

# Creative Partnerships: changing young lives

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# Introduction

Paul Collard, Chief Executive Officer, CCE

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**This is the third in a series of publications which is intended to provide an update on the current research and thinking about Creative Partnerships<sup>1</sup>.**

**Creative Partnerships is a programme that is designed and delivered by Creativity, Culture and Education (CCE) an international NGO based in the UK.**

Creative Partnerships was originally launched in 2002 by the UK Government. It was designed to unlock the creativity and raise the aspirations and achievements of children and young people in schools in England. The extensive research and evaluation to which the programme was subjected in turn informed the evolution of the programme. It was extensively redesigned and relaunched during 2007-2008. Between 2008 and 2011, Creative Partnerships programmes were delivered in almost 4,000 schools in England, involving more than ¾ million pupils and 60,000 teachers.

In 2010, the British Government announced that it was withdrawing funding from the programme and the programme completed its work in schools in England at the end of the 2010-11 academic year. However, because of the huge international interest generated by its impact and scale, CCE are now supporting programmes modelled on Creative Partnerships in Lithuania, Norway and Germany with programmes under consideration in a number of other countries.

<sup>1</sup> Previous publications were *This Much We Know* (2007) and *Changing Young Lives* (2009), both available from CCE.



# The Creative Partnerships programme

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**'It has generated excitement at the possibilities for real change in the outlook in some of the hotspots of deprivation and has opened the minds of all to the need for creative activity at the core of the school, and all its subject areas.'**

Tony Lyng, Former Headteacher, Brockhill Performing Arts College

## **Why creativity?**

Education is most effective when young people are actively involved in leading and shaping it, taking responsibility for their own learning and playing an active leadership role in school life.

Creativity brings with it the ability to question, make connections, innovate, problem solve, communicate, collaborate and to reflect critically, the skills young people will need if they are to take responsibility for their own learning. These skills also enable them to adapt to and manage change, and are the skills demanded by today's employers. Above all, creative learning empowers young people to imagine how the world could be different and gives them the confidence and motivation to make positive change happen. This helps young people to engage with their education and to achieve.

Central to the Creative Partnerships methodology, is the training and deployment of Creative Agents. These are professionals, drawn mainly from the creative and cultural industries. Schools apply to enter the Creative Partnerships programme having

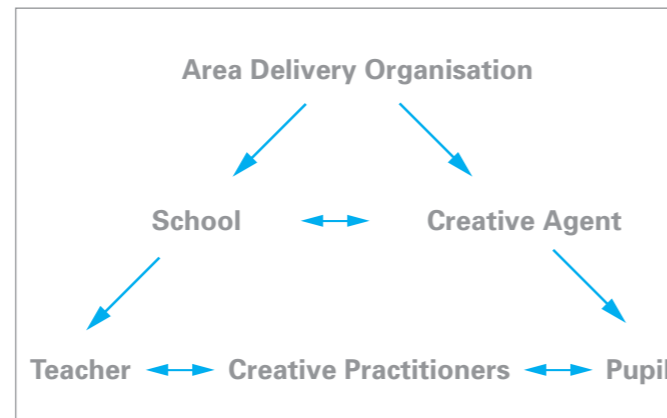
identified a specific school need or problem that they wish to address. These issues vary enormously between schools but can include poor speaking and listening skills in Year 1, poor maths scores in year 6, low attainment in science at GCSE or boys behaviour in the playground. Once a school has been accepted into the programme, a Creative Agent is allocated to the school. They work with the school leadership and classroom teachers to devise projects or programmes of work which will address the selected issue. They then recruit other creative professionals to work with teachers and pupils to deliver the projects.

There are important reasons why the Creative Agents play such a central role. Firstly, it is clear that innovation in education is not possible through an exclusively top down or bottom up approach. **Creative Agents play the role of broker, moderating the tensions that exist between the centrally established priorities for education and those generated locally.** Much educational reform fails because the schools, pupils and parents do not see a reason for the changes being introduced and hence make no effort to embed it in their practice. By allowing schools to choose the issues to be addressed, Creative Partnerships is able to get the enthusiastic engagement of teachers in exploring and embedding changes in their practice.

