools submitting evidence also argued that more emphasis now needed to be placed on ‘two-way’ development, where teachers were encouraged to ‘mentor’ creative professionals as well as those professionals mentoring teachers, sharing knowledge about the realities of classroom life and recent developments in teaching methodologies. William Edwards School suggested that one way to facilitate this would be:

“structured sabbaticals [...] encouraging teachers and practitioners to work alongside each other in their exclusive environments prior to working together in the classroom. This might allow a greater sense of understanding between teachers and practitioners, and enable more long term, effective planning to take place.”³⁰

39. We agree with *Creative Partnerships* that continuing professional development is of fundamental importance to embedding more creative approaches to teaching and learning, and should be seen as the core of the operation. We also encourage *Creative Partnerships* to consider ways in which mentoring of teachers by creative professionals, and of creative professionals by teachers, could be further encouraged—for example, through the introduction of short, structured sabbaticals for teachers.

Creative partnerships and extended schools

40. As part of our inquiry, we asked for evidence on how creative partnerships could better involve parents and the wider community. Several organisations involved in *Creative*

28 Q 4

29 Written evidence from Teyfant Community School (CPC 17)

30 Written evidence from William Edwards School (CPC 34)

Partnerships described how creative activities had increased parental involvement in their children's education, as well as boosting parents' own confidence and interpersonal skills. Evidence of this is also provided in *Creative Partnerships'* recent report on parental involvement.³¹ Cape UK, a research and consultancy service which co-ordinates *Creative Partnerships* projects, says:

“Many arts based projects in secondary settings involve parents through preparing for and attending performances and there is evidence that they value the impact these experiences have on their children in relation to motivation and attitude to school. This can provide a starting point for dialogue with parents [...]. Extended Schools may provide an opportunity to involve parents more actively in creative education, although there is danger here that creative activity is relegated to out of hours provision rather than fully integrated into the main part of the school day. This is an area which we feel requires investment of time and energy.”³²

41. The Government's ambition is that, by 2010, all children will have access to an Extended School. Extended Schools are intended to offer 'wrap around care', and also provide facilities for parents and the wider community, such as parenting support, family learning, access to targeted and specialist services, and access to IT facilities. Currently, *Creative Partnerships* do not operate specifically in extended schools. When we took evidence from them, they were clear that this was an area they would like to expand into, but that funds were not available.³³ The Arts Council is piloting its Arts Extend³⁴ programme in extended schools in nine areas; Arts Extend is part-funded by the DCSF, but is separate from the mainstream of *Creative Partnerships* work.

42. It is regrettable that a more systematic and co-ordinated approach has not been taken in respect of creative partnerships work in extended schools. Given the importance the Government clearly now attaches to involving parents in their children's learning, and to providing opportunities for parents in difficult circumstances to develop their skills and confidence, this is a significant missed opportunity.

43. More generally, we are not convinced that there is a coherent view on creativity's place in wider policy of children's services at the national level. The obvious links between creativity and other priorities such as Every Child Matters and the personalisation agenda, as well as with extended schools, are under-developed: currently, the appearance is one of creative partnerships as a rather separate entity, which nevertheless shares common ends with many of these other programmes of reform.

44. The DCSF gives the impression that these issues concerning creativity are peripheral to their core responsibilities in education and children's services. We believe

31 Creative Partnerships, *Parents respond to children's work in creative partnerships*, N.D.

32 Written evidence from Cape UK (CPC 120)

33 Q 52

34 Arts Extend is a pilot programme, currently operating in nine local authority areas and administered by the Arts Council. It aims to offer arts provision in Extended Schools, with the objective of increasing the reach of the arts, and contributing to the overall aims of the Extended School programme.

that the best education has creativity at its very heart. We recommend that the DCSF reviews policies such as Every Child Matters and personalised learning to ensure that creativity is established as a core principle in learning and development.

Role of Ofsted

45. Some of those giving evidence were concerned that creativity was likely to remain a second-order priority if school inspections by Ofsted continued to have a predominant focus on standards, and on national testing. Lambeth City Learning Centre and Brixton CfBT Action Zone argued:

“The monitoring of creativity initiatives and creative arts projects need to be included in the remit of Ofsted inspectors who are otherwise likely to focus on the core curriculum and test results to the exclusion of other important areas of schools’ achievements.”³⁵

46. In its response to the Roberts report, the Department for Children, Schools and Families confirmed that Ofsted would look for evidence of creativity during all subject surveys from 2007–2008.³⁶ **We agree with the Government that Ofsted should be required to look for evidence of creative approaches and opportunities during its subject studies, and not solely when a school refers to creativity on its Self Evaluation Form. As has happened with other new curricular developments such as Citizenship, we would also urge Ofsted to carry out regular thematic reviews on creativity, which would prove useful for assessing progress over time at the national level.**

Roles of DCSF and DCMS

Government policy priorities

47. Recent initiatives have raised the profile of creativity in schools, but work in this area is in its early stages. In some of the evidence received, there was a concern that creativity was still in effect a secondary consideration for schools, when viewed alongside the need to improve Standard Assessment Test results and achieve successful Ofsted inspections. Cape UK wrote:

“The main barrier to embedding creativity across the curriculum and within the philosophy of schools is fear that a focus on creativity will not contribute to the outcomes against which the success of a school is measured—i.e. SATS scores and GCSE grades. Although changes to the curriculum, the Every Child Matters agenda and the revised Ofsted inspection process do pay regard to creativity and schools have increasing independence, autonomy and permission to develop creative learning, it will take time and repeatedly strong and consistent messages from policy makers for the climate across the sector to change.”³⁷

35 Written evidence from Lambeth City Learning Centre and Brixton CfBT Action Zone (CPC 29) [not printed]

36 DCMS, *Government Response to Paul Roberts’ Report on Nurturing Creativity in Young People*, November 2006, p 8.

37 Written evidence from Cape UK (CPC 120)

48. The DCMS Minister, Margaret Hodge, however, argued strongly in evidence that it was incorrect to imply a focus on creativity was somehow in contradiction with the desire to raise standards, saying they were “two sides of the same coin”.³⁸ Jim Knight for the DCSF similarly sought to reassure us that creativity was seen as important in educational terms, stating:

“I can get very passionate about the importance of the arts and creativity more widely in schools and getting practitioners in working with young people, and I do think this programme is very important and I want to see it continue.”³⁹

Margaret Hodge confirmed that no cuts to the *Creative Partnerships* programme were anticipated over the next Comprehensive Spending Review period, although she stopped short of guaranteeing the position.

49. We welcome the confirmation that reductions in *Creative Partnerships* funding are not foreseen over the next Comprehensive Spending Review period. However, the imbalance in levels of funding for the project between the two Departments does little to allay perceptions that creativity is a second-order priority for the Department for Children, Schools and Families. As we have previously suggested, we also feel that the DCSF could do more in terms of offering non-financial support—for example, by developing a system in which improvements in soft skills can be assessed and valued equally alongside more quantifiable achievements in terms of SAT scores.

A sustainable model for the future

50. *Creative Partnerships*' activity is currently limited to certain areas of the country. The DCMS Minister, Margaret Hodge, told us that she did not anticipate there being sufficient funding to extend the *Creative Partnerships* project to all areas of the country, but that it was hoped that work could be ‘cascaded down’ to those schools which had not participated to date. Additionally, the DCSF Minister, Jim Knight, hinted that in future funding may not necessarily be channelled through a framework like *Creative Partnerships*. He told us:

“I would like to continue to see more practitioners coming into our schools. If that is delivered through *Creative Partnerships* that is great, but I would love to see a growth in professional creative arts practitioners coming in and working with teachers developing their CPD [continuing professional development] and working with the pupils developing their creativity.”⁴⁰

51. However, many of those submitting evidence to us clearly felt very strongly that without some form of external co-ordinating agency, more creative approaches to teaching and learning were unlikely to become properly embedded in all schools. Peel Park Primary School told us, for example, that: “*Creative Partnerships* brings a dimension and resources that most schools cannot possibly access or develop on their own.”⁴¹ **At its best, when *Creative Partnerships* starts with a school development plan and builds a strong**

38 Q 100

39 Q 128

40 Q 125

41 Written evidence from Peel Park Primary School (CPC 51)

relationship between teachers and creative practitioners it can significantly expand the capacity and ambition of a school to teach creatively.

52. We accept that funding levels may never be such that all schools can access individual, tailored support, and that funding for *Creative Partnerships* as a supporting organisation may be time-limited. However, we do not believe completely devolved funding would be appropriate at the moment, when much still remains to be done to embed creative teaching and learning. A priority now for *Creative Partnerships* and its two sponsoring Government departments in planning for the future should be to produce replicable models or templates, which can then be used and adapted to initiate work in other schools. This would act as a means of ensuring that all schools could benefit from the investment made in *Creative Partnerships*, even if they have not participated directly to date. If creativity is at the heart of every successful school, it is essential that all schools have access to the necessary resources—such as external co-ordination, creative professionals and continuing professional development for teachers—to enable it to become established through the school system.

Conclusions and recommendations

Creativity in practice

1. Most now appear agreed on a definition of creativity which goes beyond the expressive and aesthetic arts, and agree that in educational terms creativity should extend right across the curriculum. In practice, while there are clearly examples of Creative Partnerships-funded work involving those from sectors other than the creative and expressive arts, such as industry, science and design, we nevertheless consider this to be an area in need of further development. (Paragraph 17)
2. A closer relationship between Creative Partnerships and bodies such as the Design Council and the Royal Societies would ensure that creativity in all professional domains could be used to stimulate creativity in schools, and would firmly embed the notion of creativity as a process rather than a preserve of 'the arts'. Additionally, consideration should be given by the Government to whether the patronage of the Arts Council, with its very particular remit, is still appropriate given Creative Partnerships' wider ambitions, and whether the current make-up of the Creative Partnerships board adequately reflects the full range of professions to which creativity is key. (Paragraph 18)

Impact of creative initiatives

3. Our evidence suggests a very high level of support for more creative approaches to teaching among school staff and creative practitioners, most of whom are clearly convinced that a wide range of positive effects follow from involvement in such programmes, particularly in terms of developing 'softer' skills such as team-working and self-confidence. This evidence should not be ignored, but needs to be more systematically collected and analysed more rigorously. The evidence linking creative programmes and better attainment remains tentative at best, but this does not concern us unduly: we believe that creativity has value in its own right and that improved attainment, while to be welcomed, should be viewed as an additional benefit rather than the main purpose of the programme. (Paragraph 21)
4. We note that evidence on the impact of creative initiatives operating outside of the Creative Partnerships framework does not appear to have been collated or analysed systematically: this is a gap in knowledge that should be remedied. (Paragraph 22)
5. Developing new methods of assessing incremental progress is an urgent priority, but currently no-one appears to be taking this forward. Existing measures of progress, which focus on the attainment of Key Stages, are unlikely to capture small but steady improvements, or progress in areas such as self-confidence, team-working, and risk-taking. The Department for Children, Schools and Families should lead and own this work, in order to ensure that it values the assessments that are made as a consequence. The useful expertise from the special schooling sector in developing assessment methodologies of this kind should be capitalised upon. (Paragraph 28)

6. One area which should be better developed is the systematic collection of students' own views and experiences of creative learning programmes. In our recent report on Citizenship Education, we were strongly supportive of moves to increase the student voice in schools; closer relationships between Creative Partnerships and school councils could contribute to both of these ends. (Paragraph 29)
7. Extending creative approaches beyond a particular activity and firmly embedding them in the wider curriculum remains a key challenge for schools and also for Creative Partnerships as an organisation. The National Foundation for Educational Research is due to publish research identifying the factors which are associated with creativity becoming firmly embedded. Their findings need to be widely disseminated, in a form accessible to school staff. Ofsted should also continue to focus on the extent to which the lessons from creative activities have been embedded into other school domains. (Paragraph 32)
8. There are clearly many who believe that the National Curriculum, particularly at the primary level, is still too narrowly prescriptive and constrains the development of a more creative approach. Nevertheless, our evidence demonstrates that there are schools and settings providing inspiring, creative learning while fulfilling National Curriculum requirements. This is an issue we urge our successor Committee to investigate further—in particular, to establish whether the solution simply lies in giving schools greater confidence and encouragement to adapt the curriculum to their needs, or whether more fundamental changes to structure and content are required. (Paragraph 35)

Training teachers and creative practitioners

9. We agree with Creative Partnerships that continuing professional development is of fundamental importance to embedding more creative approaches to teaching and learning, and should be seen as the core of the operation. We also encourage Creative Partnerships to consider ways in which mentoring of teachers by creative professionals, and of creative professionals by teachers, could be further encouraged—for example, through the introduction of short, structured sabbaticals for teachers. (Paragraph 39)

Creative partnerships and wider children's services policy

10. It is regrettable that a more systematic and co-ordinated approach has not been taken in respect of creative partnerships work in extended schools. Given the importance the Government clearly now attaches to involving parents in their children's learning, and to providing opportunities for parents in difficult circumstances to develop their skills and confidence, this is a significant missed opportunity. (Paragraph 42)
11. More generally, we are not convinced that there is a coherent view on creativity's place in wider policy of children's services at the national level. The obvious links between creativity and other priorities such as Every Child Matters and the personalisation agenda, as well as with extended schools, are under-developed: currently, the appearance is one of creative partnerships as a rather separate entity,

which nevertheless shares common ends with many of these other programmes of reform. (Paragraph 43)

12. The DCSF gives the impression that these issues concerning creativity are peripheral to their core responsibilities in education and children's services. We believe that the best education has creativity at its very heart. We recommend that the DCSF reviews policies such as *Every Child Matters* and personalised learning to ensure that creativity is established as a core principle in learning and development. (Paragraph 44)

Role of Ofsted

13. We agree with the Government that Ofsted should be required to look for evidence of creative approaches and opportunities during its subject studies, and not solely when a school refers to creativity on its Self Evaluation Form. As has happened with other new curricular developments such as Citizenship, we would also urge Ofsted to carry out regular thematic reviews on creativity, which would prove useful for assessing progress over time at the national level. (Paragraph 46)

Roles of DCSF and DCMS

14. We welcome the confirmation that reductions in Creative Partnerships funding are not foreseen over the next Comprehensive Spending Review period. However, the imbalance in levels of funding for the project between the two Departments does little to allay perceptions that creativity is a second-order priority for the Department for Children, Schools and Families. As we have previously suggested, we also feel that the DCSF could do more in terms of offering non-financial support—for example, by developing a system in which improvements in soft skills can be assessed and valued equally alongside more quantifiable achievements in terms of SAT scores. (Paragraph 49)
15. At its best, when Creative Partnerships starts with a school development plan and builds a strong relationship between teachers and creative practitioners it can significantly expand the capacity and ambition of a school to teach creatively. (Paragraph 51)
16. We accept that funding levels may never be such that all schools can access individual, tailored support, and that funding for Creative Partnerships as a supporting organisation may be time-limited. However, we do not believe completely devolved funding would be appropriate at the moment, when much still remains to be done to embed creative teaching and learning. A priority now for Creative Partnerships and its two sponsoring Government departments in planning for the future should be to produce replicable models or templates, which can then be used and adapted to initiate work in other schools. This would act as a means of ensuring that all schools could benefit from the investment made in Creative Partnerships, even if they have not participated directly to date. If creativity is at the heart of every successful school, it is essential that all schools have access to the necessary resources—such as external co-ordination, creative professionals and

continuing professional development for teachers—to enable it to become established through the school system. (Paragraph 52)

Formal minutes

Wednesday 24 October 2007

Members present:

Mr Barry Sheerman, in the Chair

Mr Douglas Carswell
Paul Holmes

Fiona Mactaggart

Creative Partnerships and the Curriculum

The Committee considered this matter.

Draft Report, proposed by the Chairman, brought up and read.

Ordered, That the Chairman's draft Report be read a second time, paragraph by paragraph.

Paragraphs 1 to 52 read and agreed to.

Summary agreed to.

Resolved, That the Report be the Eleventh Report of the Committee to the House.

Ordered, That the Chairman do make the Report to the House.

Ordered, That embargoed copies of the report be made available, in accordance with the provisions of Standing Order No. 134.

A memorandum was ordered to be reported to the House for placing in the Library and Parliamentary Archives.

[The Committee adjourned.]

Witnesses

Monday 8 October 2007

Page

Mr Paul Collard, National Director, Creative Partnerships, and **Ms Althea Efunshile**, Executive Director, Arts Planning and Investment, Arts Council England

Ev 3

Wednesday 10 October 2007

Rt Hon Margaret Hodge MBE MP, Minister for Culture, Creative Industries and Tourism, Department for Culture, Media and Sport (DCMS), and **Jim Knight MP**, Minister of State for Schools and Learners, Department for Children, Schools and Families (DCSF)

Ev 32

Written evidence (printed)

- | | | |
|---|---|-------|
| 1 | Arts Council England | Ev 1 |
| 2 | Department for Children, Schools and Families (DCSF) and Department for Culture, Media and Sport (DCMS) | Ev 21 |

List of written evidence on website

Written evidence has been published on our website at:

<http://www.publications.parliament.uk/pa/cm200607/cmselect/cmmeduski/memo/creativepartnerships/contents.htm>

CPC 02	Richard May, Head teacher, Greenmount Community Primary School , Isle of Wight
CPC 03	Malcolm Ross, Honorary Research Fellow, University of Exeter
CPC 04	Paula Cummings, Head teacher, Cambo First School, Northumberland
CPC 05	High Storrs School, Sheffield
CPC 06	Ian Sandbrook, Hampshire
CPC 07	Mike Fitzsimons, Director, Songware Ltd
CPC 08	Chris Beschi, Brent
CPC 09	Jacqui Fieldsend, Slough
CPC 10	Matthew Revill, Lowedges Primary School, Sheffield
CPC 12	St. Bernard's Catholic Grammar School, Slough
CPC 13	Dr Helen Nicholson, Royal Holloway, University of London
CPC 14	Birley Community Nursery School, Sheffield
CPC 15	Creswick Street Children's Centre Music Project, Sheffield
CPC 16	Fi Benson, Freelance Artist, Education Consultant, Community and Education Officer for the Forest of Dean Sculpture Trust
CPC 17	Gus Grimshaw, Head teacher, Teyfant Community School, Bristol
CPC 18	Vivien Parker, Senior Advisor Partnerships, University of Hull
CPC 19	Carolyn Black, Gloucestershire
CPC 20	Mr Jonathan Barnes and Dr Stephen Scoffham, Faculty of Education, Canterbury Christ Church University, Kent
CPC 21	Education Faculty of St Martin's College
CPC 22	John Devlin, Head teacher, Our Lady of Victories' Catholic Primary School, Keighley, West Yorkshire
CPC 23	Rod Wright, Worldwide Director of Development, TBWA\
CPC 24	Miss Vicki Kavanagh, Head teacher, Crocketts Lane Primary School, West Midlands
CPC 25	Mrs Clare McNally, Head teacher, St. Hubert's Roman Catholic Primary School, Oldbury
CPC 26	Mrs Pauline Warren, Head teacher, Sacriston Junior School, Durham
CPC 27	Jackie Matthews, Mullion, Cornwall
CPC 28	Louise Comerford Boyes, Research Fellow. School of Lifelong Education and Development, University of Bradford
CPC 29	Lambeth City Learning Centre and Brixton Education Action Zone ⁴²
CPC 30	Lynne Greenhough, Head teacher, Bramley Vale Primary School, Chesterfield
CPC 31	Media Education Association (MEA)
CPC 32	Mr J Welsh, Head teacher, St Joseph's Catholic High School, Slough
CPC 33	Riverside Community College, Leicester

42 Not published on website. A copy has been placed in the Parliamentary Archives and House of Commons Library.

- CPC 34 Amanda Wood, Assistant Head, William Edwards School and Sports College, Grays, Essex
- CPC 35 Paul Kelly, Head teacher, Birkdale Primary School, Sefton
- CPC 36 Professor Anne Bamford, Director, The Engine Room, University of the Arts, London
- CPC 37 Further written evidence submitted by Professor Anne Bamford
- CPC 38 Kaye Fletcher, Executive Director, Australian Centre for Effective Partnerships (ACEP)
- CPC 39 Mr A Anderson, Creative Partnerships Co-ordinator, Haslingden High School, Lancashire
- CPC 40 Tim Yealland, Artistic Associate Education, English Touring Opera
- CPC 41 Wilbraham Primary School, Manchester
- CPC 42 Michael Newby, Educational Researcher, Lincs
- CPC 43 George Salter High School, West Midlands
- CPC 44 Ian Johnson, Principal, The Marlowe Academy, Ramsgate
- CPC 45 Mr Matthew Oakes, Assistant Principal, Lipson Community College, Plymouth
- CPC 46 Jennie Carter, Head teacher, The Churchill School, Kent
- CPC 47 Castle Vale School and Specialist Performing Arts College, Birmingham
- CPC 48 CP coordinator, Epinay Business and Enterprise School, Tyne and Wear
- CPC 49 The Parents Creativity Group, Hillfields Children's Centre, Coventry
- CPC 50 Michelle Garvey, Alsop High School, Liverpool
- CPC 51 Judith Williams, Head teacher, Peel Park Primary School, Accrington
- CPC 52 Longton High School and City Learning Centre, Stoke-on-Trent
- CPC 53 Marish Primary School, Slough
- CPC 54 Dominic Harman, Managing Director, Persimmon Homes (West Midlands) Limited
- CPC 55 The Beaconsfield School, Beaconsfield
- CPC 56 Geoffrey Garlick, Head teacher, St. John with St. Augustine Church of England Primary School, Accrington
- CPC 57 Eastfield Nursery School and Children's Centre, Wolverhampton
- CPC 58 Thomas Dolly, Assistant Head teacher, New Heys Community School, Allerton, Liverpool
- CPC 59 Ann Hill, Advanced Skills Teacher, James Brindley School, Birmingham
- CPC 60 Huyton with Roby CE Primary School
- CPC 61 Sound Connections
- CPC 62 Islington Arts and Media School, London
- CPC 63 Raymond Lyons, Head of Science, All Saints Catholic High School, Liverpool
- CPC 64 Drew Rowlands, Assistant Head teacher / Director of Arts College, AST for Creativity, Halewood College, Knowsley
- CPC 65 St Ambrose Barlow RC High School, Swinton, Manchester
- CPC 66 Jill Jesson, Senior Lecturer, Sheffield Hallam University
- CPC 67 The Comedy Trust, Liverpool
- CPC 68 The Engine Room, Wimbledon College of Art, University of the Arts London
- CPC 69 Mr Lance Boanas, Creative Partnerships Coordinator, Winifred Holtby School Technology College, Hull
- CPC 70 St Alban's CE School, Birmingham
- CPC 71 Dr J R Girling, West Midlands

- CPC 72 Brays School, Sheldon, Birmingham
- CPC 73 West Kirby Grammar School, Wirral
- CPC 74 Ann Gosse, Director of Culture, Sheffield City Council
- CPC 75 Creative Partnerships Sheffield (CPS)
- CPC 76 Whitley Memorial CE First School, Bedlington, Northumberland
- CPC 77 Richard O'Sullivan, Head teacher, Bradley Primary School, Nelson, Lancs
- CPC 78 Christopher Chapman, Creative Partnerships Co-ordinator, Haywood High School and Engineering College, Burslem, Stoke-on-Trent
- CPC 79 Tibshelf Community School, Alfreton, Derbyshire
- CPC 80 IPC Media
- CPC 81 Liz Hill, Director, Devon Arts in Schools Initiative (DAISI), Exeter, Devon
- CPC 82 Tim Smit, Chief Executive, The Eden Project, Cornwall
- CPC 83 Ignite Futures Ltd
- CPC 84 Leigh Vale Primary School, St Helens, Merseyside
- CPC 85 The Cornwallis School, New Line Learning, Maidstone, Kent
- CPC 86 Arnold Aprill, Executive Director, Chicago Arts Partnerships in Education (CAPE)
- CPC 87 Mrs J Maxted, Class Teacher, Holly Hill Methodist C of E (aided) Infant and Nursery School, Rednal, Birmingham
- CPC 88 Ann Bullen, Assistant Head teacher and Creative Partnerships Co-ordinator, Hillcrest Hastings, East Sussex
- CPC 89 Chorlton High School, Manchester
- CPC 90 Suzanne Markovics, Head of Music and Creative Arts, St Paul's School for Girls, Edgbaston, Birmingham
- CPC 91 Leighswood Primary School, Aldridge, Walsall
- CPC 92 Claire Bell, Early Years teacher and CP Coordinator, Dorchester Primary, Bransholme Estate, Hull
- CPC 93 Virginia Haworth-Galt, Chief Executive, Artswork
- CPC 94 Dr Shelby A. Wolf, Professor and President's Teaching Scholar, University of Colorado, Boulder, USA
- CPC 95 Dr Jonathan Rodgers, Brunswick House Primary School, Maidstone, Kent
- CPC 96 Alison Burden, Head teacher and Paula Turner, Lead Artist for Creative Partnerships North/South Tyneside, Marine Park Primary School, South Shields, Tyne and Wear
- CPC 97 Caroline Proctor, Deputy Head, Holly Hill Methodist/Church of England Infant and Nursery School, Rednal, Birmingham
- CPC 98 Museums, Libraries and Archives Council (MLA Partnership)
- CPC 99 Jean Hendrickson, Executive Director, Oklahoma A+ Schools, University of Central Oklahoma, USA
- CPC 100 Museums Libraries Archives (MLA) South East
- CPC 101 Council for Higher Education in Art and Design (CHEAD)
- CPC 102 Korea Arts and Culture Education Service (KACES), Seoul
- CPC 103 General Teaching Council for England (GTC)
- CPC104 Lesley Roberts, Creative Partnerships School Coordinator and Chris O'Connor, Chair of School Council, Finham Park Secondary School, Coventry
- CPC 105 Priory School, Slough, Berks
- CPC 106 The MAP Consortium
- CPC 107 Castle School, Walsall