Secondly, **schools need challenge and support to bring about change.** The individual attention that schools receive from their Creative Agent ensures that the specific character of each school is at the centre of the changes that take place.

Thirdly, the local authority school improvement officer, or the consultant hired in by the school, both replicate top down or bottom up approaches. The Creative Agent works in parallel with the school, and brings in other professionals who work as equal partners with the teachers and pupils as the diagram below illustrates:

Figure 1





# The benefits for schools, pupils and parents

As is clear from the Research Digest accompanying this booklet, the Creative Partnerships programme was supported by a research programme, which produced findings about the impact of Creative Partnerships on pupil attainment, motivation and behaviour, as well as engaging parents. This was overwhelmingly positive. For instance, research by the National Foundation for Educational Research (NFER) (Sharp *et al.*, 2006; Eames *et al.*, 2006; Kendall *et al.*, 2008a and b; Durbin *et al.*, 2010; Cooper *et al.*, 2011) has shown a positive correlation between participation in Creative Partnerships programmes and improvements in pupil attainment at Key Stage 3 (the tests young people in England take at ages 12/13) and Key stage 4 (the tests young people in England take at 16). Further research by NFER, has shown that attendance is significantly better at Creative Partnerships schools, and the attendance of pupils improves the longer the school is in the programme. The Centre for Literacy in Primary Education (CLPE) examined the impact of Creative Partnerships programmes on the engagement of disengaged parents (Safford and O'Sullivan, 2007). It found that pupils extensively discuss at home their participation in Creative Partnerships programmes. Parents who are not

engaged in their children's education tend to have had poor or little experience of education. The window into the world of their child's education that Creative Partnerships provides for parents helps them understand, not only what their child is doing at school, but to see that the child is enjoying themselves and succeeding. This in turn encourages them to make contact with teachers and to begin to form supportive relationships.

The British Government's schools inspectorate, the Office for Standards in Education (Ofsted), have inspected the Creative Partnerships programme twice. Ofsted's second report on Creative Partnerships was published in 2010, after the previous publication in this series had gone to print. For this reason, it is worth summarising in more detail the main conclusions of that report as they clearly confirm the findings of previous research and evaluations of the programme.

One of the key concerns that had been expressed by critics of Creative Partnerships was that it constituted a distraction from the delivery of the agreed national curriculum and the raising of standards. However, Ofsted were categorical in reporting that:

“There is not a conflict between the National Curriculum, national standards in core subjects and creative approaches to learning. In the schools which were visited for this survey, careful planning had ensured that the prescribed curriculum content for each subject was covered within a broad and flexible framework and key skills were developed. These examples were accompanied by better than average achievement and standards or a marked upward trend.” (Ofsted, 2011:5).

Concerns had also been expressed at the sustained level of support that Creative Partnerships provides schools. Creative Partnerships programmes are delivered in a school over a whole academic year, with creative professionals providing support to teachers over an extended period. This inevitably increases the cost of the programme, but Ofsted commented that this commitment to:

“... good professional development within the school was a key factor in helping teachers to encourage and assess creative approaches to learning and improve their subject knowledge. Externally produced resources and short training courses had limited impact without local training and continuing in-school support.” (Ofsted, 2011:6).

The Creative Partnerships programme has focussed on schools serving socially and economically deprived communities. Pupils in such schools have the greatest needs and in many cases have the greatest room for improvement. This inevitably made the work of the programme more challenging, as improvements in engagement, motivation and

attainment in pupils from such backgrounds is often harder to achieve. However Ofsted found:

“Schools in challenging circumstances those with a higher than average proportion of pupils eligible for free schools meals, low attainment on entry and high rates of pupil mobility showed the greatest improvements in pupils’ ability to draw discerningly on a range of data and work collaboratively to solve problems; their reading and writing; their speaking and listening; and their personal development.” (Ofsted, 2011:4).