- CPC 108 Elizabeth Phillips, Head teacher (Retired), Downhill Infant and Nursery School, South Shields, Tyne and Wear
- CPC 109 The Shysters Theatre Company, Coventry
- CPC 110 Olivia O'Sullivan and Kimberly Safford, The Centre for Literacy in Primary Education (CLPE)
- CPC 111 Trinity C of E Primary School, Wolverhampton
- CPC 112 The Arts Award
- CPC 113 Mrs S Murphy, Head teacher, Shoeburyness High School, Essex
- CPC 114 The Media Literacy Task Force
- CPC 115 Mathilda Marie Joubert, Director of Softnotes Limited and Dr. Dorothy Faulkner, Senior Lecturer, Open University Centre for Childhood, Development and Learning
- CPC 116 Bradford College School of Teaching Health and Care, University Centre, Bradford College
- CPC 117 Paul Reeve, Director of Education, The Royal Opera House
- CPC 118 Paul Atkinson, Atkinson Design Associates, Leicester
- CPC 119 Mrs Julie O'Brien, Head teacher, Our Lady of Peace Catholic Junior School, Slough
- CPC 120 Pat Cochrane, Chief Executive, CapeUK
- CPC 121 Child Accident Prevention Trust (CAPT)
- CPC 122 Jeremy Airey, Professional Development Leader, National Science Learning Centre
- CPC 123 Michelle Quint, Firth Park Community Arts College, Sheffield
- CPC 124 Red Shoe Project, Glenbrook Primary and Foundation Stage School, Nottingham
- CPC 125 Royal Shakespeare Company (RSC), Stratford-upon-Avon
- CPC 126 Professor Robert Pope, School of Arts and Humanities, Oxford Brookes University, Headington
- CPC 127 Arts Council England
- CPC 128 Anne Rowe, County Archivist, Cumbria Archive Service
- CPC 129 Sheffield Springs Academy
- CPC 130 West Lakes Renaissance, Barrow-in-Furness
- CPC 131 Performing Arts Labs (PAL)
- CPC 132 The British Film Institute (BFI)
- CPC 133 TAPP (Teacher Artist Partnership Programme)
- CPC 134 Lambert Children's Centre, Hull
- CPC 135 Dr Kathy Ring, Senior Lecturer, Faculty of Education and Theology, York St John University
- CPC 136 East Midlands Development Agency (EMDA)
- CPC 137 Tor View School, Haslingdon, Lancashire
- CPC 138 Richard Arkwright, St Anns Community Orchard project, Nottingham
- CPC 139 Ian Chester, Head teacher, Castercliff Community Primary School, Nelson
- CPC 140 Foundation for Community Dance
- CPC 141 Colnbrook CE Primary School, Berks
- CPC 142 Lesley Yelland, School Creative Partnerships Coordinator, Reaside Junior School, Birmingham
- CPC 143 F R Peacock, Deputy Head teacher, Coventry Blue Coat Church of England School and Music College

- CPC 144 Park Infant and Nursery School, Mansfield, Notts
- CPC 145 D Priestley, Head teacher, Greenfield School Community and Arts College, County Durham
- CPC 146 Andrew Flack, Corporate Director for Children and Young People, Derby City Council
- CPC 147 Caroline Veal, Business Development Manager, Greentop Community Circus, Sheffield
- CPC 148 Edgewick Community Primary School, Coventry
- CPC 149 Mount Pleasant Primary School
- CPC 150 Kate Davies, teacher and Creative Partnerships co-ordinator, Yeoman Park School, Nottinghamshire
- CPC 151 Calthorpe School Sports College, Birmingham
- CPC 152 National Foundation for Educational Research (NFER)
- CPC 153 Paul Roberts, Chair, Creative and Cultural Education Advisory Board
- CPC 154 Deedmore Special School, Coventry
- CPC 155 Department for Children, Schools and Families and Department for Culture, Media and Sport
- CPC 156 Lucy Childs, Head of Performing Arts, Gable Hall School, Essex

List of Reports from the Committee during the current Parliament

The reference number of the Government's response to each Report is printed in brackets after the HC printing number.

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First Report	The Work of the Committee in 2005–06	HC 301
Second Report	Citizenship Education	HC 147 (HC 517)
Third Report	Bullying	HC 85 (HC 600)
Fourth Report	The Bologna Process	HC 205 (HC 788)
Fifth Report	14–19 Diplomas	HC 249 (HC 1033)
Sixth Report	The Work of Ofsted	HC 165 (HC 1033)
Seventh Report	Sustainable Schools: <i>Are we building schools for the future?</i>	HC 140-I and II (HC 1078)
Eighth Report	The future sustainability of the higher education sector: international aspects	HC 285-I and II (HC 1033)
Ninth Report	Post-16 Skills	HC 333-I and II (HC 1101)
Tenth Report	Special Educational Needs: Assessment and Funding	HC 1077

Session 2005–06

First Report	Schools White Paper: <i>Higher Standards, Better Schools For All</i>	HC 633-I and II (Cm 6747)
Second Report	Public Expenditure on Education and Skills	HC 479 (HC 1132)
Third Report	Special Educational Needs	HC 478-I, II and III (Cm 6940)
Fourth Report	Further Education	HC 649 (HC 1712)
Fifth Report	Public Expenditure	HC 1201 (HC 211)

Oral evidence

Taken before the Education and Skills Committee on Monday 8 October 2007

Members present

Mr Barry Sheerman, in the Chair

Mr Douglas Carswell
Mr David Chaytor

Fiona Mactaggart

Memorandum submitted by Arts Council England

Arts Council England welcomes the opportunity to contribute to the inquiry in examining the value of creativity within the curriculum and how this can be assessed and defined. We are optimistic that outcomes of an inquiry could have a significant impact on the future shape and direction of Arts Council England's activities in relation to education and learning, as well as the education system as a whole.

Arts Council England is the development agency for the arts and a key funder of the arts sector in England. In 2005 we published a three-year strategy for Children, Young People and the Arts which set out our vision that every child and young person in the country should be entitled to engagement with high quality arts, and access to creative experiences.

We strongly believe that this engagement should be in part through working with the arts community, via partnerships developed between schools and creative industries. One of our roles is to support artists and arts organisation to be able to effectively build these partnerships and have the right skills, knowledge and understanding to ensure quality experiences for young people—whether they are as audience members or participants.

A growing number of young people will move into careers in the creative industries. We are committed to supporting progression routes for these young people and working with key partners to ensure schools provide opportunities, both in the classroom and through work-based learning, to develop the necessary skills, knowledge and understanding of their chosen specialist area(s) of the arts.

Our national strategic interventions aim to effect change in schools and in the arts sector, in order for our vision to be realised, to the benefit of children and young people in all parts of England through. We do this through:

— *Creative Partnerships*, a flagship creativity programme for schools and young people, led by Arts Council England and funded by the Department for Culture, Media and Sport (DCMS) with additional support from the Department for Children, School and Families (DCSF). It aims to develop the creativity of young people, raising their aspirations and achievements. In addition the programme develops the skills of teachers and their ability to work with creative practitioners and supports schools' approaches to culture, creativity and partnership working whilst developing the skills, capacity and sustainability of the creative industries.

Creative Partnerships focuses on the most deprived communities in England. The programme achieves its aims by nurturing the creativity of learners and educators, and developing creative approaches to teaching all aspects of the curriculum. *Creative Partnerships* enables headteachers to realise their personal vision for a school, freeing them up to innovate and succeed. It encourages an approach designed around the needs of the individual school, with learning tailored to the needs and aspirations of each child.

Creative Partnerships enables schools to work with creative practitioners to develop a broad, balanced and relevant curriculum by supporting a range of creative practitioners to work in partnership with schools in long term sustained relationships.

— *Arts Award* is a national qualification which recognises young people's development as artists and arts leaders. It appeals to young people of all interests, abilities and cultural backgrounds, and leads to qualifications at Bronze (NQF Level 1), Silver (NQF Level 2) and Gold (NQF Level 3) level. The Arts Award is run by Arts Council England in partnership with Trinity Guildhall, and supported by Canon (UK) Ltd. Nine regional agencies support the delivery of the award across the country and maintain a growing network of local training providers.

— *Artsmark* is the national award scheme that recognises schools' commitment to the arts, supported by the DCMS, DCSF, Ofsted and QCA. Currently almost 4,000 schools (15% of all schools) have an Artsmark award. In order to be given Artsmark status, schools have to demonstrate that they have well-considered management of the arts, provide a minimum entitlement to arts lessons in curriculum time (3 hours/wk), provide choice of creative Extended Services opportunities and provide relevant professional development opportunities for teachers. Importantly, they have also built a range of partnerships with the professional arts sector.

— *Arts Extend* is built on the belief that the arts can and should play a vital part in the Extended Services provision. Through Extended Services more children, young people and their families could have the opportunity to participate in arts and creative activities, and enable the arts sector to widen its reach. We believe that the arts in extended schools can go further than just being part of a varied programme of activities, and that they can significantly contribute to the provision of each of the Extended Services requirements. This programme is being piloted in nine Local Authorities across England, and is supported by the TDA, 4Children, ContinYou and DCSF.

— Arts organisations, libraries, museums, archives and schools in Telford, Durham and Bournemouth & Poole are developing a cultural offer for children and young people through the Cultural Hubs programme. Now in its second year, Cultural Hubs is delivered in partnership with the MLA and is exploring a broad cultural offer for children and young people, at the heart of which is effective partnership working and joint-planning between the cultural and education sectors.

— The *Young People's Participatory Theatre* programme is a 3-year DCMS funded initiative to develop youth and participatory theatre in England 2005–06 to 2008–09. The definition of theatre within the scope of this project includes circus, street arts and experimental theatre and the age range we are working with is young people aged 11–25 years. The programme aims include: a commitment to increase young people's access to and participation in theatre, raising the profile and status of participatory work, and positively addressing issues of quality.

— *Building Schools for the Future* (BSF) provides a unique opportunity to ensure that schools across the country are fully equipped to reflect and develop further the vibrant arts opportunities available for students and communities. Arts Council England has invested support through the development of a BSF Culture website (currently being expanded as a national resource) and through funding strategic regional posts to work with Local Authorities and schools on school design. Our growing partnership with Partnerships 4 Schools encourages commissioners and designers to embed creativity into their plans, including consultation with students and the school community.

The growth and economic impact of the creative industries, as reported in the recent Hutton report *Staying Ahead*, supports the argument for education to be linked to the real world of work—particularly the development of industry-specific skills. The Arts Council will be key in responding to the challenges and opportunities set out in that report. For creative industries to continue to grow an increasingly educated demand-side is also required—we provide early exposure to culture, and learning opportunities across the age ranges to ensure more culturally aware communities. We are also in a position to strategically respond to the need for those entering, or in, the creative industries to achieve the high-quality, industry-specific skills that are clearly required.

The Arts Council is also fully supportive of the new Creative and Media Diplomas and has advised on their development through the Industry Advisory Panel membership. The real world contexts and workplace learning elements of this Diploma will allow young people to better understand the creative industries. It is likely the Arts Award will be an option unit for this Diploma. We have also worked with Cultural and Creative Skills in the development of the Creative Apprenticeships, particularly through the development of a new National Skills Academy for performing arts.

Arts Council England will continue to review and develop its portfolio of work to reflect the emerging priorities of the Department of Culture, Media and Sports whilst also aligning with relevant priorities of the Departments for Children, Schools and Families and Innovation, Universities and Skills. Arts Council priorities will reflect the aim of ensuring every child receives the best possible start in life, to fulfil their individual potential and in ensuring that the UK has the skilled workforce it needs to compete in a global economy.

July 2007

Witnesses: Mr Paul Collard, National Director, Creative Partnerships, and *Ms Althea Efunshile*, Executive Director, Arts Planning and Investment, Arts Council England, gave evidence.

Q1 Chairman: Can I welcome Paul Collard and Althea Efunshile to our proceedings. I will put their minds at rest immediately and say that the demonstrations outside are nothing to do with creativity and their programmes but about some other matter that is being discussed at this moment, the statement on Iraq. Apologies for the thin attendance today but some of our members have been poached by Ministers for various jobs and shadow jobs, so we are a depleted number until we are reborn as a new Committee after the Queen's Speech. However, we were determined to finish both a small inquiry that we are undertaking on Special Educational Needs, which is dear to our hearts, but also this look at creativity in schools, which has been a passion of Fiona's for a long time. She has been pushing us to pay serious attention to it for a long time and we were delighted to do it, even though we are going to push it into this last bit of the old session of Parliament, so it is thanks to Fiona that we are all here and discussing something that is certainly close to the hearts of the three members of the Committee you have with you today. You have got a tremendous amount of experience and Althea is an old hand at presenting evidence to this Committee, and we were very impressed when she was here before when she helped us make the Special Educational Needs inquiry a lot better than it could have been. Paul and Althea, tell us what difference this programme has made? Have you any general remarks before you start and who is going to go first?

Ms Efunshile: If I can just say we very much welcome the opportunity so thank you very much indeed for having this inquiry. Creative Partnerships is really very important to the Arts Council. Paul will be answering most of the questions because Paul, as you know, has been leading this programme very successfully for quite some time. However, I certainly wanted to make sure that you were aware of the commitment that the Arts Council has, both to the wider subject of creativity and young people, and how important that is, but also to the part that Creative Partnerships plays in that role. I think that is probably all that I wanted to say rather than read out a long statement at the outset.

Q2 Chairman: Paul?

Mr Collard: I will plunge right in at the deep end and talk about the impact that I think the programme has had. To start off with I think we need to define what impact we are looking to have. Essentially, we are concerned with developing a series of skills and behaviours in young people that we think will make them not only more successful at school but more successful in life broadly afterwards. This set of skills, which we loosely call the creative skills, centres around not only the ability to think imaginatively but to communicate effectively, to work well in teams, to take risks, to challenge, to ask questions, to be undismayed by failure, to be very resilient in the work that they do, and to come to school motivated and to enjoy that experience. It is that set of behaviours we would like to see happen. Our belief is that when you talk outside school, to

employers for instance, and you ask them what they are looking for in young people, they are very clear that they need numerate, literate young people but they also need this wider set of skills and behaviour that I think we are about delivering for them. Terry Leahy, the Chief Executive of Tesco's, just three weeks ago gave a speech in which he was talking about the need for that wider set of skills and behaviours to be present in all young people going into employment. There was a recent big report on IT graduates and their lack of social skills. They are now nearly all doing jobs in other organisations where they need to be able to communicate about the IT to lay people, and that requires skills and so on and so forth. You see that being consistently reflected back. Clearly what you do not want is for those skills to be developed at the expense of any academic attainment; what you want is both those things going on simultaneously, and therefore, for us, the research into our impact has to prove that we are getting both those things—improvements in narrow educational standards but also these wider behaviours. We also need to try and do it in a way that is relatively light touch, so in beginning to identify a set of additional things that we want to ensure that young people have, we do not want to develop a whole network of confidence inspectors descending on schools and checking on the confidence of young people. So how do we collect that information in a light touch way and how do we collect it effectively? That is what we are setting out to do. One of the first things that we did was we asked David Lammy, the Minister, to invite Ofsted to inspect our programme because we thought these people are the experts but also they are the people who should tell us how to make our programme better. A lot of us do not come from an educational background (although we take a lot of educational advice) and here was an opportunity to make sure we got that better. Secondly, we went out and asked a lot of headteachers who are running our programmes in their schools what impact that is having there. Thirdly, we have been tracking, as far as we can, the performance of young people directly involved in the programme. So if I pick up on some of those bits of the research, there is a set of figures that we have recently compiled putting in the 2006 GCSE results. We have looked at all the Creative Partnerships (CP) secondary schools and we have looked at how the percentage achieving five GCSEs has gone up over the period since we started operating in 2002. We have compared it with other schools in the same local authorities, because they have a lot of the same characteristics, and we have also looked at the national figures, the national average, and what you get—and I can send this formally afterwards—is an average improvement in GCSE results of 10.4% for CP secondary schools; 7.7% for non-CP secondary school in the same local authorities, and 6% nationally, so it is going on for double the rate. We deal with difficult schools, we deal with schools that are at very low levels, but we are by no means the only programme in those schools and we would not say for a moment that it

is entirely down to us. It is just allaying the notion right from the start that there is any conflict between what we do and improving standards. If you look at the Ofsted report they said the same thing. At all the schools they visited standards are higher. They cannot prove it was CP but it is certainly not doing anything to put that aside. So we then move on to saying, all right then, we can show that, and the study of 13,000 young people that National Foundation Educational Research (NFER) completed for us showed exactly the same. Children in schools who had done CP work improved at a rate faster than other children in the same school who had not and they improved at a faster rate at Key Stage 2 and Key Stage 4 than the national average. They met the Key Stage 3 national average but that was far above their expected performance level. What we wanted to do was get a sense of: "But what about these behaviours; are the behaviours present and there?" The first thing we did was go and interview all our headteachers. This was not a survey of a sample of them; we actually went after asking all of them what difference Creative Partnerships had actually made to children in their schools, and particularly focusing on their performance. You can see in evidence that we have already submitted that 90% said behaviour was better, motivation was better, enjoyment was better, communications were better; all those skills and behaviours that we were looking for had improved. This comes back to my point of saying actually the only way you can observe this is by asking adults who work with the children whether it is true. You can check, triangulate it if you like, by asking Ofsted to go and ask the same questions; we did and Ofsted said exactly the same thing. In the schools that we went into what we saw is what the headteachers saw: more confident and better communicators; more enjoyment; more motivation and so forth generally across the piece. There is quite a lot of other research that we are doing, but I think those are the headlines that we wanted to get across. We certainly do not seem in any way to impact negatively on standards. In fact, the general evidence is schools that do CP do better than other schools, but in addition there is a set of skills and behaviours that we have nurtured which is evident to the people meeting those young people and has been reported as such.

Q3 Chairman: Good, so let us get the questioning started then. Let me open by asking what does this look like on the ground? One of the problems is that apart from individual visits the Committee has not got time to go to schools and look at programmes that are operating, which we do with every other inquiry, and so where does creativity begin and where does it end? When I went to school I suppose we always thought that creativity was somebody coming in and playing the piano or performing arts or a small theatre group, and of course all of us have seen some very interesting innovation that is not part of this partnership in schools, it is not the only show in town, and some of the evidence that we were given sort of hinted that "we do this on a much smaller budget just as effectively". What does it look like on

the ground? I was talking to John Sorrell on Saturday and, of course, *joinedupdesignforschools* is wonderfully creative in my view. Does that sort of thing fit into your programme?

Mr Collard: Yes, we are doing quite a lot of work on the Building Schools for the Future (BSF) programme in working with young people and teachers to create opportunities to develop visions for Schools for the Future in order to be able to articulate that back to architects as they become clients. It is very similar to the work that John Sorrell has been doing. I would say I love what he does. I think we do a lot of that as well and it is desperately needed because I think otherwise—and you, as a Committee, have reflected upon this recently with your report on Sustainable Schools¹—without better thinking by schools and teachers about what schools of the future will look like, we are just going to end up with old schools providing the same education. I see that as really key. How does this operate on the ground? In our best practice—and that is what Ofsted were pointing to and we are now trying to roll out consistently across it all—is that we need to identify when we start with a school exactly what issue in the school it is that we are dealing with. We can then identify appropriate creative professionals to come in and work with that school on dealing with that issue. The issue can vary enormously. In one school it can be listening and speaking skills in reception class; in the next school you will be starting with truancy; in another school you will be doing BSF and so on and so forth, so there is a wide range of starting points that we work on, and I think Ofsted are very clear in their report that we work best when we are clear, when we start with exactly what issue it is that we are going to address.

Q4 Chairman: That sounds like a professional from outside coming into the school and taking hold of this. Is that always the way it happens or what do you do in terms of professional development of the in-house teaching staff?

Mr Collard: I think you should think of Creative Partnerships as being a professional development programme for teaching staff. That is what we do. What we have learnt in our experience from working with teachers is that teachers are not terribly good classroom learners; they are very good experiential learners, and when you go and talk to a teacher in the first case and say, "You could do this," when you get them in a seminar room, what you tend to hear a lot is, "Oh that's very good and that's a good example but it would not work with my children." Until you have done it in their class with their children it is very hard to persuade them that it is really going to work, so therefore what we are really doing is going into their classrooms with their children, with other professionals, and showing them that it works. Once we have done that they then adopt it for themselves. A couple of weeks ago Althea and I visited a couple of schools in Basildon

¹ Education and Skills Committee, *Sustainable Schools: Are we building schools for the future?* Seventh Report of Session 2006-07, HC 140-I.

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in which we operate, and what was interesting about it is I do not think any of the schools were doing anything other than what they had permission for, were encouraged to do in current Department for Children, Schools and Families (DCSF) guidelines and may possibly have had the money to do, but they did not know how to do and they did not want to take the risk until they had been shown how to do it. That, for us, is what we are about. We do not believe we need to be there forever. We need to be there for a while until we have got them to the point of confidence to do that for themselves and we have opened up a whole series of new opportunities for them.

Q5 Chairman: Althea, how do you view this in terms of the Arts Council? I ought to declare an interest; I have a member of my family who works for your organisation but that does not mean to say I cannot give you a hard time! Althea, how does it look from your perspective from the Arts Council? It is rather new territory for you, is it not?

Ms Efunshile: I will start with the visit to the schools in Thurrock and Essex and then move back—

Q6 Chairman: It has moved, it was not Thurrock.

Mr Collard: Thurrock and Basildon. We were at one school in each; it was the same visit.

Ms Efunshile: --- And then move back to the Arts Council. Creative Partnerships is new territory so I have come at it with fresh eyes really. What I found difficult at first was that question that you have just asked: what does it look like? I think it is a programme where you do have to see it and feel it to understand it. I have been very impressed by the extent to which in the schools that I have visited teachers have been given, if you like, permission to take risks around the sorts of issues that they are concerned about. It is not that there is a programme with a set of ingredients that they then work their way through; it is that as a teacher I am trying to think through how I deliver this aspect of the curriculum and I want to make it more interesting and more engaging for children, and as a school we have an attendance issue and so on and so forth, very much as Paul has described. I too was very struck by the fact that this is very much about developing creativity, not just amongst the pupils but amongst the teaching staff as well, so it is that sense of Creative Partnerships as a form of continuing professional development and a way in which creative practitioners from outside the school and the pupils and the teachers engage together and learn from each other. It is not about imparting the arts in school; it is about using the arts in order to encourage creativity. As an Arts Council this is really very important to us because we work to get more great art to more people. We are a development agency, we are there to develop and promote the arts right across the country. We fund approximately 1,000 organisations regularly in order that they can produce the arts. We see the arts as having substantial power, if you like, to change people's lives and to impact on local communities. Children and young people are a key to that vision.

Children and young people are key because if we work with children at a very young age then we are more likely to encourage a passion for the arts at that younger age. We think it is important that we build a passion for the arts and a knowledge of how to be creative in young people so that they can take the opportunity later on to be members of the creative industries and so on. Creative Partnerships is one of the routes in and through that. We have a range of other programmes with children and young people as well but certainly Creative Partnership is one of those ways through, hence my opening comments about the importance of such programmes to the Arts Council.

Q7 Chairman: One more thing before Fiona and David take over and that is in terms of listening to what you are saying and reading all the material that I have read in relation to this, I got a feeling—and these two will groan about this—when we were looking at citizenship it seemed to me we needed to get the mind-set of children opened to a more participatory mode of behaviour in school, which we saw in some of the schools that we went to, and indeed I was with Andrew Adonis at the launch of the Schools Councils Report a couple of weeks ago. It just seems to me that you need a synthesis for this work between how children operate in the school as a young citizen and being able to think and act creatively. It just seemed to me that it was the whole package. Are you not in danger of giving it that brand: this is creativity, it is dancing, it is singing, it is performing, rather than actually sitting at your computer and doing fascinating things in quite different ways? Bill Gates is creative, is he not?

Ms Efunshile: One of your questions early on, to which Paul answered, was something along the lines of how would we define creativity, and what Paul did not say was that it was about the arts. Creativity is not synonymous with the arts, it is not synonymous with music or dance and so on. Creativity is about that ability to be questioning, that ability to think outside of the box, that ability to use one's imagination in a purposeful and valuable way. I think the way that we would be wanting to think about creativity from an Arts Council perspective is rather more about the behaviours that it generates in the child rather than the route through. What Creative Partnerships does and what the Arts Council would seek to do is to use the arts in order to invoke and encourage that creativity. I would certainly argue and have seen that the arts are a very powerful route in. Artists are creative and so what they are doing is transferring their creative skills, if you like, into the school right across the curriculum. I think that is what is very important. This is not about teaching the arts; it is about using the arts so that the teaching of mathematics or the teaching of history or the teaching of science can be more successful.

Q8 Chairman: I understand that. I came across a very interesting scheme with a football club recently which said for a long long time that they had been just going to a school, finding the talented kids who

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have got a natural interest and can kick a ball reasonably well and all the other kids were left alone, and they have started this new programme where the kids come in and they design the fan magazine and they help at the turnstiles and they do all the other things associated with a premier sports club. The worry I had on reading some of the material was that the kids who were not natural singers or musicians or whatever might again be left on the sidelines.

Mr Collard: No, I do not think so at all. It is very much not about that. It is a product, if you like, of Creative Partnerships that young people are exposed to the arts and artists but it is not the purpose to do that. The purpose is to develop behaviours and skills in them, as Althea said, as well as helping the teachers teach more imaginatively and creatively. You have mentioned citizenship, you have mentioned football clubs, and I will mention enterprise and the work of Enterprise Insight and say that we have worked very closely with the Citizenship Foundation. What citizenship has is a curriculum and a lot of teachers wanting to know how to make it work, and we work very effectively with them. Very often the issue that the school will identify is “can you help us with citizenship?”, and we are able to bring in the professionals to help make the citizenship bit work. Enterprise Insight, which is trying to develop a set of behaviours and skills which is interchangeable with that which we would identify, do not have networks of schools, so therefore in Enterprise Week a lot of the projects are Creative Partnerships projects because we have the network of organisations on the ground that can find it. Where do the football clubs come in? If the football clubs are doing it, that is fine. If the school says, “I want something that is not a football club,” our job is to find that, if you see what I mean, and to broker that. I think all these things do join up and there are a lot of similarities, but I think our network of brokers and trainers is what distinguishes us from the other programmes.

Chairman: I am going through the five sets of questions, I started I hope broadly on one, so who wants to pick up on that?

Q9 Fiona Mactaggart: I would like to pick up on that. Althea, I was very interested in what you said at the beginning because I have to say my impression at the start of the Creative Partnership programme was that the Arts Council was rather miffed in that it felt that money that ought to be going to proper arts was now being diverted into stuff in schools. Are you telling us that there is a change in heart or that in practice something has made the Arts Council feel that this is an appropriate way of spending its money?

Ms Efunshile: I was not around seven years ago so I will skip along from there, but children and young people certainly are a priority for the Arts Council, so in terms of the current corporate plan, our current agenda for the Arts Council, children and young people are one of the six priorities. In terms of where does one access children and young people, how do we do that? We access children and young people and impact on them in a number of ways, I suppose

the key ways are through the regularly funded organisations. 90% of those have some sort of programme for children and young people and that is something that we encourage and that we welcome and that we want to see more of, so that is one way through. We also have a range of projects and programmes which are not necessarily the focus of this session such as Arts Award, Arts Extend, Cultural Hubs and so on, where we have the ability to work with children and young people. There is also partnership work increasingly with children's trusts in local authorities and so on. Creative Partnerships therefore sits within that family of programmes, initiatives, work and partnerships that the Arts Council has and has developed in order that we can pursue that priority. I think there are questions that the Arts Council would ask about the extent to which it is appropriate for it to be delivering a programme such as Creative Partnerships as opposed to commissioning a programme in that way, and certainly there are conversations which have been on-going within the Arts Council for the last year or so now which are about the extent to which we can move to a position where in fact there is more of a commissioning role of Creative Partnerships rather than the Arts Council delivering it, but that does not change what would happen on the ground, and certainly Creative Partnerships across the nine regions in the Arts Council is playing an increasingly important part in those nine regional strategies for arts development in that area. I am thinking particularly of examples in the East of England where Creative Partnerships is playing an important role in that regional strategy in terms of regeneration of the local area, using Creative Partnerships as a vehicle. In other areas, Creative Partnerships is very central to the wider strategy for children and young people. I would want to say, yes, I think there has been a shift, and I am aware that there may well have been questions at the outset, but I think certainly, under Paul's leadership, the programme is vibrant, it is successful, it is thriving and the possibilities are very clear.

Mr Collard: I have been here a little bit longer but again I was not here at the start. I was on the National Council of the Arts Council when Creative Partnerships was invented and then I left and then I came back to run this programme because I, like the Council, thought it was fantastically important. I do not think the Arts Council has doubted it. I think that there has been rhetoric from some of the regularly funded organisations of the Arts Council that the money should have gone directly to them. I think that the Arts Council recognised that the money was a new opportunity. It was an opportunity to connect with creative professionals and cultural organisations it had not connected with before. Out of the 5,500 individuals or organisations we have commissioned to work in schools to date we know from research that we have done that 60% of them have never worked with the Arts Council before. We see that as a real success. 40% of them have never worked in the public sector before and they are now working in schools and delivering schools programmes, and we think that that is a real

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success. So the way that we have brought more people into this and reached out is very significant. Secondly, and you will know this from your personal experience, in a lot of the places we set up shop there was no regularly funded organisation. There were probably museums or theatres up the road who felt they could have done it for you. In Slough there was nothing and CP arrived in Slough and became that and has brought into existence some cultural organisations which did not exist before and done a whole lot of things to develop the cultural infrastructure and the opportunities which now exist for people in Slough. That is much more typical of the places that we operate. Whether it is Margate in East Kent or Bolsover or the Forest of Dean or up in the Cumbrian Coast, and so on and so forth, these are places where there was nobody to deliver and we have gone and trained people to deliver. We have brought cultural organisations into existence in order to be able to do that and support that and for the Arts Council that was really important. I think it has changed the geographical reach of the Arts Council very dramatically. I think the National Council and the senior staff believe that, but amongst the regularly funded organisations there will always be some who will say, "Give it to us," and it is not the only constituency that says, "Give us the money and we would have done it, you would not have needed all this"; you sometimes find that from local authorities saying, "You do not need Creative Partnerships, just give us the money and we would do it much more effectively." However, I do not think in reality it can be duplicated in quite that way.

Q10 Fiona Mactaggart: You also said, Paul, that one of the things that creativity is about is encouraging young people to challenge and ask questions. I think that is true. How well do you think that fits with the National Curriculum? Do you think Creative Partnerships feels as though it goes with the grain or feels as though it goes against the grain?

Mr Collard: There have been a number of reviews of the curriculum recently which have all been rolled out. If you go into those documents and look at their ambition they would describe young people like we see them, that is what they are trying to do. The question arises as to whether sufficient investment has been made in the professionals in the classroom who are actually having to do it to help them be able to manage young people in this way because it is clearly different from what they have had to achieve before. In the many submissions that you received as a Committee there is a very good one from Anne Bancroft --- sorry Anne Bamford---

Q11 Chairman: Anne Bancroft was the star of *The Graduate!*

Mr Collard: It may have been her but I suspect not!

Q12 Chairman: She is dead!

Mr Collard: Anne Bamford has done a summary of all the research on arts interventions and education in the world and she contrasts the approaches of different countries, and in particular she talks about the Mongolian experience where they developed a

series of really excellent national curricula but which have made no real difference to the curriculum because nobody was training the teachers how to do it. I am a big fan of the Mongolian education system but I am thinking that we need to go one better than them on this, to support the teachers to be able to do that. The CPD element is partly what we do and we are there to provide the support to the teachers to learn how to do that—and we do that—but there is another part where the education system now needs to support us in this, which is to put in place some form of evaluation of those behaviours which show that we recognise them as much as the other forms of evaluation that we have in place. The QCA have a very useful document which you will have all seen, it is the structure of the whole of education—

Q13 Chairman: This is a little naughty in the sense that our scribes cannot describe it so it will make no sense at all in the written record!

Mr Collard: QCA, in describing the purposes of education, have three headlines which are that they want to end up with successful learners, confident individuals and responsible citizens. What we currently measure is successful learners insofar as they pass tests, but we do not actually have people coming out with certificates in confidence and communication; we do not have certificates of responsible citizenship. I do not want to impose on the education system yet another labyrinthine way of measuring that, but we have to come up with something which says that these outcomes which we have described in our National Curriculum are given as much value and as much importance as the ones that are subject specific. We do not do that currently. Often DCSF, as they are now, will say to us, "What evidence have you got you are achieving confident individuals and responsible citizens?" and our reply is, frankly, "What evidence have you got that you are doing it?" because you have said that is the point of education.

Q14 Chairman: I am sorry I described your behaviour just now as "naughty". I was at a four-year-old's birthday party yesterday and that is the reason that escaped!

Mr Collard: I am used to it!

Q15 Fiona Mactaggart: Have Creative Partnerships developed tools for assessing those sorts of things?

Mr Collard: I think we know it when we see it and headteachers know it. We have asked headteachers and they have said, "Yes, when you come in, we see it," and we said to Ofsted, "Well, Ofsted, did you see it?" and when Ofsted came in they said, "Yes, we saw that as well." However, people say it is very subjective, it was just the headteachers and maybe they would have said that anyway, and so on and so forth. We are saying no, they would not. I do not think that is true. What else do you want? Do you want confidence inspectors or are we willing to trust headteachers to tell us that this programme works? At the end of the day I do not believe there is any headteacher in the country who is going to lie about the programme. For what benefit? Either it works

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for their kids or it does not work for their kids. In the way schools describe themselves and in the way that the education system describes what success is in schools, we have to find ways of identifying what confident, strong communicators and successful citizens look like and recognise that. I do not think it is hard to do. We know it is there; we just sometimes do not trust the messengers.

Q16 Chairman: Headteachers sometimes say nice things about things that bring extra resources into their schools.

Mr Collard: They do.

Q17 Chairman: How much does a school get if they are part of this deal?

Mr Collard: A core school, which is the model that we have been operating up until now, would expect to get something like £20,000 to £25,000 a year coming into the school. £25,000 to £30,000 would be at the upper end and that would be in a secondary school and the average secondary school budget is £4.5 million. Are you going to lie about it in that particular context? And given the pressure you are under as a headteacher today to be delivering, have you got time to be distracted in a sense by something that you are really not convinced is making a difference to your school? No, you do not, you absolutely do not.

Q18 Chairman: But you are delivering a programme through mostly secondary schools, are you not?

Mr Collard: No, it is almost the same as the national model of about seven primaries to a secondary.

Q19 Chairman: Do you poll the students to see what they think of it?

Mr Collard: We have not yet actually; that is something we ought to do. There was an early piece of research which we were contemplating and it did raise a particular question. Most of the impact research would tend to ask the young person: "Are you different because this happened to you?" and the thing about young people is that they change, that is their state, they change dramatically, and for them to be able to identify an input on a 13-year-old: "Have you changed much in the last year?" "Yes, I've hit puberty." "Was it Creative Partnerships?" "I don't think so." It is quite hard for them to place this kind of change because they do not necessarily know any alternatives. One of the ways that you can get them to do it, which we encourage a lot, is getting students from CP schools to visit other schools and say, "Do you think this school is different?" and, "Are there things you like or dislike about it?"

Chairman: You could get a reasonably articulate response from schools councils where the students are empowered and would have an opinion, but let us move on, David?

Q20 Mr Chaytor: Can I ask a bit about the structures and I think the first question is to Althea: do you feel that the fact that the Arts Council is the lead body and DCMS therefore the lead Department and that the DCMS is putting in 15 times as much as DCSF

limits, to some extent, the way in which the programme will be perceived as impacting across the curriculum, particularly having impact on the scientific and technical areas of the curriculum? Will it not reinforce the view that this is just about getting more kids into ballet and dance and music and painting and so on? Is there a structural problem with the Arts Council being the lead organisation?

Ms Efunshile: I do not think there is a structural problem with the Arts Council being the lead organisation. I do think that there is an issue with the fact that this is a programme that is largely about reaching schools and reaching young people in schools. Paul has described it as a programme of continuing professional development for teachers and there is therefore a question to be asked as to the extent to which the balance is right at the moment in terms of the support between DCSF and DCMS, so the answer to your question is yes and no. I do not think who the lead body is an issue really, but I do think that the message from the DCSF would be stronger perhaps in terms of its support for the programme and its belief in the impact across the broader curriculum if it was able to afford to have more support in the resources capacity of the programmes.

Q21 Mr Chaytor: But in terms of the strategy of the Arts Council, would you say that your overall objective is to not only encourage greater interest and love of the arts amongst young people but also encourage greater creativity in resolving scientific and technical problems? Are they objectives of equal priority, in your view of the world, or will you always be required to prioritise the enhancement of the aesthetic dimension?

Ms Efunshile: If I was to say what is the Arts Council about, the Arts Council is about promoting the arts—it is the "Arts" Council—so that is what we are here to do, to promote the arts and to act as a development agency for the arts across England. As I have said earlier, we see the arts as a key vehicle to encourage creativity amongst young people. We also see the arts as being pretty central to developing the creative economy and there is a key relationship there, so the arts are important to the wider economy and we want to promote that and make that very clear and ensure that people understand that. Again therefore, it is of real benefit to the Arts Council if there are increased creative skills amongst young people because what we are then doing, hopefully and potentially, is building up the next generation of audiences, the next generation of artists, the next generation of people who are engaged in that wider creative economy, so they are linked priorities but, to be clear, the Arts Council is about the arts; it is about trying to make sure that we have the widest possible engagement in the arts with the widest possible range and broad base of people.

Q22 Mr Chaytor: But the arts in its widest sense includes design and I suppose the point I want to pursue is whether there would be an advantage or a strengthening of the programme if there were a greater involvement of industry and science in the

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planning and the design of the projects. This is an issue that crops up time and time again, a question mark of has it impacted across the curriculum. The Government's priority for education, and for post-16 education particularly, is to strengthen the skills base of the economy, but what I am concerned about is the linkages between your emphasis on creativity and creative industries—and I can see the point about the growth of the creative industries being important to job creation—across the curriculum and I am not confident that we have yet got those linkages and we have not explored the potential of increasing creativity in traditional industrial processes and technical and scientific job sectors. It is rather a complex question but you can see the point I am trying to get at.

Ms Efunshile: Yes, but I think what we have been at pains to say is that this is about developing creativity across that whole curriculum.

Q23 Mr Chaytor: I understand that, but would it not be more likely that that was achieved across the curriculum if you had representation from what I would broadly call the scientific and technical centre? If you had some scientists who said, "We desperately need more creative physicists", if you had something like IT people who said, "We desperately need computer consultants who can communicate with their clients and not just press the buttons", would that not strengthen the programme, or would that be a distraction from it?

Mr Collard: From my point of view it certainly would not be a distraction and is what we try to do. If we can come back to your central point first of all about the perception around the arts, my view is that there is some problem about the perception but again that is external to the Arts Council, not internal to the Arts Council, that people have a rather limited view of what the arts are. In my view, if you take the broad cultural thing, the differences between the arts and science are far smaller than we have allowed them to become, and in fact the greatest phases of civilisation have always been when there has been much more interaction between science and technology and the arts, because science and technology ultimately are helping us create a world view and so are the arts, and those two things ought to be working together. There are some recent examples. There was a fantastic play done in the National Theatre in 1997, I think, called *Copenhagen*, which essentially was a two and a half hour discussion between two scientists on quantum physics. It is the most riveting and extraordinary play I have ever seen and it absolutely makes the point that science and the arts are inextricably linked and if we cannot understand them as being the same thing both will fail.

Q24 Chairman: Should you not then go back to the development of the human brain in the sense that when we did our Early Years inquiry some time ago for the first time this Committee hired a psychologist to help us understand how children's brains develop at what ages. We went to places like Denmark where they have a much later start into formal education,

round about seven, and up until then highly qualified and well paid professionals encourage creativity and creative play amongst young people. In a sense I am following on from David's point. Is there a point where you say, "Okay. How does the human brain in a child work? When do they get into creativity? What stimuli are right at a particular time?", whether it is in science or the arts or whatever? Does the Department look at that sort of stuff, Althea?

Ms Efunshile: Sorry?

Q25 Chairman: Does the Department still look at that sort of stuff? Is the Department for Education in your view, whatever it is called now, still interested in how children's brains develop?

Ms Efunshile: I believe so.

Mr Collard: I think most of the evidence suggests that we turn children off, not that we develop them, if you see what I mean, and that there are a set of skills, and therefore at one level we do wonderful work at reception and year one and so forth but it is later on in the system that we have to focus more of our resources because something seems to turn those bits off in young people which they clearly had when they were younger and therefore we need to adjust our resource allocation, if you like, in that particular way. Continuing with David's point, I think the Arts Council recognises that the arts and science are inextricably linked and we have to create space in Arts Council programmes for that to be properly explored, but that does pose challenges for people who have a slightly different view of where the arts fit. I think we do bring scientists, industrialists, technologists and other such people into schools. I do not think we have communicated that as effectively as we could so far, and therefore I think we should be looking—and Althea has been hinting at this—at some structure that allows us to continue to be delivering a key Arts Council objective but nonetheless have a little bit more independence so we can have those scientists and industrialists on our boards signalling to people that this is not just about traditional arts practice; it is about a bigger and more coherent vision, so I agree there is work to be done on that.

Q26 Mr Chaytor: Is there an example that readily springs to mind of where that participation from industry is acting on one of your projects? The impression so far is that it is all about getting more kids to go to their local theatre or doing more face painting or doing more street theatre. Is there a good example of where you have an industrialist dimension to a Creative Partnerships project?

Mr Collard: I am sorry that is the impression. New Heys School on Merseyside have as their main partner Scottish Power. The school is a very interesting school in any case because it is divided into houses but each house, so to speak, is associated with a major industrialist on Merseyside and we have helped support developing particular programmes in each one of those relationships which do that. We are working with an engineering college in Stoke which got designated as a BSF

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school. It is a secondary school and we have supported them to help the children design the new school and because we got in early in that particular example the children were brought to London, spent several days looking at lots of different buildings, went back, thought up things and came up with a series of ideas which are now part of the brief for that school, and the architects have been told, "This is what you have to do because it is done by the children".

Q27 Mr Chaytor: Could I ask about numbers? In the DCSF's submission to the Committee it says, "The programme has involved 2,000 schools with a further 1,000 receiving CPD".² That sounds a huge number, particularly when the Ofsted evaluation criticised the selection of schools. In my recollection it said that there was a concern about the criteria by which schools are selected. Are those figures of 2,000 and a further 1,000 benefiting from CPD right?

Mr Collard: Yes.

Q28 Mr Chaytor: Secondly, what do you say about the criticism of arbitrary criteria for selection?

Mr Collard: Those figures are right. Ofsted made a very important point. We had a set of criteria by which schools were selected and they started off by identifying communities in which we would look for schools and they used standard indices of deprivation to steer us in the direction of particular communities. Then schools in those communities were allowed to bid and we selected the ones which appeared to have the clearest vision, the best ideas and so on. What Ofsted criticised was that in choosing those schools we were not sufficiently clear at that early stage—and do not forget they visited a lot of schools that had been selected in 2002-2003, so this was very early in the programme—as to what the point of working with those schools was. It was not that that was not a reasonable process. It was that to be effective you need to have identified the point of working with that school right from the start, and I think we were not consistent in doing that, and this is part of what we learned from that in that they helped us understand the wealth of information that is out there about the challenges that individual schools face and that we should have studied that evidence and challenged the schools to prove what it was that they were asking us to do that was going to address those issues in those schools. Now we have learned that we do it, and in the future model all schools are going to have to submit their school improvement plan as a subset of the evidence that they are providing on why we should be working with them so that their specific proposal is rooted in the real priorities of those schools. We had selected fine schools and we were doing interesting work but Ofsted said, "No; focus on the really big issues in every school and work on those, not just because that is what you should be focused on but because the evidence is that when you are dealing

with the main priorities of those schools the schools engage in a way much more deeply and in the end you travel far further with them".

Q29 Mr Chaytor: On the deprivation criteria, are those based on local authority boundaries or individual ward boundaries?

Mr Collard: Those were done on local authority boundaries.

Q30 Mr Chaytor: Whose decision was it to decide on local authority boundaries when the Index of Multiple Deprivation that the Department for Communities and Local Government uses also includes detailed information about individual wards? Has there ever been any discussion about focusing on individual wards as against the whole local authority?

Mr Collard: There has not been discussion of that yet. In fact, all the decisions about where CP was going to be located were taken in 2002-2004, so it was at that period, long before I got here, so I am not sure what evidence was available in 2003 when they took the decisions on 36 places and whether that information was available to them at that stage. We did involve local authorities in the selection of every school that we did select. It is worth saying that Ofsted's concern about us is that that set of deprivation criteria does not necessarily take you to the schools that most need an injection of creativity but who are not letting down children in other ways. There is an assumption that if a school is getting 75% A's to C's it is succeeding and Ofsted is saying that that is not a safe assumption, and they have gone into schools with that level and put them in special measures, and that therefore you need to look more deeply into what is happening in those schools to really understand what is going on and work more closely with local schools.

Q31 Mr Chaytor: From your selection criteria then is it more important that you target a school that is deficient in its approach to teaching creativity, whatever we mean by that, or more important that you target a school that is serving an extremely deprived catchment area?

Mr Collard: My priority, as we are discussing the future role of CP, would still be on (b) because a lot of the skills and behaviours that we value and describe, children in more affluent backgrounds find from somewhere else, but the focus on the deprivation is because if we do not do that they almost definitely will not get it in those schools, so that should continue to be a priority. There are plenty of places in the country where you will have a secondary school drawing mainly from a fairly affluent group but will have some really significant pockets of deprivation, and often those children get worse treatment than if they were in a very bad secondary school in the middle of a very deprived community because a lot of resource is going into that secondary school whilst virtually no additional resource is going into the one on the outside. Deprivation can be found in lots of different places and that is where Ofsted keeps saying, "Go back to

² Ev 27

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the detailed information. Look at the performance of free school meals children in affluent secondary schools versus in some of the other ones and you will find some secondary schools that really need a lot more help”.

Q32 Fiona Mactaggart: I am interested in the model that you use of bringing professionals into schools. I cannot think of very many other programmes which do this, particularly in primary schools but also throughout the curriculum, getting someone who does something as a job to work beside children showing what they do as a job is like and giving children an experience of that. In my view it is one of the most compelling bits of Creative Partnerships. In a way I think it is very depressing that it only happens with creative artists and so on. I think it should happen with other kinds of work too in schools. I am wondering if you are aware of any other programmes which do this and if you have talked to them and shared experiences, and, secondly, how much of what you spend is spent on those professionals and how much is spent on capacity building in schools as a proportion of your expenditure.

Mr Collard: The Education Business Partnerships, for instance, around the country do try to engage business professionals in going into schools and spending time there. What we have found is that you need long term relationships between those professionals who come to understand the schools and the challenges of education before doing that, and therefore we spend a lot of time training our professionals before they go into schools, and we think that that is key. In short, “I pop in today. I run the bakery shop round the corner and I will do a workshop on bakery”, and coming out again does not build the kind of relationship with the young people which helps them understand what those opportunities are. Therefore, there is a significant rhetoric, I think, everywhere across education and in communities that there should be far more professionals in schools. I think it has to be done our way, which is that they have to be trained to do it effectively and it has to be about long term relationships, or at least mediated by someone who is in a long term relationship with that school. I would not limit it at all to creative professionals. It happens to be what we do, but we would love, and I think all the schools that we work with would love, to see far more of those. We would also like to see them on the boards of those schools and all that kind of thing, but they are difficult to find and that is partly what we do, go out and find them. On percentages, we estimate from the research that we have done that about 70% of all our funding goes directly to the creative professionals to enable them to be there, to train them, to prepare them and to pay them, and 30% goes on everything else, so out of the total cost of our Creative Partnerships to 31 March 2008 of £165 million it will be 70% of that, which will be £120 million to £130 million, which is one of the reasons it is very significant to the Arts Council, because it is a very significant investment in that community.

Q33 Fiona Mactaggart: When you train those creative professionals are the teachers involved too?

Mr Collard: We train the creative professionals, we train the teachers in preparation, and then we provide the opportunity for them to work together and plan, and in a sense that becomes the training they each do. We also support a lot of mentoring programmes, creative professionals mentoring teachers. I think we should do some more the other way round, teachers mentoring creative professionals. I think there is a lot of scope for doing that.

Q34 Chairman: It is interesting because you are saying it goes one way, that the professionals coming into the school or helping to run the programmes in the school do not actually have much knowledge or experience of teaching the subject.

Mr Collard: No, or what schools are like nowadays. Schools have changed incredibly in the last 12 or 15 years. An adult going into a primary school, even in their early thirties, would hardly recognise what was going on in the classroom now, or the assumptions that go there, but in terms of that equality our evidence is—and, in fact, Anne Bamford, looking across the world, says that the evidence all across the world that comes in says the same—that these programmes are most effective when the creative professional, the teacher and the children are all co-learning together and they are all listening to each other and learning from each other. That is when it is at its most powerful.

Chairman: I want to move on to what happens outside the classroom.

Q35 Mr Carswell: Turning to the QCA and the national curriculum, I would be interested in your view. Why do we have a National Curriculum? If you want to be truly creative surely we should end the system where a group of technocrats decides what goes on in schools?

Mr Collard: No, is my answer, and the reason for no is that we must not forget that the subjects are terribly important. We need people who speak foreign languages, who become doctors, who become lawyers, and move into all those professions and things as well. What we are saying is that that lot is not enough. There is a set of behaviours and skills which are broadly described as creative and we want to encourage those as well and we want to make sure that we encourage them in such a way that they do not undermine our attempts to develop their capacities in certain subjects as well.

Q36 Mr Carswell: Do you have anything you want to add, Althea?

Ms Efunshile: I am a fan of the National Curriculum as it has developed and I think there are flexibilities within it now which are helpful, but if we look back at when the National Curriculum was introduced there was an absolute need for some more rigour in schools and some more sense of what is it that children should be achieving, what should they be attaining and how we can make sure that we have a more equitable standard right across

the country, so I think that is really important. I think that where we have got to now is that schools are more practised at teaching and learning what those subjects should be and that what we have been talking about is how the curriculum can be delivered in a creative and empowering way for those children and young people. I would not want to see the National Curriculum thrown out of the window.

Chairman: It is almost to the day the 20th birthday party for the National Curriculum, introduced by Ken Baker, if I recall.

Q37 Mr Carswell: Creative Partnerships are keen on the idea of topic-based thematic learning; is that right, and you like the idea of a thematic, topic-based approach to the curriculum? Have you ever come across Bishops Park College in Clacton?

Mr Collard: I have.

Q38 Mr Carswell: They have pioneered, if that is the right word, this approach. Has it been successful there?

Mr Collard: It is a very new school, as you know, and in fact you as a Committee discussed it quite a lot in August because it has only been there four years now and it is a brand new school and it is now closing down, I understand.

Q39 Mr Carswell: Correct. Has it been successful, the thematic approach?

Mr Collard: As far as I can tell. The school introduced that scheme from the bottom upwards, if you see what I mean, and therefore it has been very hard to see what the impact of that has been. I have been in and met the children. I think they are wonderful. I was shown round the school by the children, and you learn a lot from a headteacher who is confident enough to let the children take you round and introduce you and describe the school, and I was very impressed by what I saw of them, and I witnessed a lot of the behaviours that we have been talking about today, so I like it.

Q40 Mr Carswell: You think it is a success?

Mr Collard: Yes.

Q41 Mr Carswell: Do you think, and I have no evidence that I can bring before the Committee, that perhaps one of the reasons why it was not as popular a choice amongst parents as it could have been was that the thematic approach was somewhat offputting to parents of would-be pupils of that school?

Mr Collard: I do not think that was the case. I think the location of the school is the fundamental problem there, having been to it. It is a very isolated school physically and I understand there are problems with bus routes to it and other things like that, and therefore to really build up that sense of community engagement which I think a school needs was difficult to do from that location. If I can just take another example, there is a secondary school in Barnsley called The Kingston School, which pioneered what they call in the jargon a

collapsed curriculum at year seven and we helped them do that. They have nine class intakes; it is a big secondary school, and they took four which did the collapsed curriculum for a year and five which did not, and at the end of the year the staff and the headteacher were so impressed by the results that they rolled that out to all nine classes and now everybody does collapsed curriculum at year seven and there is absolutely no indication that it is anything other than thriving as a school.

Q42 Mr Carswell: So you would be happy for the thematic approach at Bishops Park as an advertisement for this approach to education?

Mr Collard: From what I have seen, yes.

Q43 Mr Carswell: Changing tack slightly, are you aware of any criticisms from some schools that perhaps as it is currently practised Creative Partnerships is a bit top-down and could be made even better and that the way it is unrolled in certain schools could give them more control so that they have more ownership of it? Could that be improved?

Mr Collard: Absolutely. I think there are times when we have been inappropriately controlling and we must not be. Ofsted made this point to us very forcefully, that what we should not become is a hybrid set of school improvement officers. We bring something different to schools that schools do not have. Let the school improvement officers and the schools decide how to use that most effectively. Therefore, schools have to be in the driving seat with this. We are changing our programme as we move forward from essentially a one programme model where we have what we call core schools like Bishops Park School which we work with over a three-year period intensively. Ofsted said to us: "Not all schools need that level of resource. There are schools which have particular issues and questions that you can help them with and they will begin to understand what you are talking about with a much lighter touch", and we are now launching a new programme called Inquiry Schools that allows schools to come in with a fairly light touch to explore a particular subject and then move out again, but we think that they will get the deeper messages as well as the practical support. We are also developing a programme called Schools and Creativity which will be to create schools which will lead in this area and will take on, if you like, the advocacy and the development of this programme in networks of schools in their area directly as opposed to us needing to have area teams. In a sense this is part of our exit strategy, that if we can develop a cohort of really super-creative schools around the country between now and 2014 we feel we would like to leave the programme entirely in their control and we at that stage would be able to back out and you would have lead schools which would have that expertise role that we now play but that would be owned inside the education system.

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Q44 Mr Carswell: Fantastic; thank you. Turning to special schools, how involved are you and how involved is the CP programme with special schools? Do you have a particular bias in favour of special schools?

Mr Collard: We always select some special schools in every area that we operate in, so every area office has a brief saying, "You have got to come up with two or three special schools that you will work with". I have to say that I constantly see the most inspiring work in special schools, really extraordinarily dedicated staff and teachers achieving incredible things with young people, and in particular one of the themes that we have been exploring with them which I think the mainstream education system could learn from is that they have developed systems for spotting very small improvements. One of the problems that you have in mainstream education is that you have these big steps that you are supposed to go up and if you fail to make the step everyone assumes you are down here when actually you are not, but we do not have the systems in some of our more challenged schools and with our more difficult children to be able to say, "Actually, they have made progress", and if we used some of those systems from special education in mainstream education I think we would be more likely to get a virtuous circle going where you are saying to a child, "Actually, you have achieved something", and they think, "Oh, I have achieved something", and it gives them the confidence to go the next step and so that continues to build up. I think that special schools themselves have quite important lessons to give mainstream education about how you build that process of encouragement up by spotting these other kinds of changes. The final thing I would say about that is that we did an event in which we got lots of children up from a school together for Paul Roberts who was conducting a review of creativity in schools. It was a whole day when young people from schools just turned up and talked about stuff they had done, and the audience was all the children who had come as well. The children got up and made presentations and then children in the audience would ask questions. One of the children from a non-special school asked this group from Leicester which had done a fantastic presentation, "Are children in special schools more creative?", and they said, "You know, we are. The world is not designed for us, and therefore almost everything we do takes creativity to find a way of solving it, so you have got a lot to learn from us". It was a really great moment.

Q45 Chairman: Althea, have you anything to say about those questions?

Ms Efunshile: No.

Q46 Chairman: We are going to start talking about creativity out of school. One of the things that happens to us all the time when we are looking at particular inquiries is how does a particular programme embed itself into the training of teachers? We had an ambition in this Committee to look at the training of teachers because so much SEN and everything else going back to teaching

children to read, all that led back to what on earth was going on in the teacher training colleges and in the various qualifications of teachers. What is your opinion, Althea, in terms of how this creativity could be embedded at that stage? Do you talk to the TDA³ and do Paul and his colleagues and you and your colleagues go to colleges where they are training the teachers to talk about creativity?

Mr Collard: We definitely do.

Q47 Chairman: Althea, no, come on. I am asking Althea. You are doing an English rugby thing, Paul. The ball is in your court, Althea.

Ms Efunshile: The reason I was passing it to Paul was that in terms of the way we are working with the TDA it is very much run from Creative Partnerships rather than from the Arts Council *per se*. There are two parts, are there not? There is the initial teacher training and the continuing professional development. We would certainly be wanting to see more capacity within the initial teacher training for the development of those skills which are about, "How do I teach in a creative manner?". The sorts of skills and confidence in terms of risk taking that we are seeing being promoted by Creative Partnerships when teachers are teaching is something that we would certainly want to see more of when people are learning to become teachers in that training and in the training within the classroom. We have been working with the TDA to look at what are the ways in which we can promote that level of creativity at those stages.

Mr Collard: We have been doing that. We have been working with ITT colleges developing, if you like, creativity modules that they can drop into courses. My personal view, for what it is worth, is that the ITT curriculum, both through PGCE and the other ones, is very crowded and there is a huge number of people saying, "I want my three days' worth. I want my units", and so on, and these poor prospective teachers are inundated with information, advice and so on. I think we are strongest in early professional development so that we are in the school when you get there and you have spent a year or two experimenting and now you really need some more help, and that is crucial. Anecdotally I would say to you that the teachers who are most enthusiastic tend to be at years four and five in their career. They were about to leave and CP helped them remember why they went into education in the first place and how to achieve what that earlier vision of theirs was, and we invigorated them. It is very powerful there. Secondly, we are very powerful in developing the skills that create great school leaders. One of the problems is that every school that we operate in has to nominate a CP co-ordinator and we lose them very quickly because they use their experience of working with CP to apply for headships and move on to other schools. They then often come back and say, "Can I be a CP school and I will pay because I like it so much", if you see what I mean, so we are now working with the National College of School Leadership to look at modules that we can put into

³ Training and Development Agency for Schools

the headteachers' curriculum, the national qualification for headteachers, which will ensure that the sorts of headteachers who make this work very effectively and are really good leaders have this developed and explored in them before they get there.

Q48 Chairman: I am a bit worried about this Arts Extend programme because I am very keen on this development of the extended school and I would have thought that this was a perfect opportunity for your organisation to fill that space with something really interesting and exciting. I am just a bit worried that you call it Arts Extend. It sounds straight out of your new camp, not your old camp, Althea. It is not a very exciting title, is it, Arts Extend? Again, to go back to the way that David was pursuing this, it is arts, is it not? It is not creativity. You have gone back into your comfort zone, have you not?

Ms Efunshile: The simple reason why it is called that is that it is testing the extent to which arts can play a vibrant part in extended schools, so it is not so much a programme as a kind of pilot testing and the results of that research are not yet out.

Q49 Chairman: It is interesting that when you applied this creativity model you dropped the word "creativity" and it went to arts. At the beginning everything you two came back on was that it is about creativity and you are trying to push the boundaries. Vocabulary is important in education, is it not? You have called it Arts Extend.

Ms Efunshile: But I think sometimes we are about promoting the arts and there are times when we are about promoting creativity.

Q50 Chairman: The information you gave us was that the Arts Extend programme is designed to tie in with extended schools. I thought it was meshing beautifully with Creative Partnerships.

Ms Efunshile: No.

Q51 Chairman: It is not?

Ms Efunshile: It is a separate piece of work.

Q52 Chairman: My apologies. I thought it was a very close partnership with Creative Partnerships.

Mr Collard: I will be absolutely clear what my position is on this. I come from an arts background. I have worked in the arts for most of my life, not in education, and I know that the big trap for the arts is always that it takes on every agenda that is thrown at it for no additional resources, and so I arrived in Creative Partnerships and very early on there were lots of people who said, "Absolutely wonderful. Will you run our extended schools programmes?", and I said, "No, not without additional money. I do not think I have enough money to do the job I am set up to do properly. I am not taking on that agenda unless you come up with more money in order to be able to do it". Could we do fantastic stuff in extended schools? Absolutely. Would it not be best to ask Creative Partnerships to do that because we are already there on the ground so you would not need to build a new infrastructure to do it? Absolutely,

but you have got to come up with some more money because otherwise I will just take away the money with which I am trying to sort out another problem in order to fund it and I am not going to do that.

Q53 Chairman: That was a wonderful bit of lobbying, Paul.

Ms Efunshile: Can I just follow it up? Arts Extend is separate to Creative Partnerships. It is nine pilots around the country which are testing the extent to which the arts can play a significant part in family learning, in community cohesion, in parent support, that sort of programme. That is what it is doing.

Chairman: Thanks for clarifying that. The briefing I got rather seemed to merge the two, which was probably my reading, not the very good work that Nerys, our Committee Specialist, does for us.

Q54 Fiona Mactaggart: I want to follow up Paul's point about money. You said you do not have enough money to do what you are doing at the moment.

Mr Collard: Yes.

Q55 Fiona Mactaggart: Tell me about it.

Mr Collard: It is about embedding. We are very clear that we do not want to be there for ever but we feel that we need to have worked with enough schools over an intense enough period to bring around a culture change in the education system as a whole. We have a model for going forward which assumes that we can deliver the same impact. We can effectively work with twice the number of schools we are working with at the same level of funding but we do not feel that we will be able to reach out widely enough into the education community to engage enough schools on that level of funding and we want more money to reach more schools in the next six-year period. That is the heart of our proposition.

Q56 Fiona Mactaggart: And what has been the response of DCMS and DCSF?

Mr Collard: DCMS have been very supportive of Creative Partnerships and throughout this period Ministers, through Althea and Peter, I think have been assured that both the Department and the Arts Council see this as a priority, so as far as I am aware there were no proposals put forward by either, which assumed that if there was a big funding cut CP would take the hit. My view is that if there is to be expansion and there is a good case for it should not DCSF be putting more in? I think that is still the view as to where the additional funding should come from, but it is not the view that DCSF has.

Q57 Fiona Mactaggart: I would like to link this back to something that you said earlier. I was really pleased to hear what you said about initial teacher training. As someone who used to train teachers I was always fed up with the number of people who said, "Oh, look, we have just got one day on PE and then two days on citizenship". There was no way these poor students were ever going to swallow all these bricks we were giving them, so I really welcomed what you said about not trying to stuff it

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into the initial teacher training curriculum, but at the same time it is clear that these skills that you have talked about are critical to children's development, to creating children who can do the things that we as society want them to do. I think you have shown a pretty convincing case that CP can do that. You also pointed out, I think in two bits of what you said, that first of all we do not have a mechanism for assessing these skills, although in special schools there are some mechanisms which assess bits of skills like this in rather small ways. It occurred to me that this might also be at the heart of your problem with the DCSF, that what you are operating in is an area where there is not a test, where there is not an assessment. It is very interesting. Much of the background briefing that we have had from our excellent researchers focused on how can you prove what difference CP has made. Your evidence was a set of researches on what Ofsted thinks, what NFER thinks, and it is clear to me that, more than almost any other programme that I can think of, people are pushing research, not just the anecdotes, not just, "Our Lady of Peace School said, 'And then we did a performance of'", which I saw, actually, "'of Roald Dahl's *Sleeping Beauty*'", which was a joy, or Priory School talking about doing all its work through art in a very good example of thematic learning in probably one of the most excellent primary schools in a very deprived area in the country. But I keep coming back to why is DCSF not investing? Why is this not more important? I think it is to do with assessment and I want to know what you are doing to try to create assessment tools which can show what young people learn in terms of risk-taking, communication, team working, these so-called soft skills, which I think you have rather compellingly suggested you are good at. What are you doing to make sure there is a way of assessing them?

Mr Collard: First of all, in the last few weeks we have been having conversations with DCSF about a fundamental change to our monitoring and evaluation process by which we can link all the information that we gather to schools as being the unit of change that we operate with, and link our database directly with theirs so that rather than us duplicating a lot of the questions we ask schools we can access it directly from DCSF so there is one system looking at that and schools have to give us far less information in order to be able to do that. The question in my mind, and it sounds like a kind of cop-out but it is not, is you are right that assessment lies at the heart of the problem here because DCSF has no system for assessing it and, therefore, we are having to produce it and then they are saying, "I am not sure if I am convinced". Actually, DCSF should have had a system which was able to see whether our interventions were making a difference to the lives of young people in their schools, given how important we all—QCA, DCSF, yourselves—think these things are. There are various ways we can take it forward which are more or less onerous. Part of the response we get from DCSF is we are already very bureaucratic, and we say, "All right then, what is the solution, DCSF? You do not want it to be bureaucratic, you think it is important, it has to be

done, come up with the thing" and if there was one thing that came out of this inquiry it would be that DCSF actually came up with a system for identifying whether children were progressing in these areas or not. Ofsted are interested and it is something that Ofsted now looks at. They will look at it particularly if a school mentions it in its Self Evaluation Form (SEF) and, therefore, we encourage all our schools to make big play of it because then Ofsted can go in and say, "Yes, we went and we saw it and it really was happening" and feed it back. It needs to be systemic. The education system needs to say, "This is so important we are going to find a way to measure it" because then programmes like ours would flourish because everyone would say, "Oh, it works, there you are". But if it is always our evidence and them challenging it, it does not work in quite the same way. The other issue DCSF have is they will say that we are a very old-fashioned model. We have now given all the money to schools and schools can do it if they want to, that is how we operate. Retaining money like this is not how we operate any more. It goes back to the Mongolian system. Read Anne Bamford, that is what happened in Mongolia and it did not work; the new curriculum did not take because there were not the resources in the continuing professional development for the teachers, and that is what we are about. If particularly you do not think it needs to go on forever then the last thing you need to do is to hand it all over to the schools because you are never going to get it back again, so the next time there is a short-term initiative that you need to invest in you are going to have to find more money.

Q58 Fiona Mactaggart: What other recommendations would you want us to make?

Mr Collard: Whew!

Fiona Mactaggart: It is okay, I have already sent a note to the Clerk suggesting one of the ones that you have just suggested.

Q59 Chairman: Before we move off that, there are many ways in which you can get an independent assessment and not a heavily bureaucratic one. There is no doubt the Department could ask a university department or an independent consultancy to assess the programme. You would welcome that, I presume?

Mr Collard: Absolutely, but for me the issue is that the DCSF takes ownership of that system and says—it comes back to the QCA document—"If we think these are the important things then we should be able to tell parents whether children who go to that school end up being more confident". We have said that is the point of education but where do you find that out from.

Q60 Fiona Mactaggart: I am particularly interested in assessing the children rather than the programme.

Mr Collard: Yes, absolutely.

Q61 Fiona Mactaggart: Because that is what I think there is an absence of. If we could assess this change in the children then there would be less dispute about

whether the programme made a difference and actually we would also be clearer what does make a difference.

Mr Collard: Absolutely.

Ms Efunshile: We need to find an appropriate way to undertake that assessment. I was struck by what you were saying about having confidence inspectors. It is, is it about asking the children, is it about talking to the headteachers, is it about correlations and being more creative in the way in which we would be able to judge whether confidence has increased in a child or whether creativity has increased in a child. I am nervous about anything which could be interpreted as saying we want something which is heavy and onerous and, in terms of an assessment, more further assessment of children.

Q62 Fiona Mactaggart: A class teacher needs to assess these things and actually if someone develops the tools to help them to do that, that would be a good thing.

Mr Collard: Absolutely. That is a very good point. At classroom level we have developed a whole set of tools, and I would be very happy to send you some of them. In particular the one which is gaining the most currency is called the creativity wheel. I will not explain the whole thing, but it is a tool for a teacher to use in class to assess the extent to which an individual child has progressed in these behaviours. We have done a lot of work like that. We would like teachers to be able to do that. It is the point of when it leaves the classroom and the view that the teacher has taken and the point at which it is then accepted that it is really happening, it is in that area that we have got to find out. In my view, I think headteachers on the whole are very honest about this stuff, they cannot afford not to be, and that is why actually getting headteachers to talk about it, to reflect it in their SEF and getting Ofsted to look at it solves it for me. The thing is we have done it, we have done the headteachers' survey, it is in the SEFs, it is not just the Ofsted report on us but you can read loads of Ofsted reports on CP schools which will talk about, "Yes, we went in and they said they did this". It is all out there. If you say that is happening and it is out there it needs to be headlined in the way schools promote themselves and reflected and it needs to be owned by the whole system which says, "Actually, this is as important as numeracy and literacy", because that is what the world outside is saying to us about our young people.

Q63 Chairman: Perhaps you should link in with the I CAN campaign that I launched on National Poetry Day last Thursday. The Prime Minister made this speech about the emphasis on every child a reader, every child a writer, and of course I CAN and others believe every child a speaker, an articulator.

Mr Collard: Yes.

Q64 Chairman: It fits in beautifully, does it not, this whole programme?

Mr Collard: Yes, absolutely.

Q65 Chairman: Listening to your answers, and I will come back to Althea in a moment, I can think of a list of organisations that could assess your organisations intelligently. It must be the old social scientist in me that believes this can be assessed, but not in a heavy or onerous way. Boston Consulting could do it; the LSE could do it. I can think of a whole range of people who could assess your programme and make it a convincing analysis that would be independent and, I would have thought, have some influence on both of the Departments that fund you.

Mr Collard: Beneath the programme level of things there is a lot of other research going on. The LSE, in fact, is doing a big research exactly on this area but it is on a set of schools in East London that we are working in. The problem that we are finding is getting from a detailed understanding of what is happening in these places and scaling it up to, "And, therefore, this is what it means for the whole programme". Without that set of people having been in all 2,500 schools and witnessing it for themselves, how can we collect that information? I would just like to mention, because it has not come up but it is a really key one, that we have just had a piece of research handed in to us on parents and the impact of CP on parents. I would very much like to send it to you because it has only just arrived.⁴ It does make the point that Creative Partnerships programmes are very, very influential in engaging parents in their young people's learning. They have been studying a number of schools and talking to parents about doing things like this. Children doing these programmes go home and talk about them and they do not talk about the other programmes in the same way.

Chairman: I am aware that Fiona has to go and speak in the main debate that is coming on soon. Fiona, do you want a last couple of questions?

Q66 Fiona Mactaggart: Yes. I remember a parent once saying to me, "I think this school is too creative". I have a sense that is part of your problem, that there is a sense that creativity is about fluffiness, it is not about rigour. I wonder what your response to that is, how you are trying to deal with that and whether you think that is part of your problem with the DCSF?

Mr Collard: Ofsted talked about this. I think they felt that this was a rhetoric which came particularly from pushy middle-class parents who were very distraught that their children appeared to have been taken out of their intensive maths lesson for a session which they may possibly have enjoyed. We have just got to take on the rhetoric and explain to people why this is extremely important. It is not actually an issue with the parents in most of the areas in which we operate, it is in very ambitious parents wanting simply to count the number of A*s. I think Ofsted is saying that is not necessarily a very good count of what the capacity and the achievements of that young person are. It is an issue out there, yes.

⁴ *Parents respond to children's work in creative partnerships*, Kimberly Safford and Olivia O'Sullivan

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Ms Efunshile: Another answer to that surely is this is not about competing with the curriculum, it is not about competing with other subjects, it is not an alternative to attainment or an alternative to achievement, and that is the key answer. It is not about doing Creative Partnerships or doing science, it is about how you can get children to engage more and, therefore, learn better and be more powerful learners. The way in is to make sure that there are ways in which we can demonstrate that and demonstrate, in fact, the importance of creativity in its widest sense and Creative Partnerships, for example to the five outcomes. I have been at sessions like this before where we have talked about *Every Child Matters* and the five outcomes in the same sort of way: is it a distraction or not? I think our answer would be that, no, it is not a distraction, it needs to be looked at in terms of the synergy and the way in which it leads to the development of the whole child.

Mr Collard: Just to finish off answering your question about the list of recommendations you could make. In the ones we have done, which are a systemic approach to measuring success in this area, which the education system owns, and more money, we are stressing the point that we have created a network that has the capacity to deliver a lot more programmes into schools than just the ones we are doing. If one is talking in the long-term about the cultural offer and the creativity offer then look at CP as being a mechanism for being able to do that. I also want to refer to the international importance of this work. You have had quite a lot of responses internationally to the fact that you are doing this. I would like to show you this because this is an area in which we in Britain are now world leaders. This is a book that we produced called *Building Creative Partnerships: A Handbook for Schools*. This is the Korean version of that book produced by the Korean Ministry for Education.

Q67 Chairman: Which part of Korea?

Mr Collard: South Korea, I am pleased to say. This is produced under licence from us and distributed to all schools in Korea as the model for doing this. Education systems all over the world are trying to do this and we are the best model for doing this, we have the most research, we have the most tools for being able to do this and I think Britain can really exploit that if it wants to.

Q68 Chairman: You also said that if you had the resources you would like to move into the extended schools space.

Mr Collard: I would, absolutely.

Q69 Mr Carswell: I am sorry, I could not let something go. You criticised pushy middle-class parents.

Mr Collard: I was not criticising them at all, all I was saying was there is a difficulty in getting the message across to some of them that there is more to being a successful young person.

Q70 Mr Carswell: But who is to say what is best for their child?

Mr Collard: They are clearly the best person to do that and I would not take that away for one minute, but Ofsted have just remarked that sometimes a school's desire to open up this opportunity for a lot of schoolchildren in their school who need it get challenged by some parents who come in and feel that it is a distraction. It may well be a distraction for their child, and it is certainly their right to express it, but it should not then be imposed on all the other children in the school.

Q71 Mr Carswell: Does that not rather suggest that there should be greater parental choice as to their schools and what is taught in their schools?

Mr Collard: There should always be parental choice, absolutely, I am not trying to take that away, it is just that the messages about what it is we can achieve, we need to go out and sell to those people.

Q72 Mr Chaytor: Just coming back to the question of evaluation, could I ask Althea what do you think are the implications for conventional league tables on this issue of the assessments of the value of the work of Creative Partnerships?

Ms Efunshile: The traditional league tables are already enhanced by value-added tables, for example, where the Department for Children, Schools and Families is increasingly trying to have a broader base, if you like, a broader menu of ways in which you can see whether children have done well or not, or indeed whether the schools are doing well or not and the extent to which the pupils within those schools are progressing. It is probably within that area of value-added tables where one is looking at what are the different ways in which children have progressed, what were their starting points and what is the extent to which programmes like this have made a difference.

Q73 Mr Chaytor: Is it realistic? The VA scores are pretty minute shades of statistical significance, are they not? Is it realistic that an evaluation of a Creative Partnerships programme could produce an increase of 0.2 points on the value-added scale and that would mean anything to parents? Do you not feel there is a case here for a broader presentation of information to parents about a school's achievement that may reflect the activity of Creative Partnerships?

Ms Efunshile: That is not just about Creative Partnerships though, is it?

Q74 Mr Chaytor: No, no.

Ms Efunshile: That is about trying to get that information to parents about the type of teacher, the type of learning and type of experience that the child has and the sorts of ingredients that lead to success or otherwise in the school, so school self-assessments, the way that they report themselves to parents about what makes a difference. I would be surprised if we were not seeing much of that in schools' annual reports and so on to parents now. You can confirm that. It is perhaps not so much in

the league table value-added but just that holistic picture of how a school is performing and what it values, what it thinks is important.

Q75 Mr Chaytor: My next question is, is this something that the Arts Council as a body could and should be lobbying the DCSF over, ie a broader description of a school's achievements? Should this be a specific lobbying point for the Arts Council?

Ms Efunshile: I think we would have to think about that. Paul might have a different point of view. It is about thinking through what is the role of the Arts Council as opposed to the role, for example, of the Department. It is something that we would be interested in but the extent to which it would be a top priority for us I think we would want to take away and think about.

Q76 Mr Chaytor: The Arts Council for a number of years has expressed concern that the aesthetic side of the curriculum has been squeezed out because of the focus on numeracy, literacy and so on. Is it not logical that to strengthen the aesthetic side of the curriculum you should be looking at a broader description of how a school reports its achievements?

Ms Efunshile: What I am saying is we would need to think about what are the different ways in which we would be able to make that sort of assessment or judgment as to the extent that the arts—we are talking about the arts, because you used the word “aesthetic”, not creativity—is impacting on children and young people both in and out of school. For example, I am interested in the extent to which we could use the five outcomes and the sorts of different measures being used there as a way to hook in some of the work that is being promoted by the Arts Council and its various programmes. I am not saying we would not want to do that, it is just that we would need to think about how we are going to do it and what would be the sorts of measures that we would want to be lobbying towards.

Q77 Mr Chaytor: A question to Paul in terms of the evaluations that have taken place. You referred to some work by the LSE.

Mr Collard: Yes.

Q78 Mr Chaytor: You referred to another piece of work that is in the course of being—

Mr Collard: On the impact on parents.

Q79 Mr Chaytor: There has been an evaluation by Ofsted, there has been an evaluation by the NFER.

Mr Collard: Yes.

Q80 Mr Chaytor: And the programme has only been rolled-out since 2004, so in three years there have been four kinds of evaluation that have taken place. Do I take it that the Ofsted and the NFER are the two major ones?

Mr Collard: I think the headteachers' survey in my view is really significant.

Q81 Mr Chaytor: Okay. In each of the major evaluations which were the most telling criticisms of weaknesses in the programme, what were those weaknesses and how have you tried to set about arresting them?

Mr Collard: The key ones were Ofsted because we asked Ofsted to tell us how to get things better on what we do. If you went through them, you have already mentioned the reasons for selection in particular schools of individual pupils were unclear and us being clearer before we start as to why we are working and what we are hoping to achieve with those particular schools and those particular young people. We have restructured the whole programme in such a way that that has to be identified much more clearly upfront before we sign up to engage in a programme at all. They talked about the fact that the children were not taking the behaviours and skills and applying them in other subject areas, so we would go in and work with the science department and that would be very effective and the science would get really good but they were not taking that into English and then applying it there. This is about how we communicate to teachers about how they communicate to the children to apply this across the different areas. It is easier to achieve in primary school where it is the same teacher who will then find ways to do it but it is harder to achieve in secondary school when you are trying to persuade the geography teacher to build on the learning that the science teacher has done, but we have to do that, and one of the structural weaknesses of secondary schools is they do not learn enough from each other about what children are capable of doing in other areas. We have got to get better at doing that. There was a long discussion with them about creativity and we have talked about the skills and behaviours, and everybody is confident we can identify the skills and behaviours and see whether the children have them, but it then became a question as to whether their science projects should be more creative as a result or should they just be better science. The Ofsted review said they should be more creative and we were saying we did not think that with a nine year-old's science project you were ending up with a more creative science project, you were just ending up with a better science project because of the process that you have gone through. There was quite a lot of discussion about that which we have not resolved about how we take that on board. I think those were most of them. We have a matrix, which I could let you have, of all the stuff that Ofsted said and all the stuff that we are doing about it because we really did find it a very useful and creative relationship that we had with them on this because they did challenge us and brought lots to the table that we did not know and properly understand and I think we are a much stronger programme because of that.

Q82 Mr Chaytor: On the statistics, you quoted some figures earlier indicating a positive effect.

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Mr Collard: Yes.

Q83 Mr Chaytor: We have had a piece of evidence from one school that claimed before Creative Partnerships their languages GCSE scores were 18% and after Creative Partnerships they went up to 45% and this year they are predicted to go to 60%. I do not find it credible that you can translate something directly into increased GCSE scores like that. What did the NFER say overall about the impact on CP schools' GCSE scores? Do you think that is ever going to be a strong argument to support the work of Creative Partnerships, that you boost your GCSE scores by 2.3 percentage points?

Mr Collard: There seems to be lots of anecdotal evidence which suggests that it is this but I have read—

Q84 Mr Chaytor: Has the NFER—

Mr Collard: Looking at the case of the NFER, NFER tracked 13,000 young people against about another 47,000 in the same schools who were not involved in the programmes and they said that those who were in the programmes outperformed those who were not by statistically significant margins at every single key stage, but they went on to say it was not educationally significant and we said, "What is educationally significant?"

Q85 Mr Chaytor: What is the difference?

Mr Collard: They said if it is educationally significant you have proved beyond reasonable doubt that there was a causal relationship. I do not think in any school we operate in we could ever prove beyond reasonable doubt that it was Creative Partnerships rather than anything else. The evidence is that there is never any one thing that makes a school as a whole perform better for its young people. The NFER then went on to say that the young people who had done Creative Partnerships' activities outperformed the national average at Key Stage 2 and Key Stage 4 and met it at Key Stage 3, but this was in a context where none of them would have been expected to meet the national average at all because of where they came from and the expectations from their school, so that was significant. It was a significant statistical difference but, again, not educationally significant. In my view, we should not be in the game of trying to prove that there is a direct causal relationship as there may be with phonics, for instance, and learning to read. It is part of the mix of what makes a successful school. The evidence is that those schools we work with perform better but it is because they have managed all their resources effectively and used CP where appropriate, and in other places it will be other things that they need to do. It is part of the cocktail of a successful school, it is not the sole solution.

Q86 Chairman: Some of your remarks, Paul and Althea, seem to be a bit on the back foot. You are obviously worried that you might lose your funding. It worries me that some of the ways you explain and defend—I do not say this in an offensive way—are inappropriate in the sense I would want you to be

defending it much more on the overall value that this brings to a school, not just the measurable improvement in results. For goodness' sake, if that is the only measure of a school's performance we are in a very sad state. I would have thought what creativity brings to a school would be shown in many other ways, still measurable ways but not just in GCSE A–C. This is why I keep prodding you to get a good external assessment that is independent and clever and can measure it not by the A–C results. This is what worries me a bit. I feel you should get more on the front foot on this.

Ms Efunshile: I am sorry it has come across as defensive.

Q87 Chairman: A little bit.

Ms Efunshile: I think some of that is about the answers to the specific questions. We would want to go back to the beginning, which is that we value the arts for the arts' sake, we value creativity in children and young people in terms of the sorts of behaviours which are exhibited by those children which can enhance their lives later on. It is that power of the arts and power of creativity that we are about rather than whether schools succeed or not, although we think that might be a happy by-product of some of the work that we are engaging in. That is more the emphasis. Are we worried about losing funding? This is an interesting week in terms of what is likely to be announced later on. If I were to take a guess at it I would be surprised if we were going to lose funding for Creative Partnerships as part of the settlement, but who knows what might happen. We would perhaps have a different view if your question was, are we going to get increased funding for Creative Partnerships because that is a rather different question. I do not think we are very worried about the future. My view is that both Departments involved in this, the Department for Children, Schools and Families and DCMS, actually recognise the value of this programme, they recognise the value of creativity and, indeed, will be wanting to look at how they can work strategically and with the Arts Council to look at what a cultural offer in the future might mean. I am rather hoping that is something we see in the future and we will want to see what the role of Creative Partnerships is in the context of that wider cultural offer to schools. I do not know that we are feeling defensive. This is a programme that is perhaps difficult to assess and measure in the way that some others might not be in terms of assessment programmes and so on. Sometimes one has to look at the assessments that you are talking about, pieces of research, but also to rely on what we are being told by children, by pupils, by teachers, headteachers and schools, and that can be of value in itself as well. The research that has been undertaken is quite powerful for a programme at this stage in its lifecycle.

Q88 Chairman: I start from being positive about this whole programme and the one thing I would say about it is I would hope quite soon you would be spinning off some kind of model where the schools that were not in the first pilot or the second roll-out,

8 October 2007 Mr Paul Collard and Ms Althea Efunshile

the schools that have not got and will not get these extra resources, could have a model of what transforms the notion of creativity in the school that they can also buy into and could say, "This is a really interesting model, we could adapt this to our school, to our budget, to our circumstances", so you have got people franchising off something that really makes things happen creatively in a school that you do not have to do. You touched on this when you said, "I want to leave it by 2014 that there are certain schools everyone can go to". I thought that was a little bit old-fashioned in a way, I thought by that stage, and much before that, you should have a franchisable model putting it out and saying, "Why on earth are you not part of the Creative Schools Partnership which means you can be a member even though you are not getting the £25,000".

Mr Collard: Absolutely. I think the whole point of our plans for the next few years is to be able to achieve that so that by having a light touch programme it means we can work with a lot more schools just to help them explore that, so we spend a few days with them in some cases being able to get them to understand. We are producing publications like this one and we have produced a whole series of these. This one is a general one on partnerships and we have done them on science, on maths, other things like that. We want to develop a much more effective website where a lot of that information is well-designed and effective so that any school that is interested can contact us and get something from us over that period so that by that time we have invested enough in those schools for it to start to self-combust, which is what we are looking for. Skills

and creativity is only one strand of that. I think everything we are doing is aimed at being able to achieve that. If you come back to the question about the tone of defensiveness, I feel we have done a lot of research and we have certainly looked at a lot of research on other programmes, if you see what I mean, and most education programmes as evaluations and assessments are a mix of talking to the headteachers and staff who are involved, tracking a certain number of pupils and looking at the impact on them, getting Ofsted to come in and have a look, and so on and so forth, some really deep academic studies looking at particular things, and we have done all that, we have put that on the table to DCSF and said, "This is as good as most of the programmes you run". If I do sound defensive it is because I just do not know what to say any more which will have them engage in the programme more. We talked about money; money is an easy way to persuade me you are taking me seriously but it is not the only way and there could well be other ways in which DCSF could engage with the programme to indicate how seriously they are involved and how important it is. It comes back to this thing of do we want a new league table? I want some way of expressing that schools succeed in many different ways and have many objectives and these are given as much weight as anything else, and ultimately that has to come from DCSF in some way.

Chairman: I think that is a good note on which to end. Paul and Althea, thank you very much, it has been lovely to see you both here and we have learnt a lot. Thank you.

Wednesday 10 October 2007

Members present

Mr Barry Sheerman, in the Chair

Mr Douglas Carswell
Mr David Chaytor

Fiona Mactaggart
Stephen Williams

Joint memorandum submitted by the Department for Children, Schools and Families (DCSF) and the Department for Culture, Media and Sport (DCMS)

INTRODUCTION

1. The Government welcomes this new inquiry which provides an opportunity to set out the importance which it attaches to creativity in the curriculum as a means of supporting children and young people's personal development and the standards of achievement which they reach. It is important that young people gain the creative skills that will help them excel in their studies and their future working life.

2. Creativity is a wide ranging agenda that is being pursued by the Department for Children, Schools and Families (DCSF) and the Department for Culture, Media and Sport (DCMS). We will continue to build on those things that make creativity thrive so that all children and young people have the opportunities to develop their creative abilities in and out of school and to access high quality arts and cultural activities.

3. This evidence is in five parts:

The first part sets out the background context provided by last year's report by Paul Roberts, *Nurturing Creativity in Young People* and the Government's response;

The second discusses the nature of creativity in education;

The third considers the place of creativity in the foundation, primary and secondary curricula and the importance of the debate around personalisation;

The fourth addresses the issue of working with creative partnerships, particularly but not solely through the Creative Partnerships initiative; and

The fifth examines the relationship between creativity in schools and the creative industries.

BACKGROUND

Creative and Cultural Education

4. The National Advisory Committee on Creative and Cultural Education's (NACCCE) report published in 1999 *All Our Futures: Creativity Culture and Education* was influential on subsequent efforts to promote creativity in education. The Committee was established in 1998 to make recommendations to the Secretary of State for Education and Employment and Secretary of State for Culture, Media and Sport "on the creative and cultural development of young people through formal and informal education: to take stock of current provision and to make proposals for principles, policies and practice."

5. Its 59 key recommendations were welcomed by the Department for Education and Skills (DfES) and Department for Culture, Media and Sport (DCMS). Although the Government did not implement all of the report's recommendations with regard to the National Curriculum, there was much in the report which was taken forward. The NACCCE report has led directly, or indirectly, to initiatives such as Creative Partnerships and Artsmark.

6. In 2000 the review of the National Curriculum emphasised the importance of creative and cultural education and there are explicit references to creativity. The Schools White Paper, *Schools: Achieving Success*, launched in September 2001 raised the status of creativity and the arts by pledging to provide a range of additional opportunities for creativity and curriculum enrichment.

7. The educational debate has moved forward considerably since the NACCCE report was published, and there is now much wider acceptance that a broad and enriching curriculum goes hand in hand with high standards.

8. QCA's *Creativity: Find it, Promote it* has built on our knowledge of creativity in education and helped spread good practice. The website shows how to maximise the impact of creativity in the curriculum, identifies best practice and provides case study examples for teachers containing practical suggestions for promoting creativity across the curriculum.

Creativity Review

9. In June 2005, the DCMS and the DfES (now the Department for Children, Schools and Families (DCSF)) asked Paul Roberts, one of our leading educationalists and current Director of Strategy at the Improvement and Development Agency, to lead an independent review of creativity in schools.

10. In carrying out this Review, Paul Roberts was asked to provide a clear set of assumptions on which to base future policy in this area. Ministers welcomed his report, *Nurturing Creativity in Young People* published on 19 July 2006. The Government's response to the report was published in November 2006. It demonstrated the importance that Ministers place on creativity; showed how we believe creativity can contribute to other key agendas such as Every Child Matters; and highlighted the main actions that we will be taking to ensure that creativity can flourish in the areas of:

- Creative portfolios;
- Early years;
- Extended schools;
- Building Schools for the Future;
- Leading creative learning;
- Practitioner partnerships;
- Pathways to creative industries; and
- Frameworks and regulations.

11. A full version of the Government's response is at Annex A.¹ A key element was the decision to set up a joint DCMS/DCSF Advisory Board for Creative and Cultural Education. It is the responsibility of this Board—chaired by Paul Roberts himself—to ensure that we drive forward this agenda together and continue to develop the creative potential of our young people and the future workforce.

The Nature of Creativity in Education

12. In our response to the Roberts report the Government endorsed the definition of creativity developed by the Qualifications and Curriculum Authority (QCA). This makes clear that:

- Creativity involves thinking or behaving imaginatively;
- This imaginative activity is purposeful: that is, it is directed to achieving an objectives;
- These processes must generate something original; and that
- The outcome must be of value in relation to the objective.

The Contribution of the Arts to Creative Education

13. This response stated clearly that creativity is not limited to the arts but should be embedded across the whole curriculum.

14. Involvement in the arts (and other cultural activities) does, however, offer opportunities to stimulate children's creativity and imagination by providing a unique way of understanding and responding to the world. The arts can enrich pupils' educational experience by increasing self-esteem and by developing transferable skills. An active engagement with the arts can be hugely enjoyable and motivating. It promotes self-discipline and team work; it helps to develop self-confidence and the ability to actively listen and communicate. All of these are essential skills within and beyond the school environment.

15. At a whole school level an arts-rich curriculum can help raise pupils' attainment across the curriculum, contribute to school improvement and improve links with the community.

16. Because of this we are committed to working towards a position where all children and young people, no matter where they live or what their background, have the opportunity to follow their interests and talents and experience the rich cultural life they deserve.

CREATIVITY IN THE CURRICULUM

General

17. More and more young people are finding ways of exploring their own creativity outside of formal education settings—not just through traditional forms of arts and culture but increasingly through the use of new technology, which allows them to shape their own creative experiences. This interest and enthusiasm needs to be harnessed and translated into the school setting. Engagement can boost self-confidence and motivation and helps young people to achieve their goals, especially those who for whatever reason are disengaged from the learning process. Our education system, with the involvement of a wide range of

¹ Not printed.

partners in the Arts and Cultural sectors, already enables creativity to flourish. As our education policies develop we need to do all we can to ensure that fostering children and young people's creativity continues to remain a priority within our schools.

18. Building on the above definition of creativity the QCA goes on to say that when pupils are thinking and behaving creatively in the classroom, they are likely to be:

- questioning and challenging
- making connections and seeing relationships
- envisaging what might be
- exploring ideas, keeping options open
- reflecting critically on ideas, actions and outcomes

19. These opportunities should be available, in an age-appropriate way, throughout children's schooling. Creativity should be embedded across the whole curriculum.

Creativity in Early Years Settings

20. Creativity is strongly embedded throughout both current and developing policy in the early years. For the youngest children the *Birth to Three Matters—A framework to support children in their earliest years* is organised around four main principles, one of which focuses directly on children's developing creativity and imagination.

21. The guidance for practitioners within this framework discusses how to encourage children to become creative through exploration and discovery as they experiment with sound, media and movement. There is also a range of advice on how practitioners can provide resources which support imaginative learning. *Birth to Three Matters* is non-statutory; however it is taken into account by Ofsted inspectors in the case of registered providers, including Children's Centres.

22. The Foundation Stage Curriculum, a distinct phase of education for children aged three to the end of their reception year, is the first phase of the National Curriculum. It is organised into six areas of Learning, one of which is Creative Development, and is delivered through planned play activities. The *Early Learning Goals* within the *Foundation Stage Curriculum Guidance* clearly state that creativity is fundamental to successful learning.

23. All early years settings in receipt of government funding to deliver free early years education, including Children's Centres, are required to deliver the Foundation Stage. Local authorities are responsible for training and development in all settings to support *Birth to Three Matters* and the Foundation Stage.

24. In the case of the Foundation Stage QCA guidance states that creativity is fundamental to successful learning. Being creative enables children to make connections between one area of learning and another and so extend their understanding. Art, music, dance, role play and imaginative play are key aspects of this area of learning. To give all children the best opportunity for effective creative development, practitioners should give particular attention to:

- a stimulating environment in which creativity, originality and expressiveness are valued;
- a wide range of activities that children can respond to by using many senses;
- sufficient time for children to explore, develop ideas and finish working at their ideas;
- opportunities for children to express their ideas through a wide range of types of representation;
- resources from a variety of cultures to stimulate different ways of thinking;
- opportunities to work alongside artists and other creative adults;
- opportunities for children with visual impairment to access and have physical contact with artefacts, materials, spaces and movements;
- opportunities for children with hearing impairment to experience sound through physical contact with instruments and other sources of sound;
- opportunities for children who cannot communicate by voice to respond to music in different ways, such as gestures; and
- accommodating children's specific religious or cultural beliefs relating to particular forms of art or methods of representation.

25. The Early Years Foundation Stage (EYFS) is the new regulatory and quality framework for the provision of care and education for children between birth and the academic year in which they turn five (0–5). It was launched in March 2007 and will become statutory in September 2008. It will replace *Birth to Three Matters* and the Foundation Stage.

26. Creativity is at the heart of the EYFS approach to play-based learning. The education programme includes creative development. EYFS obliges providers to ensure that practitioners extend children's creativity by actively encouraging curiosity, exploration and play. Units of training under development are designed to help them do so effectively.

Parents

27. The EYFS states that parents should be treated as partners in their children's learning and we will be looking to practitioners to share developments in their children's progress with parents in a way which enables them to carry on this learning at home.

28. Sure Start Children's Centres Practice Guidance (issued November 2006) offers some good practice examples on how children's centres might support creativity or the development of creative practice for pre-school children and their families. Examples include:

- when consulting with families and communities, seeking views from children under five about the services they receive through the use of painting, music, cameras, story-telling; and
- ideas for engaging fathers—such as running music/photography projects involving dads and their children, developing a play area or working together on an allotment.

Primary and Secondary Curriculum

29. The QCA *Creativity: Find it, Promote it* guidance states that opportunities for young people to develop their creativity can be provided in many different contexts and can be integral to many activities both within and beyond the classroom. For example, in order to help learners make connections and solve tasks with novel, unique and original ideas it is necessary to:

- find ways to capture learners' interests and fire their imaginations by providing stimulating starting points (for example through role play, visits to local places of interest or by watching and working with creative people)
- provide the time for them to think, explore and experiment, to play with ideas, try alternatives, adapt and modify their ideas and thoughts
- value and praise what learners do and say, establishing an atmosphere in which they feel safe to say things, take risks and respond in different and surprising ways
- encourage learners to be adventurous and explore ideas freely
- be willing to stand back and let learners take the lead, join in with activities and model creative behaviour
- help learners to appreciate the different qualities in others' work and to value ways of working that are different from their own.

The New Secondary Curriculum

30. The secondary curriculum has been reviewed to create flexibility for schools and allow teachers to develop a more personalised approach to learning. By reducing prescription over subject content, time has been created for a greater focus on English and mathematics for pupils who are falling behind; and to offer more stretching opportunities for pupils with particular gifts and talents. The new secondary curriculum will offer more flexibility to tailor teaching to pupils' needs, interests and aspirations.

31. There is more emphasis on using the whole curriculum to develop general skills such as initiative, enterprise, ability to work in teams, and the capacity to learn independently. There is growing evidence of the importance of these non-cognitive skills in all walks of life, and they are particularly valued by employers.

32. The new curriculum will allow schools greater opportunities to support creativity and to draw on local resources. Cross-curriculum dimensions, including creativity and critical thinking, are aspects of learning that provide a focus for work within and between subjects and across the curriculum. Schools are encouraged to build the dimensions into their curriculum in a way that reflects the specific needs and interest of their learners. In order to develop creativity and critical thinking pupils should have opportunities across the curriculum to:

- use their imagination to explore possibilities
- generate ideas, take risks and to learn from their mistakes
- refine, modify and iteratively develop ideas and products
- make connections between ideas
- engage in creative activities in all subjects, exploring links between subjects and wider aspects of learning
- work in relevant contexts, with real audience and purpose
- work with a range of creative individuals, both in and out of the classroom
- encounter the work of others, including theories, literature, art, design, inventions and discoveries, as sources of inspiration
- discover and pursue particular interests and talents.

33. To achieve this, pupils should learn outside the classroom as well as in it—in museums, art galleries, sports centres, theatres, and through fieldwork in different localities—and work with artists, scientists, sports people, mathematicians, musicians and writers, as well as a range of people in workplaces. Where relevant, there are also references to our diverse cultures and how they can be recognised and valued.

34. The revised secondary curriculum will become statutory for Year 7 pupils in September 2008; from September 2009, it will apply to all Year 7 and Year 8 pupils; and from September 2010 it will apply across Years 7, 8 and 9. Changes to the Key Stage 4 curriculum begin to roll out in September 2009.

Creativity and Standards

35. Basic literacy and numeracy skills are a fundamental building block: without these children do not have the skills to express themselves fully or to access material and activities that will stimulate their creativity. To be creative children need to draw on a secure base of knowledge and skills they can use and apply in familiar and new contexts both in and out of school.

36. However, creativity is also a key component of English and other curriculum subjects. All subjects offer children the opportunity to be creative and to foster children's creative skills. Creative thinking and behaviour encourage the development of young people's personal, learning and thinking skills which underpin the characteristics of a successful learner and enable them to produce independent, thoughtful and original work.

37. The National Primary and Secondary Strategies for school improvement encourage and support collaborative thinking and enquiry based learning. The Strategies' materials promote the importance of teaching that develops the creativity of young people.

38. Schools that are effective in implementing a creative curriculum whilst maintaining a strong focus on high expectations and high quality teaching and learning see significant impact on standards in literacy and mathematics. The Strategies support schools in involving parents in their children's learning and encourage schools to make the most of initiatives and organisations which can contribute to creative teaching and learning and help to release the potential of their pupils.

Initial Teacher Training (ITT)

39. The Training and Development Agency for Schools (TDA) has encouraged innovative practice from ITT providers. The Qualified Teacher Status (QTS) Standards are outcome statements. They are statements of competence that trainees must demonstrate by the end of their training. Therefore providers are given discretion to design their training programmes in any way they wish to enable trainees to meet the standards.

40. The guidance for initial teacher training which accompanies these allows for time to be spent in appropriate settings other than schools, such as theatres and museums, which can help develop the ability of teachers to develop young people's creativity.

Personalised Learning and Creativity

41. Personalising learning and teaching means taking a highly structured and responsive approach to each child's and young person's learning, in order that all are able to progress, achieve and participate. It means actively engaging pupils—and their parents—as partners in learning and helping them to reach their full potential.

This includes:

- using curriculum flexibilities to engage with individual interests and needs
- ensuring all children have equal access to cultural and enrichment opportunities
- helping them to discover or develop new interests and talents
- developing “soft skills” that employers value, such as communication and working in a team
- pupils taking ownership of their learning.

42. The promotion of creativity in the curriculum as described earlier in this response, goes hand in hand with the emphasis on flexibility, relevance and more responsive, innovative forms of curriculum organisation.

43. Personalised learning is an underlying approach to education that shapes everything a school does and stands for. It looks different in every school—but the principles driving it are consistent. Many schools are personalising learning. We will support all schools to take a personalised learning approach and encourage them to lead the way in meeting local needs.

Assessment and Achievement

44. Assessment also needs to be personalised to ensure that individual learners have the opportunity to make progress and achieve. More flexibility in the curriculum will give teachers additional time to focus on assessment for learning strategies and to provide more targeted assessments to meet individual learners' needs.

45. As with curriculum design, teachers will have greater freedom to use their professional judgement to decide how to assess their learners, taking into account the personalisation agenda. They will be able to personalise assessment, ensuring that it supports learning and enables all students to make progress and achieve. They will also be able to help learners recognise the progress they are making within, across and beyond subject disciplines, broadening the measures of success.

46. Greater personalisation of assessment will increase learners' engagement, enable them to show what they can do and open doors to higher achievement. With more ways to demonstrate progress and more pathways to choose from at Key Stage 4, learners are likely to find something that motivate them, continue learning for longer, and gain the qualifications they need to progress into further and higher education.

*Other Aspects of Creativity in Schools**Building Schools for the Future*

47. The Government is committed to improving educational achievement, and to providing capital funding to improve schools. Research shows that improved buildings can lead to improved pupil performance and that investment is a strong lever on pupil and teacher motivation. Capital investment underpins the Government's drive to raise standards of education, provide high quality services for children and families, and put schools at the heart of the community.

48. Building Schools for the Future provides an opportunity to produce inspirational learning environments that develop creativity in young people and the wider community. DCSF encourages and supports schools and local authorities to create functional and inspirational school environments that reflect local need and support creativity and individual learning styles. The design of a school can develop creativity in young people in a variety of ways, in particular:

- the environment enables a range of teaching and learning styles;
- the design itself providing an inspirational example; and
- pupils are involved in the design process from the earliest stage.

The Extended Services Core Offer

49. Extended schools engage children, helping them flourish through arts, sports, homework clubs and special interest clubs. Extended schools tailor services according to children's needs, so for younger children especially, there will be time for the child to play.

50. The Government has set out a core of extended services that it wants all pupils and their families to be able to access through schools by 2010. An extended school works with the local authority and other partners to offer access to a range of services and activities which support and motivate children and young people to achieve their full potential. For mainstream and special schools this is:

- a varied menu of activities, combined with childcare in primary schools
- providing community access to ICT, sports and arts facilities, including adult learning
- swift and easy access to targeted and specialist services
- parenting support.

51. Provision will vary according to the needs of each community. Schools must consult and work closely with their community, including parents, pupils and others to shape activities based on their community. However, this core offer ensures that all children and parents have access to a minimum of services and activities.

52. Extended schools offer increased opportunities for young people and those working with them to be creative in more informal learning environments where risk taking and imaginative responses can be encouraged. Play should support these main elements of the core offer as a central element of 'wraparound' childcare and as part of the varied menu of activities.

53. Guidance sets out what schools might offer as part of the varied menu of activities element of the core offer, which include arts and creative activities. It shows what the benefits of delivering extended services can be and how they can best be achieved. The investment of £1 billion in the extended schools programme over the next three years announced in July 2007 will enable all children to access breakfast clubs, out-of-hours tuition and after-school clubs in sport, music and drama.

Working with Creative Partners

54. *Nurturing Creativity in Young People* highlighted the importance of practitioner partnerships in providing relevant enrichment and challenge to schools and increased understanding of the importance of the creative industries.

55. As the Roberts report noted, a rich array of partnerships already exists. Within the arts for example over 90% of the Arts Council's Regularly Funded Organisations offer schools education sessions and last year three million school children took part in educational sessions with DCMS sponsored museums and galleries. In addition, through the DCMS funded Renaissance in the Regions programme there were a further 1.2 million facilitated learning contacts between school age children and regional museums and galleries across England in support of the curriculum (on and off site).

56. The Government is committed to supporting all schools to develop such arrangements. Through the New Relationship with Schools (NRWS) we have given schools greater certainty and control over their core budgets. This, together with the focus on creativity in the revised curriculum, gives them greater freedom to employ outside specialists. Schools are also able now acquire Trust Schools and this provides another (more formal) mechanism for schools to cement partnerships with external partners.

Creative Partnerships

57. One significant contribution in this area is the Creative Partnerships programme (CPs). CPs gives school children aged 5–18 and their teachers the opportunity to explore their creativity by working on sustained projects with creative organisations and individuals. Through its approach, the initiative aims to raise attainment across the curriculum and encourage the take up of creative careers to ensure the UK's position as the world's creative hub. Managed by Arts Council England (ACE) it currently operates in 36 of the most deprived areas of the country.

58. The programme has started over 7,000 projects involving over 800,000 student attendances, 70,000 teachers, 2,000 schools (with a further 1,000 receiving CPD) and 6,000 creative individuals and organisations. Recent evaluation reports from Ofsted, British Market Research Bureau, the Burns Owens Partnership, and National Foundation for Educational Research indicate that the programme has had a positive impact on the creative economy and in helping pupils to meet all five of the Every Child Matters outcomes.

59. The executive summaries of these reports are attached at Annex B. Funding for the programme at the current levels (£34.7million from DCMS; £2.5million from DCSF) is only guaranteed until 2007–08. A decision on the shape of the programme beyond this point will be taken in light of both Departments' Comprehensive Spending Review Settlements.

Learning Outside the Classroom

60. In recognition that partnership working does not have to take place on school premises in 2006 we launched the Learning Outside the Classroom (LOtC) Manifesto. Good quality learning outside the classroom adds much value to young people's education, and provides support for many different curriculum areas. When such experiences are well planned and run, they can bring a wide range of benefits such as improved academic achievement, confidence in a widening range of environments, greater engagement and motivation in learning, and enhanced creativity. Creativity and the arts is an important aspect of the Manifesto vision.

61. Through the Manifesto, we are forming a broad partnership of organisations that are aiming to give all children and young people high quality learning experiences across the curriculum outside a classroom environment. These might include theatre workshops, or visits to music venues, museums, galleries and the local built environment. The Manifesto is a joint undertaking which anyone, including providers, charities, schools and local authorities can sign up to.

CREATIVITY AND THE CREATIVE INDUSTRIES

62. Analysis arising from the joint DCMS/DTI Creative Economy Programme has identified education and skills as one of the key drivers of the success of the creative industries both over the last 10 years and in the future. While fostering creativity in schools is not solely focussed on producing employees for these industries it is important that all young people have access to the experiences that will provide them an appropriate mix of hard (technology and sector-specific) and soft (communication, teamworking and creative) that they require.

63. The Government is committed to working with key stakeholders to develop appropriate mechanisms to do this. This includes the Learning and Skills Council and the Sector Skills Councils that represent the 13 sectors included within the Government's definition of the Creative Industries² (Skillset, Skillfast, Creative and Cultural Skills, E-Skills, and Construction Skills).

64. While recognising this strong foundation, a Creative Economy Green Paper planned for later in the year will set out emerging proposals on how the current approach might be further improved.

² <http://www.culture.gov.uk/Reference—library/Publications/archive—2001/ci—mapping—doc—2001.htm>

Diplomas

65. A key area is the development of Diplomas at Level 2 (equivalent in size to five GCSEs grade A*–C) and Level 3 (equivalent in size to three A-levels). Of the first five lines of learning to be developed, available for first teaching in 2008, three have links to the Creative Industries (Creative and Media, Construction and the Built Environment and IT).

66. The Diplomas are an innovative new qualification which will blend general education and applied learning to provide a motivating and challenging programme of study, developing transferable skills that meet employer needs and ensuring clear progression routes into and beyond the Diploma. It is one of the most significant educational reforms; placing employers at the heart of qualification design for the first time.

67. It will provide another route into further and higher education or employment for the post-16 age group, alongside general qualifications, the international baccalaureate and work based qualifications.

Information Advice and Guidance

68. A key aspect of the Government's 14–19 reforms is the provision of high quality information, advice and guidance (IAG) to young people. As stated in *Youth Matters: Next Steps*, responsibility for commissioning IAG and the funding that goes with it, is being devolved from the Connexions Service to Local Authorities, working through children's trusts, schools and colleges. This transition is taking place through a phased approach, and the new arrangements will be in place by April 2008.

69. *World Class Skills: Implementing the Leitch Review of Skills in England* announced the creation of a new, universal careers service for adults to provide comprehensive, labour market focused advice on learning, work and careers with linked support on childcare, funding and living costs and signposting to wider services such as health, transport employment law etc. The aim will be to help each individual put together the package that best helps them achieve their goals and ambitions, with a clear focus on sustained employment and progression. The new adult careers service will be fully operational in 2010–11.

Enterprise Education

70. The Government has committed £60 million a year from 2005–06 to 2010–11 to support a new focus in secondary schools on young people's enterprise capability—helping young people to be creative and innovative, to take and manage risks, and to do so with determination and drive. Both the definition and the delivery in schools of enterprise education emphasise links to the creativity agenda. We are supporting schools through the Schools' Enterprise Education Network (S'EEN), based on expert "hub" schools, embracing all secondary schools in their regions and offering enterprise training to all staff. We are networking support bodies, such as Education Business Partnerships (EBPs) and Young Enterprise, at local and national level. We aim in the next three-year spending period to support development of close enterprise partnerships between secondary schools, primary schools, and tertiary education.

September 2007

Annex

NATIONAL FOUNDATION FOR EDUCATIONAL RESEARCH: THE LONGER TERM IMPACT OF CREATIVE PARTNERSHIPS ON THE ATTAINMENT OF YOUNG PEOPLE

1 SUMMARY AND CONCLUSION

This report has looked at data from a sample of Key Stage 2, Key Stage 3 and Key Stage 4 young people in three groups: those who are known to have attended Creative Partnerships activities; young people who attended a Creative Partnerships school but were not known to have attended CP activities; and all young people nationally.

A statistical technique called multilevel modelling was used to examine the relationship between attendance at Creative Partnerships activities (or schools) and how well young people performed in subsequent examinations. The following sections summarise the key findings from this analysis.

1.1 *Summary of the difference between young people known to have attended Creative Partnerships activities and other young people nationally*

- There was a statistically significant positive association between average progress in Key Stage 3 of young people who attended Creative Partnerships activities compared to similar young people nationally. However, the effect size was small and cannot be said to be educationally significant.

- There was a statistically significant positive association between the progress in mathematics in Key Stage 3 of young people who attended Creative Partnerships activities compared to similar young people nationally. However, the effect size was small and cannot be said to be educationally significant.
- There was a statistically significant positive association between the progress in science in Key Stage 3 of young people who attended Creative Partnerships activities compared to similar young people in nationally. However, the effect size was small and cannot be said to be educationally significant.
- There was no statistically significant difference between the progress in English at Key Stage 3 of young people who attended Creative Partnerships activities compared to similar young people nationally.
- There was no statistically significant difference between the progress of young people in Key Stage 2 or Key Stage 4 who had attended Creative Partnerships activities compared to similar young people nationally.

1.2 Summary of the difference between young people who attended Creative partnerships schools and young people in other schools

- There was a statistically significant negative association between average progress, progress in English and progress in science in Key Stage 2 of young people who attended Creative Partnerships schools but were not known to have taken part in Creative Partnerships activities compared to similar young people in other schools. However, the effect size was small and cannot be said to be educationally significant.
- There was no statistically significant difference between progress in mathematics in Key Stage 2 of young people who attended Creative Partnerships schools but were not known to have taken part in Creative Partnerships activities compared to similar young people in other schools.
- There was no statistically significant difference between the progress of young people in Key Stage 3 or Key Stage 4 who had attended Creative Partnerships schools but were not known to have taken part in Creative Partnerships activities compared to similar young people in other schools.

1.3 Summary of the difference between young people known to have attended Creative Partnerships activities and other young people in the same schools

- Young people known to have attended Creative Partnerships activities out performed those in the same schools (but not known to have attended Creative Partnerships activities) to a statistically significant extent at all three Key Stages. This was evident in average scores, English, mathematics and science in Key Stages 2 and 3 and in total points scores, best 8 points scores and science at Key Stage 4 (but not in English or mathematics). However, the effect sizes were small and the observed differences cannot be said to be educationally significant.

1.4 Conclusion

This analysis has provided information about the sample of young people involved in Creative Partnerships and their academic progress.

An analysis of the sample characteristics showed that, compared with the national population, the initiative has reached schools serving more disadvantaged communities and with a higher proportion of people from diverse minority ethnic backgrounds. At school level, however, the young people who attended Creative Partnerships activities tended to be less disadvantaged than those in the same schools—in terms of having a statement of special educational needs, eligibility for free school meals (at Key Stages 2 and 3) and prior attainment.

When compared with national data, the analysis of young people's progress showed no evidence of an impact of attending Creative Partnerships activities at Key Stage 2 or Key Stage 4 and a very small positive impact at Key Stage 3.

An analysis of within-school data revealed that young people who are known to have attended Creative Partnerships activities outperformed their peers in the same schools to a statistically significant extent at all three key stages. However, given the fact that the differences in progress are small, and that other factors which were not included in the analysis could have influenced performance, it cannot be concluded with any certainty that Creative Partnerships has caused the observed differences.

 BRITISH MARKET RESEARCH BUREAU: SURVEY OF HEADTEACHERS
Key Findings

1. Overall, headteachers were very positive when rating the impact of Creative Partnerships on various aspects of school life.
2. Headteachers thought that their schools involvement with Creative Partnerships had improved pupils' confidence (92%), communication skills (91%) and motivation (87%).
 - Ratings of improvement in these skills tended to be higher in schools where more projects had run and where there had been involvement for a longer period of time.
3. Headteachers also felt that involvement with Creative Partnerships had improved pupils' enjoyment of school (76%), ability to learn independently (76%) and behaviour overall (57%).
 - The more projects and the higher the intensity of the involvement, the more likely headteachers were to report an increase/improvement in these attributes.
 - Headteachers in secondary schools (70%) were significantly more likely than those in primary schools (53%) to report an improvement in the behaviour of pupils who had taken part in Creative Partnerships projects.
4. The majority (92%) of headteachers felt that taking part in Creative Partnerships led to an increase in the willingness of teachers to take a creative approach to teaching.
 - Headteachers from schools in 30% most deprived areas were significantly more likely than those in 70% least deprived areas (94% compared with 88%) to report an increase.
5. About three quarters (79%) of headteachers felt that their schools' involvement with Creative Partnerships had led to an increase in attainment.
 - Headteachers most frequently attributed this to the new found focus of both teachers and pupils on achieving high standards of work.
6. 90% of headteachers interviewed agreed with the statement: "Creative Partnerships has created projects which are tailored to the individual needs of our school."
 - Of these 75% agreed "a lot" and 16% agreed "a little"
7. Over three quarters (79%) of headteachers agreed with the statement: "being involved with Creative Partnerships has made a real contribution to raising the educational standard in our school"
 - Of these 37% agreed "a lot" and 32% agreed "a little"
8. When asked about the best aspects of being involved with Creative Partnerships headteachers were most likely to say "being involved in more creative projects" (20%) and "working with creative professionals" (16%). This shows that headteachers fundamentally like and support the core idea behind the Creative Partnership programme.
9. When asked about the worst aspects of Creative Partnerships the most common response (17%) from headteachers was that they thought there were too much bureaucracy and paperwork involved.
10. A high proportion (84%) of headteachers thought that taking part in Creative Partnerships had increased their school's overall commitment to teaching the arts.

 BURNS OWENS PARTNERSHIP: STUDY OF THE IMPACT OF CREATIVE PARTNERSHIPS
 ON THE CULTURAL AND CREATIVE ECONOMY

SUMMARY

1. The cultural and creative industries are increasingly seen as key components of a modern, knowledge-based economy. Characterised by flexible, portfolio working, creative and cultural practitioners move between public and private sectors; demonstrating versatility, flexibility and adaptability. The attitudes, skills and characteristics of the industry are in high demand throughout the economy, and are seen as key to fuelling and driving the knowledge economy.
2. Creative Partnerships (CP) draws heavily on this labour pool in delivering its programme in schools. By opening up new markets for practitioners and providing them with opportunities for professional development, CP can be seen as an innovative economic intervention, developing local creative economies as well as contributing to educational outcomes.
3. Although individual CP offices are given considerable autonomy, there is a discernible model of economic intervention at work. CP offices act as an intermediary between the creative and cultural industries labour market and schools, aggregating and purchasing services on behalf of schools. These intermediaries control projects, budget and delivery, and build a small trusted core of practitioners. Project delivery is typically achieved through agents. CP offices tend to focus upon practitioners in the visual arts, performing arts and film and video.

4. The activities and expenditure of CP offices have a significant impact upon individual practitioners and businesses, especially the “core” group around each CP office. Key impacts include increased income, the development of transferable skills, enhanced creative practice, and increased access to new markets.

5. The research has also found evidence of wider impact on local and regional creative and cultural economies, through the use of sub-contracting, increased collaboration, the development of networks and increased access to new markets.

6. Creative Partnerships has undoubtedly had an impact on creative practitioners. However, CP creates an artificial and temporary marketplace. CP and Arts Council England will need to consider its longer term implications for education sector capacity-building as they take CP ideas and practice into the future.

OFSTED REPORT ON CREATIVE PARTNERSHIPS: INITIATIVE AND IMPACT

EXECUTIVE SUMMARY

1. The Department for Culture, Media and Sport (DCMS) set up Creative Partnerships in 2002 to increase opportunities for all children to develop creative skills by enabling children, teachers and creative professionals to work together in both education and cultural buildings such as museums, galleries and theatres. This report evaluates the effectiveness of Creative Partnerships initiatives in six areas of the country established as part of Phase 1, initially for two years.

2. Inspectors found good creative approaches and positive attitudes by school leaders, teachers and creative practitioners including, for example, writers, environmental designers, entrepreneurs, artists and performers. Pupils benefited from working with creative practitioners, particularly in terms of their personal and social development. In the schools sampled, involvement in the initiatives helped pupils to develop good personal and social skills. Some of the attributes of creative people were also developed: an ability to improvise, take risks and collaborate with others. However, pupils were often unclear about how to apply these qualities independently to develop original ideas and outcomes.

3. The most successful programmes were well led and had clear aims. However, where school aims were imprecise and insufficient thought had been given to the needs of groups of pupils, programmes were less successful.

4. Often the outcomes of programmes could be seen in changed attitudes and behaviours, and the demonstration of creative approaches to work. This represents a significant achievement; it included teachers who previously lacked belief in their own creativity and ability to inspire creativity in others, and pupils who were previously unconvinced by approaches to learning or the value of education.

5. The most effective programmes had a real purpose that motivated teachers and pupils, regardless of their prior experience. For many pupils, the high quality of the experience was directly related to the unpredictable approaches taken by creative practitioners working with teachers and the different relationships that developed. Pupils were particularly inspired by opportunities to work directly in the creative industries. Such involvement gave them high aspirations for the future, informed by a clear understanding of the relevant skills.

6. Programmes were less effective than they might have been because of uncertainty about pupils’ starting points, and because activity that was insufficiently demanding of pupils’ creativity went unchallenged. Nevertheless, a basis for further creative development had been established, and in several schools this stimulated improvement in pupils’ key skills.

KEY FINDINGS

- Most Creative Partnerships programmes were effective in developing in pupils some attributes of creative people: an ability to improvise, take risks, show resilience, and collaborate with others. However, pupils were often unclear about how they could apply these attributes independently to develop original ideas and outcomes.
- Good personal and social skills were developed by most pupils involved in Creative Partnerships programmes; these included effective collaboration between pupils and maturity in their relationships with adults.
- For a small but significant number of pupils a Creative Partnerships programme represented a fresh start. In particular, opportunities to work directly in the creative industries motivated pupils and inspired high aspirations for the future.
- Schools offered evidence of improvement in achievement in areas such as literacy, numeracy and information and communication technology (ICT) which they associated with pupils’ enjoyment in learning through Creative Partnerships programmes and their aim to develop thinking skills.
- Creative practitioners were very well trained and well matched to school priorities and needs. Most teachers gained an understanding about teaching that promoted pupils’ creativity and creative teaching by learning alongside pupils.

- Programmes promoted good collaborative planning between subject areas in the majority of primary and secondary schools. However, in planning the programmes, pupils' starting points were insufficiently identified and sometimes in arts subjects creativity was assumed when it was not necessarily evident.
- Reasons for the selection of particular schools and individual pupils were unclear. This contributed to inadequate tracking of pupils' progress, particularly regarding their creative development or ability to transfer the skills learned in Creative Partnerships programmes to other aspects of their work.

Witnesses: Rt Hon Margaret Hodge MBE MP, Minister for Culture, Creative Industries and Tourism, Department for Culture, Media and Sport (DCMS), and *Jim Knight MP*, Minister of State for Schools and Learners, Department for Children, Schools and Families (DCSF), gave evidence.

Q89 Chairman: Good morning, Ministers. Can I welcome Margaret Hodge and Jim Knight. Margaret, it is nice to see you, not only because we have been friends for many years but you have been in front of this Committee in different guises many times, so it is nice to have you back again.

Margaret Hodge: Thank you. It is good to be back.

Q90 Chairman: Jim, as ever, it is good to see you again.

Jim Knight: Always a pleasure.

Q91 Chairman: As you see, we are a rather smaller committee because of the wicked Government taking PPSs away from us and two of our Opposition Members becoming frontbench spokespersons on different things. We are a little smaller than normal but quality has been maintained, if not improved. We are going to get started. The Committee is very interested in this whole notion of creativity in schools. I hope you have looked particularly at our *Sustainable Schools* inquiry report which got into this territory quite a bit in terms of what was a sustainable school relevant for the 21st Century. This has been particularly one of Fiona's passions. We are very keen to get this finished, along with a short final report on Special Educational Needs (SEN) before the finish of this Parliament. These are our two little projects to tidy up the process before this Select Committee for Education and Skills disappears. We are something of an anachronism.

Jim Knight: Evolves.

Q92 Chairman: Evolves. Could I open up by saying when we had the other representatives who actually run these programmes in front of us on Monday, what seemed to be a bit of a concern and a worry was how you define creativity in schools and what is the content. Some of the stuff that was coming out from the Arts Council particularly was that it was very arts biased rather than a broader kind of concept of creativity. Do you think that is a criticism, Minister?

Margaret Hodge: Shall I start off on that one? I picked up this brief a couple of months ago and when I looked at the definition that has been used I think there is an issue about supporting the development of creativity in the modern world because it is so important right across pupils' development, their contribution to the economy and all that, and that is creative thinking, lateral

thinking, team working and those sorts of things. That is really important. I also think the creative arts play an absolutely crucial part in the curriculum. They support the development of creative thinking but they have an intrinsic value on their own, they just uplift us all and I am certainly finding that as I go round and see things, listen to things and watch things. They are part of enhancing life's experience. The other thing I would say is in my bit of the world now, Chairman, the creative industry is about 8% of the economy, it employs about two million people, it has grown at double the rate of other sectors in the economy, so there is an important area there in terms of education and skills in preparing people to move into this part of the world. When you talk about creativity, there is creativity in the broadest sense and you can teach English creatively, you can teach maths creatively and get those things going there, but what this specific programme does is support creativity in the broadest sense, gives people access to the creative arts, which I think is really important, and because it is based on creative professionals coming into schools and supporting the core curriculum, so it is not just the extended school stuff it is the core curriculum, that has a really important impact on the quality, on approaches to teaching and CPD¹ for the whole of the teaching staff. I think there is a broad plus from what is a pretty small investment.

Q93 Chairman: Minister, we are on-side, we like this programme in principle. The Arts Council, which I very much support—I have a daughter who works for it and it is a very good organisation—does have a kind of mindset that is different from, say, the mindset of Professor Stephen Heppell, of David Puttnam's Futurelab, of John Sorrell's *joinedupdesignforschools*. Do you see what I mean about a different kind of mindset? When we pushed the witnesses on Monday I wondered whether there was enough of that kind of creativity coming in as well.

Margaret Hodge: You mean that they are used to funding organisations rather than seeing themselves as having an impact on the education sector?

¹ Continuing Professional Development

10 October 2007 Rt Hon Margaret Hodge MBE MP and Jim Knight MP

Q94 Chairman: Three things. Firstly, funding arts organisations, secondly of a particular type and, thirdly, importing people in, professional actors, musicians or whatever, rather than this job of imbuing the school with the capacity to do the creativity themselves.

Margaret Hodge: If I am honest, I think if you had talked to the Arts Council of England 10 years ago, 15 years ago, your concerns might be right, did they see their role beyond funding excellence in the arts, but I think they have completely changed now. They fund, I think it is, 1,500 organisations regularly and they fund the big nationals.

Q95 Chairman: But this is different because they are doing it themselves. They said, “This is unusual for us, we are usually commissioning” but here they are doing it.

Margaret Hodge: Oh, I see, is that a difference. I think they would see the future of the Creative Partnerships launching off. They have started them off and when I have talked to them about where do we go next with this they see it as a sort of non-statutory organisation. Let me just say this because it is really important. The Arts Council in all that it funds encourages interaction between those organisations and schools. This week I have seen two things: the St Luke’s Hall where the London Symphony Orchestra do a huge amount of work with children in schools and the London Philharmonic Orchestra—it just happens to be two orchestral things—who celebrated their 75th anniversary on Sunday and they are doing fantastic work there for children in Lambeth schools. Is it new for the Arts Council? It is new to have a specific programme that is just about children and teachers in schools, but is education part of their ethos as they think about funding their organisations? I think that is well embedded into it now. Over 90% of the regularly funded organisations that the Arts Council funds now do educational work.

Q96 Chairman: Jim, are you happy with the balance? You do not put very much money into this as a Department, do you? It is a reverse of the norm, the big Department with the big budget is putting the smaller amount of money in. If you put some more money in you could probably get the programme broadened a bit.

Jim Knight: I am happy with the balance. I can come on to the funding balance in a minute. My first career was in the arts and at that time there was a lot of discussion about—

Q97 Chairman: We know that well. We were very disappointed when you could not read a John Clare poem on Thursday morning at Poet’s Corner.

Jim Knight: I was equally disappointed. When I was working in the industry and in receipt indirectly of Arts Council money there was a lot of funding of the arts for arts’ sake and John Myerscough was doing a lot of work at the time about the economic importance of the arts and used the arts to stimulate great cities like

Birmingham and Glasgow. I am confident that the work that the Arts Council is doing does understand the broadness of creativity. QCA defined creativity for us in the right sort of way as about releasing the imagination in a purposeful way to achieve objectives. Creativity is an absolute strength of our education system. My colleague, Lord Adonis, when he went to Singapore, which in hard terms produces excellent education outputs internationally, found that what they want to learn from this country is creativity and how to build creativity into the curriculum for an education system. I think it would be unreasonable to think that the Arts Council is the sole body responsible for injecting creativity into our education system, that is something that culturally we need to bring through as we initially train teachers, as we continually update their skills, as we create ethos and leadership in schools. Having creativity in the way we teach and the way we learn is absolutely fundamental. It is quite difficult to measure some of the outputs because some of those outputs are at the softer end rather than the hard end that Singapore does so well on, but I do think it is fundamental. In terms of the balance of funding question that you ask, in bold terms the balance of funding is clearly in favour of the Department for Culture, Media and Sport but there are various costs attached to hosting the Creative Partnerships activity which is funded through the dedicated schools grant, so on top of the couple of million that we directly fund there is the indirect funding that comes through. Over six years, I think 7,000 projects have taken place involving many thousands of schools, each of them funded through the money we give them via local authorities.

Q98 Mr Chaytor: On the surface there might seem to be a disconnect between the Arts Council approach to all this, where every child is going to be renaissance man or woman, and the Department for Children, Schools and Families’ approach which has a legacy of focusing on literacy, numeracy, skills and vocation. My question is how do each of you see that divide being bridged by this programme and more generally? Specifically, in terms of the secondary phase of education how does this all link with the development of the 14–19 applied Diplomas?

Jim Knight: First of all,—

Q99 Chairman: Jim, would you do rapid fire and then we will come back as much as we can to Margaret Hodge. We have an extra half hour with you and we may come back to some of these things.

Jim Knight: Fine. The very brief answer is an absolutely fundamental building block for creativity is literacy and numeracy, so there is a relationship in that direction, but, equally, creativity is also fundamental to engaging pupils so that they can then achieve some of those harder skills. Equally, in terms of what employers are asking us for as confident, team working, potential leaders, those sorts of skills, those are very much achieved through creativity across the curriculum.

The parallel is immediately there to what we are trying to achieve with Diplomas. We see through some of the outputs and what headteachers tell us about Creative Partnerships, the way that it is engaging young people in their broader education not just simply in the time when they are doing the particular activity with the practitioners, is exactly the same way with Diplomas that we have got three with strong creative elements in: creative and media, ICT and construction of the built environment in the first five. We are seeking a new form of teaching and learning, as we have discussed before, that is more engaging because it relates to the real world and the real world of creativity that so many young people do want to engage with. The link with skills and vocation, therefore, is very, very strong. That is my succinct answer but I could ramble on at length.

Margaret Hodge: The first one, does it matter and how we get it embedded, I think it matters and there is a growing body of evidence. We have got the British Market Research Bureau (BMRB) study, the Ofsted study, a couple of other studies, NFER did a longitudinal study and the Burns Owen Partnership. We have got four studies, none of which have set up a causal relationship but they all demonstrate that the work CPs are doing strengthens self-esteem, helps develop creativity, and those who participate in these sorts of programmes tend to perform better in their other subjects. All those things look good. We had a good settlement so I feel optimistic about the future from our funding. I know there was a question mark over us but we had a good settlement yesterday so I feel optimistic about that. I see that as part of the work that we are doing to try and develop a much broader cultural offer within schools. We have now got the sports offer pretty well developed. We have got a number of initiatives. We have got the Creative Partnerships programme, we have got the Cultural Hubs going in three areas—Bournemouth, Telford and there is a third area where they are going—which is trying to think what would a cultural offer, like a sports offer, look like. We have got the music initiative going. We have got a review that we have just had around dance that Tony Hall from the Royal Opera House did for us. There is a huge amount of work going on and we have got to bring all that together in a more coherent way to embed what we are learning from cultural partnerships, what we are learning from Cultural Hubs, into a more focused, coherent and universal offer for children in schools, like sports. One of the first Diplomas is going to be the creative one and that is a good thing because, again, it allows kids to do well in that and helps us develop the creative economy. We have also got the cultural apprenticeship programme which we hope will be up and running by 2008 when we will have about, I cannot remember, 600 or 700, a lot of young people involved in apprenticeships. It is getting all the bits of the jigsaw together. They are all developing there, we have got to try and make them more coherent.

Q100 Mr Chaytor: Is there not a danger from the parents' point of view or the pupils' point of view of mixed messages here because until recently the absolutely dominant message was that education is a preparation for the workplace and vocational skills are increasingly important, but now we have this great dollop of injection of trips to the Royal Opera House and more street theatre? As it stands I am not quite clear that provides a coherent message as to the purpose of education or the nature of creativity to the pupils or to their parents. Where do parents encourage their sons and daughters to go, to become more creative or to knuckle down and get their five A-Cs and their engineering Diploma?

Margaret Hodge: I think we would both argue that they are two sides of the same coin.

Jim Knight: Absolutely. What we are doing on learning outside the classroom, as an example, would be to say it is important for its own sake. If you talk to most people about their memories of school often the sharpest memories are of things they did outside the classroom and some of the trips they went on and those were great learning experiences. In terms of parents, they are interested in what the ultimate outcome is and how education sets them up for life. The story around what employers are telling us they need, and indeed universities, is just the raw results are not enough if they have not got the whole person. Things like learning outside the classroom has a lot of creativity in it, but then the wider creativity piece is important in creating that whole person who is ready for both the world of work and to go on on their educational journey.

Q101 Mr Chaytor: The fact that the Arts Council is the lead agency here, does that colour the definition of creativity? Where is the role of the Design Council? What is the involvement of the CBI or local Chambers of Commerce? Is there not a definition of creativity that is based around approaches to industrial design and manufacturing?

Margaret Hodge: I think the plus of having the Arts Council is you are getting into the system, into the core—Creative Partnerships go into the core—people who would not have touched it before. You are getting creative professionals working with teachers, changing the way they work, as well as working with children. The evidence so far, and I agree we have got to get tougher and more rigorous evidence over time, shows that the Arts Council running it means they are able to access people they have not accessed before, they are accessing younger people, and all those creative professionals are getting themselves something out of the experience of working in schools and working with teachers. I think that is the plus. Should the Design Council also have a say in that? We have got a programme, and I am trying to think what the hell it is called, I cannot think, around Building Schools for the Future, where CABE²—

² Commission for Architecture and the Built Environment

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Q102 Chairman: Joinedupdesignforschools? No, that is the Sorrell Foundation.

Margaret Hodge: What is it called? I cannot remember.

Jim Knight: CABE are involved in it.

Margaret Hodge: What they do is take a school that is getting a new building, Schools for the Future, and get the children to get engaged in the design there in a really very, very creative way. This is not the only creativity programme but it is an important one and quite a lot of money goes into it.

Q103 Chairman: Paul Collard, when he was in front of us on Monday, was suggesting that if you are really looking for the hairy anoraks who are going to start Google in the next five, 10 or 20 years, you do need exposure to that kind of creativity, people who do whizzy things on computers and think outside the normal parameters. Even in terms of the arts, most of the jobs in the arts and the creative industries are behind the camera, not strutting about on the stage. Is a partnership wide enough, broad enough?

Margaret Hodge: That of itself is not enough because I do not think it is answering all those issues. I think this is a hugely important and positive part but, for example, I think the Diploma is vital, the apprenticeships are really important, and you will see they will be much more about design. I am doing another bit of work which will produce a Green Paper, I hope before Christmas, around the creative economy where one of the big areas of study, and where I am working with colleagues in DCSF, is to look specifically around the skills required for much of that new media creative design and we are looking at can we do some more around Academies, for example, post-16. If you are taking me into that arena a little bit, it is very interesting there that if you look at the creative economy the skills and the competences are often post-graduate ones and how that fits in with the thrust of education policy is a circle I am trying to square.

Jim Knight: Things like the Artsmark, the specialist status in the arts, those are all important drivers as well. My constituency, like yours, Chairman, is not in that Creative Partnerships area and yet the creativity I see in schools using some of those initiatives, using their delegated money, creating partnerships, I can think of a secondary school I visited on Portland where there was a partnership with the media school at Bournemouth University and Apple Computers doing some really whizzy things that are massively creative using flash animation and so on that was fantastic.

Q104 Mr Chaytor: Can I move on to the question of evaluation and measurement of success really. From the school's point of view is there not a problem here because the headteacher knows that the reputation of their school depends on that position in the league tables, but as yet the success of creativity in the curriculum does not really appear anywhere in the league tables. Does the

Department recognise this? Is there going to be some further move to broadening the way in which schools' achievements are publicly evaluated?

Jim Knight: Certainly I would recognise that when you look across an evaluation that is based solely on test scores there is some statistically significant output but it is not totally unambiguous. I do take very seriously the outcome of one of the pieces of evaluation around the way it is valued by headteachers. I think 95% of headteachers were saying it created more confident young people and 73% saying they achieved more. The vast majority of headteachers understand if they are going to do well in the achievement and attainment tests they have got to have engaged pupils. That does not mean just sitting them down in dry lessons drilling them with sums and writing and reading, it means them having an enriched educational experience and creating an ethos and a culture in their school that is not only safe but also exciting. That is the value of this.

Q105 Mr Chaytor: You are saying creativity is a means to an end, a means of boosting your test scores, but what I am interested in is whether there is a deeper change of approach which is starting to recognise a broader range of arrangements from individual schools, not just the test scores. Is there that sort of changing approach to the curriculum?

Jim Knight: Certainly I am interested in whether or not there is a way of measuring, a way of assessing softer skills, including creativity, so that we can have the drivers on those, but there is the difficulty that when you try and make them measurable you take the creativity out to some extent. What Ofsted are doing is important, that as part of the self-evaluation form they are now looking at creativity that they see when they do an inspection. Using some of those drivers might be a better way than trying to build things into attainment tables or some of those other harder edged drivers that we have.

Q106 Mr Chaytor: Finally, could I just ask about CPD? We have a model here where a group of outside experts parachutes into a school but what are the implications for the professional development of teachers in the school or non-teaching assistants, and particularly in the earlier years where CPD opportunities are not as widely available as they are for later years of schooling maybe? What about professional development of early years staff? Do you recognise that there is an issue here and are there any plans to strengthen the entry qualification, the initial training qualifications, as well as the CPD?

Jim Knight: Specifically in respect of early years we have got the new early years framework starting from September of next year and that builds on what we have got at the moment. Building into that are some quite strong creativity outputs that we want and those skills in place amongst the professionals who are working at that stage. As with any CPD, getting strong engagement with professional practitioners, as well as sharpening

our pedagogy and ensuring that your educational specialism is right, is really important. The role of Creative Partnerships and those sorts of programmes is important as we drive forward with a new framework from September of next year.

Q107 Mr Chaytor: Is there a need to increase the creativity component in initial teacher training?

Jim Knight: Again, it depends on your definition of creativity. It is important that TDA and the training providers ensure that teachers understand the value of creativity across the whole curriculum and are ensuring that they are teaching in a creative way but the learners have a creative experience. Whether that needs to be strengthened further I am not so sure because we are very happy with the new generation of teachers that are coming in and they are of the highest quality that we have seen. We are seeing that creativity coming through with teachers at the moment.

Q108 Mr Carswell: Despite the beginning of a cultural shift towards a more creative curriculum, in reality schools are more influenced by testing regimes and a standards agenda. Should the centre not let go? Does creativity not mean that the centre needs to let a thousand flowers bloom and not try to use targets and standards to prescribe what should be taught?

Margaret Hodge: I do not agree with that at all. It does not mean that because you are trying to drive up standards and achieve greater outcomes you should not want to measure that in some way. Clearly that is always a complex thing to do. What is so interesting about this Creative Partnerships programme is all the headteachers to whom we have talked in the BMRB survey believe that this interaction between creative professionals outside and then in the classroom has helped them develop a much more creative way in the way they teach. This then helps them drive up standards. I think what you have to look at is how can you enhance the creative capacity of your teachers, and this is one method that we have chanced on which appears to be really, really successful, so we want to value it and extend it. By loosening away and saying, "We will not measure you in any way" is not how you are going to improve creativity, you have got to take positive steps like the Creative Partnerships to try and enhance the quality of teaching in schools.

Q109 Mr Carswell: However else you can define creativity, is it not the case that the one thing creativity cannot be is something defined by central government. If government cannot define it how can you leave it to government to measure it and to gauge it?

Margaret Hodge: Creativity can be defined and has been defined. A lot of the work that has got us to where we are now in terms of the joint work we are doing in schools comes out of the studies that have been done around the importance of creativity. There is a definition which Jim mentioned a little earlier, which is the one that we all use. Again, and

this is me being slightly my age, creativity has always effectively been measured in the way that people are assessed in their universities, for example. People have not had a difficulty in measuring that. There are good lessons you can learn in terms of outcomes for those that study: how innovative you are; how lateral thinking you are; what imagination you put in. They are not easy to measure but one can assess them. Maybe "assessment" is a better word than "measurement". If we value it we have to try and look at ways in which we can introduce it in a better way in our teachers and this is one, although not the only one. The other thing we then have to look at is how we better assess. The CPD questions that we got from David Chaytor are really, really important because during the process of a teacher's Continuing Professional Development how can you ensure that they develop these sorts of skills to be able to then impart them and teach children how to learn.

Q110 Mr Carswell: Changing tack slightly, does not the relatively low pay and relatively low professional status of many of the early years professionals rather undermine your aspiration for fostering creativity amongst the 0–5s?

Margaret Hodge: Is that really for me, Barry? I can deal with it.

Q111 Chairman: I just know that we have only got you for another 26 minutes so I am emphasising you. Jim, do come in.

Margaret Hodge: I would love to answer it, as you know.

Jim Knight: Where we are, probably thanks to things that were instigated when Margaret was Children's Minister, is we are trying to raise the level of qualification and standard from people working in early years. The early years foundation stage, as I said, that is coming in in September will be part of that attempt. Local authorities will be able to use £250 million of the Transformation Fund to support early years foundation stage training. We definitely want to continue to improve the level of skill and the status for those people. I am confident, for example, when Ofsted produce their annual report shortly that they will continue, as they have done in previous years, to report on how successful it is and what a high standard of nursery and early years provision we have in this country, and we should be very proud of that.

Q112 Chairman: Can I ask both of you, because of your unique mix of experience, you will remember in an early years study that we as a Committee did a long time ago that the real worry was if you are increasing the number of children coming in, the free nursery places at four and now three, there was going to be a temptation of creep down in that the reception class would get earlier and children would be pushed into formal learning much sooner, reading, writing and all those things, and in a sense the creativity in those very early years pushed out. As I go round schools I see a bit of that and it is a worry, is it not? If you compare it with Denmark

where there is no formal learning until seven, very well paid professionals inducting them into creative play, is there not a tension there in early years between that kind of push to get the kids to read and write and do the creative things?

Margaret Hodge: First of all, creativity is an element in the foundation stage and I am sure it is going over into the new curriculum. It is an element there because people recognise the importance of it. Second, right through all that early stuff it is learning through play, so it is not learning but learning through play that becomes the key philosophy. Chairman, when I was in your chair, if you remember, we took the Committee at that point to Switzerland to look at what they did about early years education and nursery education and what was so interesting was that the only compulsory component in the nursery offer in the Swiss nurseries was around music. Creativity was the only compulsory component. The reason was that music, and I would still love as we develop our music manifesto to push it down the age, develops all sorts of things. You learn about shape, you learn about patterns, you learn to do things together because you do it collectively. It is an incredibly powerful stimulant. In Switzerland creativity was at the heart of it. When I did my very last trip to Denmark the interesting thing then, and this was three or four years back, was whilst they were totally free they felt they had to have a structure to ensure that children realised their full potential. Structure did not mean rote learning, it meant perhaps something like the Swiss did about ensuring that creativity became part of that learning through play. My bit of it now in DCMS, I want to enhance it and strengthen it in that cultural offer that we give to children and, hopefully, if resources ever become available and we can strengthen the work we do around music and dance and all these things I think it is absolutely vital to get that into the little ones in building their creativity so they become better learners.

Chairman: Jim, we will come back to you on that question.

Q113 Stephen Williams: I will move on to ask some questions about how effective the programme has been so far. The National Federation for Educational Research (NFER) in their written evidence to the Committee showed that they had evaluated pupils at Key Stages 2, 3 and 4 and found there was a positive correlation for maths and English that was statistically significant but not educationally significant—unfortunately we have not got what parameters they were working to—but no educational or statistical significance for English at Key Stage 3 or for any of these subjects at Key Stages 2 and 4. Does that disappoint you?

Margaret Hodge: (a) It is early days. (b) I think it is hellishly difficult to do a causal relationship. (c) what I would say to you is when I looked at this research in the round from headteachers' views to Ofsted's views to the research of the NFER longitudinal study and through to the Burns Owen

Partnership review which looked very much at the other end of the spectrum at what the creative economy felt and the creative professionals felt on it, it was a more powerful case than I had expected to find when I came to this particular agenda. Causal relationships are just hugely difficult to prove.

Q114 Stephen Williams: Is a causal relationship in core subjects something that is an aim of Creative Partnerships or is it an aim that is harder to measure, like children are more motivated and want to turn up for school because perhaps learning has been made more fun?

Margaret Hodge: Is it an aim? The answer is yes because creativity, enthusiasm, commitment, self-esteem, all those things help you raise standards. Yes, it is an aim. We want evidence-based policy because we do not want to feel a policy we have developed on an intellectually sound basis does not deliver what we want of it, but it is going to be hellishly difficult to come back to you even in five years' time and say there is an X per cent educational improvement absolutely caused by this.

Q115 Stephen Williams: Is creativity something that you see as a discrete activity that schools should do every Wednesday afternoon perhaps or something that should be embedded right across the curriculum?

Margaret Hodge: Of course it has got to be embedded which is why one of the strengths of the Creative Partnerships is the work they do with teachers in schools. Equally, the creative arts and what that releases in terms of creativity is a discrete activity. It is really, really powerful. There has been some really powerful stuff that you see with young people. I will tell you one of the programmes that I am really keen to look at is the Venezuelan classical music programme where they have gone into these tough urban areas and it is not a hugely expensive programme, probably because professionals are paid less in Venezuela. They have gone in and they give the kids a lot, three to four hours a day of classical music, absolutely classical music, and they oversee the practice. These are kids in desperate circumstances with huge disadvantages in their homes. They came over and played in The Proms this year and were a fantastic success. Classical music is now an integral part of raising self-esteem and providing completely new perspectives and horizons for very deprived children. I still think we are not there. If you think about schools, what we tend to think of are kids in more deprived schools still doing bands and things rather than really, really expanding their horizons in that way. It is very exciting. There is very exciting work around visual art, theatre and film being done all over the place, really, really good stuff.

Q116 Stephen Williams: Chairman, in preparation for this short inquiry I went to visit some schools in Bristol, a nursery school and a primary School in East Bristol. There were no schools in my

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constituency that were taking part in Creative Partnerships but there were in other parts of the city. How were the schools actually selected?

Margaret Hodge: It was a 36 area programme based partly on need, partly on cultural infrastructure, partly on whether there are other complementary or contradictory programmes in the area. I would love to say it will become universal but I doubt the resources will be available. What we hope is that some of the work that has come out of Creative Partnerships can cascade out into other areas.

Q117 Stephen Williams: So for the foreseeable future over the spending round that we are about to start that was announced yesterday you do not think it is going to be something that is going to be funded for every school, it will still be targeted?

Margaret Hodge: I do not think there is the funding available in either of our budgets to extend it to a universal programme.

Q118 Fiona Mactaggart: Why not?

Margaret Hodge: Because it is just not there in a tight fiscal environment.

Q119 Stephen Williams: When Ofsted looked at this they said the reasons for the selection of schools were “insufficiently clear”. The Minister has just set out the basis on which schools were selected but obviously when Ofsted were going round the schools they could not find out why those particular schools had been selected.

Margaret Hodge: I had not picked up that point. What I should say is that it was not the reasons for selecting the schools, it was the reasons for selecting the areas. Within that, the Creative Partnerships have got to be invited into schools so whether there were some schools within an area that chose not to invite them in, that might be the answer.

Jim Knight: We are working through the implications of our settlements across the two Departments and the two Secretaries of State will be meeting to discuss the next stage for Creative Partnerships. I am sure, as ever, we will bear in mind Ofsted’s comments about the selection of schools but I would agree with Margaret that it would be wrong for us to raise the expectation that it would reach every school in Dorset, or even Huddersfield for that matter, in the next round. There are aspects of the programme that I think do have implications for schools all over the country because we can learn from the really good practice that we are getting out of the investment.

Margaret Hodge: I do not want to leave you with a negative either. We are working across the two Departments to see how we can extend this cultural offer, building on Cultural Hub, and that is all part of the same agenda; this is how you can embed culture in the way that we have sport in the curriculum and outside school, in extended schools and all that sort of stuff.

Q120 Stephen Williams: Chairman, I should just say on the record that the headteachers of both the nursery school and the primary school that I visited were huge enthusiasts of this and were convinced it had made a difference to the children’s education. If I can just put one last question to Jim. How does the Department view this creativity programme against all your other educational initiatives? Bristol has had them all: Excellence in Cities, Education Action Zones and so on. Where does Creative Partnerships fit in the hierarchy of different initiatives that your Department has put forward?

Jim Knight: Despite what some people regard as our enthusiasm for league tables, I am not aware of a league table of different programmes and how much we love them. It is blipping larger on our radar than it has done, partly because of this recognition that on the softer skills side there is more to be done. One of the reasons why we are now on five hours of PE as something we are moving towards and we want to do more on creativity is to continue to build that offer to play our part in the school system creating young people who are properly equipped for their future in the real world.

Q121 Stephen Williams: Does the Department for Children, Schools and Families actually evaluate this?

Jim Knight: We have the evaluations collectively that you have been quoting.

Q122 Fiona Mactaggart: I think I could tell you that you have got a hierarchy, a league table. You spend, in your big Department with a £50 billion budget, about the price of a secondary school on this programme. What do you feel about that?

Jim Knight: As I said before, it is difficult for us to quantify the exact amount of money that is spent across the whole of our budgets because there will be elements of the dedicated schools grant that are being spent on supporting this programme which we do not measure. We are not going to go out and impose yet another bit of bureaucracy on schools to tell us exactly how much of their budget they spend on hosting the practitioners and so on. It is set against our wider priorities. We spend £92 million on music. You could argue that we should take some away from music to give to this, but those are the decisions that Ministers make, as you know. I am happy that we have got a really good partnership going with DCMS, that we are delivering what is an effective programme, and it would be lovely to do it in more places but we have to weigh that up and our various Secretaries of State have to weigh that up against the various other things that we do.

Q123 Fiona Mactaggart: It is a lovely partnership where a Department with a budget of £1.7 billion is spending £35 million and a Department with a budget of £50 billion is spending £2.5 million. I would quite like it if I was sitting in your seat but I would be a little less happy if I was in Margaret’s.

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Jim Knight: Margaret can answer for herself. It is important to bear in mind that this is also support for the practitioners themselves. We do get good outputs from it and it is excellent value for money as far as we are concerned.

Q124 Fiona Mactaggart: Absolutely it is. You are at the beginning of your new spending round and you have very clearly emphasised that we are not going to see it everywhere, Huddersfield is probably not going to get it I heard, although I am sure the Chairman might have something to say about that, but is it going to get better?

Jim Knight: I am not in a position to be able to give you an authoritative answer on that right now because those decisions have not been made.

Q125 Fiona Mactaggart: Would you like it to?

Jim Knight: I would like to continue to see more practitioners coming into our schools. If that is delivered through Creative Partnerships that is great, but I would love to see a growth in professional creative arts practitioners coming in and working with teachers developing their CPD and working with the pupils developing their creativity.

Q126 Fiona Mactaggart: You imply by that answer that it might be able to be achieved in other ways and I think that is interesting. One of the things that I did in looking at the evidence that the Committee was given was to single out schools and institutions in Slough, which is a CP area. I was really struck by the kind of language that they used. I will give you some examples: "Some departments have increased their own skills to the point where they can independently use creative methods of teaching and learning, though others have not yet reached this stage and would welcome the opportunity for our connection with CP to continue. I cannot stress enough the positive impacts Creative Partnerships have had on our school. Attendance and punctuality have improved and our pupils move on to secondary school with self-confidence. If creativity is to be fully established as a sustainable strand of the curriculum it still needs the protection of the Creative Partnerships infrastructure". Those are just some examples which I picked because they came from my patch but actually the stuff which came from the institutions was all like that. It was very clear that this infrastructure enabled them to do something better, more adventurously than they could do without it. Faced with that pretty compelling evidence, and I think it is backed up by the BMRB survey, by the views of headteachers, the NFER, could you say that there is a chance that this programme might get some more resources from your Department?

Jim Knight: Naturally there is a chance. The decision has not been made and, given that the decision has not been made, it could go in either direction. Naturally there is a chance. I cannot make a commitment and I cannot even raise expectations in any direction on that.

Q127 Fiona Mactaggart: You cannot get much lower expectations than the price of a secondary school for the programme, can you?

Jim Knight: A secondary school is a fantastic thing.

Fiona Mactaggart: They are fantastic but one secondary school for the country is a bit wet.

Q128 Chairman: You do not sound very passionate about it. I have got to know both of you very well and I know when you really are passionate about something. I am surprised because, given your background, I thought you would be passionate and say, "I'm going to be in there. I may not win but I will be fighting my corner because I think this programme works and I would like to see it have a bigger budget and rolled out in different ways". I get more passion out of Margaret on this particular one. I wonder what is holding you back on it.

Jim Knight: The honest answer to that, Chairman, is that I have taken on the responsibility for this policy area relatively recently, since July, and for most of that time schools have not been in term, they have been on holidays. We do not have Creative Partnerships in my own area, so I have not been and seen it for myself. Possibly informed by my own personal experience I can reflect that more easily. I can say absolutely that I see the evidence and I see the testimony from people about how well it works. That suggests to me that in particular the way it has been targeted has worked because in those areas of need they perhaps need that infrastructure more than they might need it in some other areas. In my area there are quite a few professional practitioners who live and work there who do have a good relationship with the schools, sometimes in their own time, and it is fantastic. I can get very passionate about the importance of the arts and creativity more widely in schools and getting practitioners in working with young people, and I do think this programme is very important and I want to see it continue.

Q129 Fiona Mactaggart: There was some quite interesting research which was given to the Committee which I would recommend to you which was conducted by Anne Bamford, a UNESCO scholar, looking at creativity programmes internationally. One of the things that highlights is that in those countries which have high ambitions and perhaps have plans for a more creative curriculum, unless they have the kind of networking driver and continuous professional development that something like the CPD has provided, those high ambitions very often fail. So you can put in money, as I think they did in Mongolia as we were told by Paul Collard, but actually get out little because you have not got the structure that delivers it. What has been striking in reviewing the evidence that has been presented to us is that Creative Partnerships is actually bridging that gap that the UNESCO research highlights. If that is the case then should we not be giving other parts of the country the opportunity to experience it?

Margaret Hodge: I would love to. I will give you one example, and I am sure you have had loads here, but this was a really powerful one that I had not seen but it was given to me, which was Random Dance working in—

Q130 Chairman: It must not include Switzerland or orchestras!

Margaret Hodge: No, Random Dance in Durham. There were four schools that took part. I think this is Creative Partnerships at its best. It was an investigative approach to science learning through the medium of dance and costume design. They considered form, movement, vocabulary and function, and as well as creating and performing alongside this professional group, Random Dance, and Northern Symphonia in Durham Cathedral, the young people met a heart specialist, somebody called Philip Kilner, a surgeon, Soya Babu Narayan, a composer, John Taverner, and a designer, Shelley Fox. The outcome of that was they had a performance in Durham Cathedral, they had new approaches to science learning, it raised the aspirations among the young people who took part in it and it was an understanding of their own voice in performance being as important as that of the professionals. That encapsulates what Jim and I both view as great. You can talk about it in creativity, bringing professionals into the room in other areas of the curriculum is—

Q131 Chairman: Minister, we agree with you.

Margaret Hodge: Brilliant.

Q132 Chairman: This is music to our ears, but the question that the four of us have been asking you this morning is here we are seeing quite a good programme and, if it is a good programme and you have targeted it on certain pilot areas because resources are short, one of the things that one expects from that kind of pilot is you come up with some kind of model, learning from the experience of the pilot, that you can apply to other schools which could do it on a smaller resource, perhaps a resource they find themselves or perhaps a smaller resource coming from your two Departments and you can franchise it out. What does not seem to be coming out at the moment is this is a good programme but what is the spin-off for the other schools and how is it delivered. That really seems to be the big, black hole in the whole programme.

Margaret Hodge: I hope it is not a hole because I hope that the work we have just started on trying to develop the cultural offer in schools --- I do not know how long it has taken us to develop the sports offer, we started talking about that five, six, seven years ago, but we have learnt from that how we develop the sports offer and we are learning from the impact of Creative Partnerships and I hope that will build in with our other initiatives around music, Cultural Hubs, the stuff that museums are doing, all that into a much broader cultural offer with culture being a part of the core work supporting both students and the CPD of their teachers. I do not take that negative view.

Q133 Chairman: Minister, we all take away the message that if you are enthusiastic about this you can learn from the experience and do the franchising job, the spin-off job. The other thing is here we have got extended schools and when we had the evidence on Monday there was this enormous opportunity of the extended school to fill it with creativity but there is no budget for it, so even at the pilot level there is nothing happening in the extended schools.

Margaret Hodge: Well, there is. For example, there is some money going into film clubs.

Q134 Chairman: That is not what Paul Collard told us.

Margaret Hodge: You talked to the Arts Council England people on Monday, did you not?

Chairman: Yes, and they said there was no money for it.

Q135 Fiona Mactaggart: What they said was that it is separate from the Creative Partnerships money and Creative Partnerships has no money for it.

Margaret Hodge: Okay. For example, the film clubs are now getting into a number of schools.

Q136 Chairman: Minister, we know there are things going on but what we are saying is there is no knock-on of this very important programme to be able to fill that space with creativity that comes from this programme.

Margaret Hodge: Two things. The first is there is because we are developing the cultural offer. The second thing to say is extended schools are important but the thing to hang on to and remember about this particular programme is that it is in the core and we want to keep that. Extended schools is what happens around the core, important as it is, we want that to be enriching and fulfilling, but we want this in the core because of the importance of creativity as a skill and because of the impact it has on teaching and teachers.

Q137 Chairman: But you are not willing to put more money into the core?

Margaret Hodge: We have got to be creative.

Jim Knight: You also need to think about what the funding model is. We have a funding model in DCSF which is about maximising delegation down to schools for them to be able to buy stuff in. This programme works on a different basis and more on the basis that DCMS, in my limited understanding of how the Department works, tends to fund things through the Arts Council and so on, but funding the artists directly and then the promoter will buy them in if there is a cost. I think it is right that practitioners should be funded through this programme. If we wanted to expand the amount of activity it is a question of whether or not you then ask schools to make some contribution if we were to expand it into areas where they do not have the same level of need.

Chairman: This is why Fiona and I have been pushing you, Minister. If this is a good model you should have developed by now a kind of

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franchisable spin-off that you apply to a range of schools and say, “You may have to find your own resources to do this but the content of the programme, the core element of the programme, is good”.

Fiona Mactaggart: It is quite clear that within the present CP programme—

Chairman: I just wanted to let Margaret go.

Fiona Mactaggart: I wanted to add to your question.

Chairman: To Margaret?

Fiona Mactaggart: Yes.

Chairman: Very quickly because we promised her 10 o’clock.

Q138 Fiona Mactaggart: In terms of the CP programme schools, like Priory School in my constituency, for example, are adding their own resources to the CP resources in order to mix a model of what you call the way that they do it and the way that the Department does it. If you just expect schools to do it on their own without having that framework they will say they would not do it in the same way, they would not have those relationships that have been created by CP. Do you not think that is something that you should be offering into places which do not get it at the moment, Margaret?

Margaret Hodge: I think that we have got to learn from that as we develop the cultural offer. I am with you 100% on its importance and on its impact. We are saying money is tight, so as we work through creatively looking at a strong cultural offer in our schools and sports institutions we have got to understand there has to be an infrastructure to support activity.

Q139 Chairman: Margaret, it has been lovely to have you here. I know that you have fitted us in and you have got to go but Jim is staying with us a little longer. Thank you very much.

Margaret Hodge: Thank you very much.

Q140 Chairman: You are now going to go down in history as the last witness to this Committee in its history.

Jim Knight: A piece of history I will treasure, Chairman.

Chairman: I know you like starring parts given your past history. Fiona, would you like to carry on with your question?

Q141 Fiona Mactaggart: Yes. I wanted to press you on this.

Jim Knight: I thought you might.

Q142 Fiona Mactaggart: I think that “at times this will devolve into schools”, which is a very attractive approach, can be an excuse because where in the schools’ budgets is the resource for this? One of the things I was trying to look at was to find in an average primary school the kind of flexibility which can produce the sort of work which Priory School, Our Lady of Peace and some of the schools I have

quoted, have had. I do not see where that size of budget is to give the kinds of things that have changed those two schools.

Jim Knight: To some extent that is why I think it is right that we continue to fund the artists separately, but through DSG we have the funding to host it. There may be some funding to make a contribution but schools, governors and headteachers make their decisions about their budgets. We have increased by 50% in real terms over the last 10 years the amount of money that schools get. In many cases they make the choice to employ more staff but those are choices that they make. If they want to fund more of this sort of activity or fund more trips, those are options that they can pursue.

Q143 Fiona Mactaggart: So you are saying that schools should choose between staff and this programme?

Jim Knight: I am saying they have got a range of things they can spend money on. I do not criticise schools for making decisions around employing. It seems an extraordinary expansion to have 100,000 extra teaching assistants over the last 10 years, and they have been hugely important and successful, but it is those crunchy decisions that we delegate to headteachers and their governors that determine how much money they have got for these sorts of activities. That is just part of devolution.

Q144 Fiona Mactaggart: So, “not in my box, gov”.

Jim Knight: In terms of Creative Partnerships, at the moment in most cases they do not have to pay for the artists and that makes it very attractive for them, more attractive than some of the other things that are pitched at them from various organisations who do really good work but are charging for the time of the professionals who are coming in. From their budgets it is attractive and schools will therefore do it. It may even be attractive if they are paying 25% because it is still a really good deal in terms of the outputs that they get compared to some of the other things that they could spend their money on, but those are decisions that are best made by headteachers.

Q145 Fiona Mactaggart: They can only be doing it if they have got an infrastructure which enables them to have those relationships.

Jim Knight: Yes.

Q146 Fiona Mactaggart: That is what Creative Partnerships provides, and the kind of in-service training which enables teachers to do that themselves in the future in the way that I described from that evidence from St Joseph’s School in Slough. I am struck by how much on the cheap your Department gets that infrastructure, I really am. I am wondering if you could perhaps go back from this Committee and look with your Secretary of State at whether you can extend that infrastructure to some more places because you cited the evidence and it is pretty compelling.

Jim Knight: Naturally we will always look carefully at what this Committee advises us on and you will produce your report and we will take that very seriously. These sessions are very helpful for Ministers because they focus our minds and you have certainly focused mine and I will go back and reflect on it.

Q147 Fiona Mactaggart: Thank you. Do come to Slough and see what we do in Creative Partnerships.

Jim Knight: I would love to come to Slough!

Fiona Mactaggart: We have much to offer.

Q148 Chairman: Minister, *Every Child Matters* includes an item and an outcome “enjoy and achieve”. Is this not one way of absolutely delivering that outcome for *Every Child Matters*? From what we have been hearing this morning and the evidence we have been given, the ability to have these artists come in, and although my prejudice will be that there should be more of a balance between my anoraks who know about computers and—

Jim Knight: Not all computer users wear anoraks.

Q149 Chairman: Absolutely. This is at the heart of enjoy and achieve. I hope you will go away with this notion that it is core. I celebrate the fact that this is an attempt to change what happens at the core of a school but, again, I do hope you will go back and talk to officials about this notion of getting the best value for money out of the evidence of the experience.

Jim Knight: I would go further to some extent and say I think the programme delivers on all five of the *Every Child Matters* outcomes. There is a strong relationship between this sort of work and the sort of work that takes place in SEAL, where we know through the Social and Emotional Aspects of Learning programme that we do a lot for children being safe because it informs behaviour and discipline, and this work does the same. There are good examples of it and we have heard about Random Dance in Durham. It is good in terms of health outcomes. Participation is obvious. In relation to economic achievement, equally we have talked about this building on the sorts of skills that employers are after as well as enjoy and achieve. It hits all the right buttons for us.

Q150 Chairman: I bet you have had the same experience as I have, Minister, when you go into a school and you see a school where people are happy, they are having fun, and if they are happy and having fun they are achieving. I do not want to mention achievement in the sense of standards and all that, and reaching targets, but the fact is you know a happy school when you go in. Those schools are often noisy, there is music, there is exhilaration about the activity. What I and the Committee am keen on is if this pilot is going to be worth the quite substantial amount of money that taxpayers put up; it is the lessons and the derivatives.

Jim Knight: Yes.

Q151 Chairman: It has been quite a short time but it is coming to the time when we can learn lessons.

Jim Knight: Yes.

Q152 Chairman: I hope you will go away and perhaps collude with Margaret Hodge and go for some more money on it.

Jim Knight: I think we have heard from Margaret as well on the importance of us working closely together to develop the cultural offer, to expand the cultural offer. We would be very foolish if we did not learn the lessons and particularly the merits of this programme as we build that offer.

Q153 Mr Chaytor: Is there a distinction to be drawn between what appears to be a growing consensus about the importance of injecting more creativity into the curriculum and the question of whether the particular model of Creative Partnerships is the most effective way of doing that? Specifically, can I ask you do you think that the Ofsted report, the Ofsted Evaluation of Creative Partnerships, provides sufficient justification for continuing with the existing model?

Jim Knight: I think the Ofsted report taken in conjunction with the other assessment that we have had, as I said earlier, given the difficulty of measuring some of the outputs that we get from Creative Partnerships, the reporting on the views of headteachers that we got through the British Market Research Bureau report, is as significant for me as the Ofsted one.

Q154 Mr Chaytor: If you ask a headteacher do they want an injection of new cash into their school and more activities financed by somebody from outside, they are not going to turn it down, are they?

Jim Knight: I was struck by what they said in terms of outputs, what it did for young people and the achievement of young people. It is not just a basic question to headteachers, “Do you want more of it”, it is, “What does it achieve for your school” and that is significant.

Q155 Mr Chaytor: The Ofsted findings were not absolutely over the top; they were fairly modest in the way they described it. Just one or two quotes: “Most creative partnerships programmes were effective in developing in pupils some attributes of creative people.” “Creative practitioners were well-trained and most teachers gained in understanding”. This is not a great eulogy in favour of what has been done over the last three years, is it?

Jim Knight: No, and I think most people who work in the school system would suggest that Ofsted are not famous for their eulogies.

Q156 Mr Chaytor: Ofsted produce reports to describe schools as “outstanding”.

Jim Knight: For sure. I think in a programme that has been running over six years—7,000 projects, a similar amount of different practitioners, many

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thousands of schools and 800,000 pupils have participated in it—you will get some variability. So an Ofsted assessment of it, I think, inevitably is not going to say: “This is, in every case, absolutely outstanding”; it is going to talk in general terms, in most cases; it is going to qualify its response because with that number of projects you will get variability. It is just inevitable.

Q157 Mr Chaytor: So from the different evaluations that have taken place so far, what do you identify as the main weaknesses that need to be addressed in any future development of policy on creativity in the curriculum?

Jim Knight: As ever, I think, we need to ensure that what variability we have is minimised, so that we get everyone up to the standard of the best and that the assessment of the individual projects works that through. Given the sort of discussion that we have had this morning it is important, also (and we have seen some of the CPD effects, not just in the schools that have taken part but more widely) to see how we can maximise the effect in the educational community that is around where these activities are taking place as well.

Q158 Mr Chaytor: In terms of other changes in the curriculum, and we have touched on 14–19 Diplomas earlier, what about Key Stage 3? Is the Department in the process or has it completed its review of Key Stage 3? Are there plans to inject a greater creative dimension to Key Stage 3?

Jim Knight: Absolutely. The new secondary curriculum that starts from September of next year provides much greater opportunity for creativity across the curriculum. I guess I would agree, to some extent, with the criticism of the curriculum as it now stands, that because it is so prescriptive it stifles creativity too much. So freeing that up with less prescription means that we can encourage, and in some cases there may be professionals who need to remember their creativity because they have been used to just delivering to the specification for some time now. Part of CPD, to prepare for the new secondary curriculum, will need to address how we can get creativity in their teaching and their pedagogy, regardless of what subject they are teaching.

Q159 Mr Chaytor: Given the importance of Key Stage 3, because this is the phase at which many children lost their interest in learning—

Jim Knight: Year Eight and onwards.

Q160 Mr Chaytor: Are there specific examples you can give us of the way in which a more creative approach could be deployed, or ways in which particular forms of learning could develop in Key Stage 3 that would maintain motivation and develop self-esteem?

Jim Knight: The one example that I have seen, which actually was a younger age group—these were Key Stage 2 students but you could see it working at Key Stage 3 as well—was in

Wolverhampton where a class were using hand-held devices to create animations of their science experiments. Now, that embeds scientific knowledge, but it is fantastically creative at the same time—and was, incidentally, good in terms of their IT skills. That sort of delivery across a range of things and using skills that are developed in one part of the curriculum to embed knowledge in another part of the curriculum is the sort of thing that we are now creating the space to do from September of next year.

Q161 Chairman: Minister, when I said you did not show your normal passion on this subject, is it because, when we took evidence on sustainable schools, what we were finding was that we had people who would come and say that, you know, the day of the class of 25 students with a teacher at the whiteboard was gone; for students to learn in the future there were going to be totally new, innovative ways of teaching and learning in the 21st Century? Even when we went out, it was quite difficult to find examples of that. You have read that report. Do you find the same difficulty? Is that why you are a little reluctant to jump aboard the creativity bandwagon?

Jim Knight: I would like to think I am fully signed up and on board the bandwagon, if you like, but I do think that as we develop personalisation, as we try and learn from what Christine Gilbert reported at the beginning of the year and try and deliver something that is more involving of pupils, more engaging with them and that allows each one to fulfil their potential, there is a lot to be done around CPD and the pedagogy that goes along with that. To some extent we see, with technology in a similar way, that it is quite a big ask of teachers for them, to some extent, to give up some of their control, because most young people know more about how to use the bits of kit than they do, and they have got to start to learn a bit more from the pupils about how to use it and the potential of it, while still hanging on to their core business around knowledge and releasing creativity. Being able to let go and free up young people, working together and individually, to really have that spark will be part of personalisation or will be part of the new secondary curriculum.

Q162 Mr Chaytor: Finally, Minister, following the press reports earlier this week, will you personally be adopting a creative approach to the review of grammar school ballot elections?

Jim Knight: What a creative way of—

Q163 Chairman: That is a classic Chaytor-ism—but we still want an answer!

Jim Knight: I am grateful for the opportunity to clarify where we are at with this. We are unambiguous in saying that we do not want to impose a solution on anyone; that it is entirely, and should properly remain, the business of parents locally to decide, where they have got selection, whether or not they want that to continue. As the Committee knows, we had a report and, to some

extent, we commissioned the report on the back of what the Committee asked us to do, around the balloting process. That said that it was expensive, because of the requirement around drawing up the electoral roll, effectively, for the ballot—it was a very expensive process—and raised some questions for us about whether or not we should look at that and whether or not the subsequent parts were fair for parents. That is something that we are looking at. I do not have a timetable on it. I made a couple of comments during party conference at Bournemouth in some meetings on this and the acute interest that everyone takes in anything to do with grammar schools has then created the story. That is just simply where we are at.

Q164 Mr Carswell: On the question of the future of the creative partnerships scheme (I may have missed something), in terms of deciding whether or not there is enough money to fund this system and the scheme in future, is it you who decides or someone in the Treasury?

Jim Knight: The Treasury have allocated settlements to both Departments. It is now up to the two Departments together.

Q165 Mr Carswell: So it is you?

Jim Knight: Yes, it is myself and Margaret, the two Secretaries of State.

Q166 Mr Carswell: Changing tack slightly, have you heard of Bishops Park College in Clacton in my constituency?

Jim Knight: Is this the one that is relatively new in build terms?

Q167 Mr Carswell: Correct.

Jim Knight: And that the County Council, because it is their decision, have got to make some decisions around its future?

Q168 Mr Carswell: Some may say that. Would you say that you are familiar with it?

Jim Knight: If the detail was in my mind it is very firmly buried.

Q169 Mr Carswell: It would be unfair for me to ask you a question.

Jim Knight: All I know, Douglas, around it is that as a Department we will have provided the money for its building, and a very fine building I am sure it is too, but issues of school organisation are very much the responsibility of the local authority, and in this case Essex County Council.

Mr Carswell: No further questions, thank you.

Q170 Fiona Mactaggart: You were talking about this programme in the context of your personalisation agenda, and saying that that might require different ways of teaching that actually gave more responsibility to children, and that perhaps creative partnerships—bringing in another professional rather than the teacher—might make that kind of teaching more possible. Do you think?

Jim Knight: It might do. What I was driving at, and Christine was quite explicit about it, was that involving pupils more in their learning and the decisions around their learning was part of what personalisation is about, and that involves letting go, to some extent. So there is that bit that I was talking about. It may be that the sort of involvement that we get from creative practitioners, in CPD terms across the curriculum, will help that; will help our professional teachers to tap into their own creativity in their pedagogy so that they can deliver ever more creative lessons and stimulate more creative learning on behalf of the pupils.

Q171 Fiona Mactaggart: One of the areas of criticism of the programme suggested that it implies that creativity is the unique preserve of the arts. Does the Department run any programmes in any other field which sponsor professionals to go into the classroom and work collaboratively with teachers?

Jim Knight: *Playing for Success* does it differently, in that you are taking pupils into sporting environments—mostly Premiership football but Lord's Cricket Ground and a number of other sports, even a bowling club in one case—but that is working alongside professionals or working in a professional environment to stimulate and engage people; engage them with their learning as well as engaging them in sport. So that would be one, I guess, similar example where we have a discrete programme that is delivering for us. However, there may be others and I am very happy to write if we have other examples that we can offer you.

Q172 Fiona Mactaggart: One thing that many people say about education is that what matters is what is assessed—what is counted.

Jim Knight: Yes.

Q173 Fiona Mactaggart: One of the difficulties that I think we encounter in this programme, where a lot of the assessment of it is that it helps with things like risk taking, team work—those creative skills—is that at the moment we do not have very effective tools to assess those kinds of things. All of us around here accept that the business world today really wants those qualities in its workforce. Is the Department doing any work on how you can assess those kinds of outcomes?

Jim Knight: It is certainly something that we think about. When you look at things like the extended project at A level that we are introducing, and some aspects of the Diploma design, they are trying to create outputs that are assessable—if that is a word—but there is a sort of pre-condition that you have to be a fairly creative thinker to do really well at them; it is not just down to hard work and cramming facts; you have got to be able to think creatively and work creatively to do some of those projects. The more we can work that through the better. As I said before, what I would be reluctant to do, unless someone showed me good evidence otherwise, is to say to assessment people: "Find ways of measuring things that are not easily

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measurable”, because I think you stifle the creativity right from the word go. There may be outputs at the end in the same way, I guess, as a music grading exam; if you can play a certain piece then that implies you have a whole range of other skills and that you have been through a process of learning that you can easily assess in other ways, but just the mastery of that piece of music is sufficient for us to be able to imply that you have these other skills.

Q174 Chairman: Minister, is the bit of reluctance that we are picking up on this that as Schools Minister you see your responsibility as changing the culture of schools in a positive direction? Stepping back from any particular programme, some of the evidence we have got is from people saying: “Look, this is quite a well-resourced programme but we have been doing creativity of our own in a different way for a long time”. Is this not the time to kind of step back and discuss it between Departments and say: “If our real aim is to change the culture of schools so they are more

creative environments, what are the elements and do they add up to a sum that will change the culture?” Is that not where we are?

Jim Knight: Yes, I think designing an enhanced cultural offer, if you like, requires us to do that. Margaret talked about what we are doing in sport and five hours of PE, and that is part of trying to create the culture around more activity amongst young people. Five hours of PE is very important and will be great but that is not the only thing that will create more activity amongst young people. Similarly, we can do things around levers that we have got on the curriculum, and perhaps we can do more on the infrastructure that we offer through creative partnerships. However, creating a culture of more creativity across the whole curriculum is wider than all of those things.

Q175 Chairman: I think that is a good note on which to finish. Minister, thank you for being our final witness. We look forward to seeing you in the future, in a different—

Jim Knight: I look forward to a continued relationship with the evolved Committee.

Chairman: Thank you.