Ofsted went on to record that there had been notable improvements at Creative Partnerships schools in pupils’ levels of achievement and in measurable aspects of their behaviour, such as attendance. They noted that head teachers at Creative Partnerships schools attributed effective changes in policy and practice to participation in Creative Partnerships projects and that evidence gathered during visits to Creative Partnerships schools from schemes of work, pupils’ portfolios and discussion indicated significant improvements in the curriculum and in the breadth of pupils’ learning. They concluded:

“Creative Partnerships had demonstrated how even the most reluctant pupils could be engaged and excited.” (Ofsted, 2011:43).

These findings, together with the earlier research, refined CCE’s understanding of the typology of improvements Creative Partnerships was making to the educational outcomes of children and young people. This in turn helped the programme sharpen the evaluation tools it expected schools to use. During the period 2008-11, additional training was

given to creative professionals working in schools, to enable them to deploy these instruments more effectively. In 2011, David Wood Consultants were asked to review the use by schools of the Creative Schools Development Framework, a key self-evaluation instrument developed by Creative Partnerships staff and used by schools in the Change School programme. He was able to conclude:

There was a significant and marked acceleration in schools’ progress towards meeting the objectives of the Change Schools Programme, during their final year of funding. (David Wood Consultants, 2011:4).

In other words, earlier research and evaluation had enabled CCE to hone its approach to evaluation. This in turn had contributed to an acceleration in the rate of progress towards those benefits that schools were able to achieve. As a result the range of benefits being attributed to Creative Partnerships programmes in earlier research, were now achieved more quickly and more frequently.

**‘Taking part in this scheme has been a fantastic opportunity for students to understand how their Art and Design work can impact in the real world. ...This project has made the learning in the classroom relevant and meaningful, therefore the students are more willing to work hard and achieve.’**

Miss S Powdrill, Teacher,  
Moor End Technology College



# Understanding why Creative Partnerships works

In the last two years, much more emphasis has been given in CCE commissioned research to understanding how and why the Creative Partnerships approach is effective. This has involved literature reviews, new typologies of impact and new definitions of terms. It is the findings of this work which is the main focus of this publication.

CCE's approach to education, particularly in Creative Partnerships, is underpinned by a theoretical pedagogical base which has been thoroughly researched and analysed.

Key to understanding the role Creative Partnerships seeks to play are the definitions of education formulated by the UNESCO Task Force on Education for the Twenty-first Century. This commission concluded that education throughout life should be based upon four pillars: **learning to know, learning to do, learning to live together and learning to be.**<sup>2</sup> CCE has always recognised that learning to know (the acquisition of knowledge) and learning to do (the development of technical skills) are central to education. However, to restrict formal education to these two areas, as the present UK Government appears to do, is unnecessarily reductive and

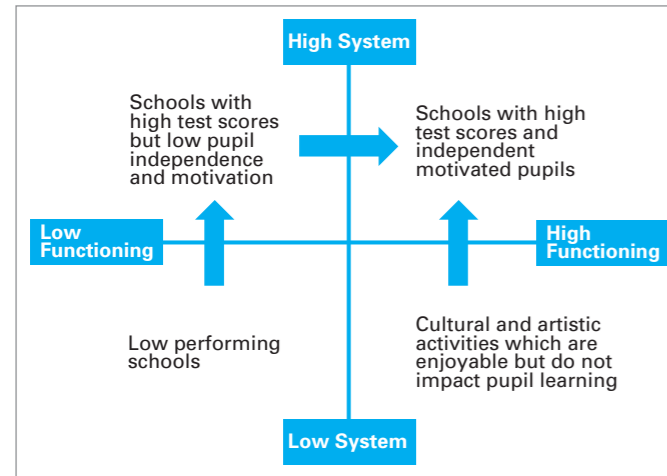
damaging. It is unnecessary because there is no conflict between the acquisition of knowledge and skills and broader approaches to education which allow young people to develop effective autonomous identities or the moral and ethical tools which are inherent in learning to be and learning to live together. It is damaging because narrowing the purpose of education to the acquisition of knowledge and development of technical skills restricts the growth and development of young people, undermining their sense of independence and autonomy. It is for this reason that Creative Partnerships has focused on developing a classroom practice which allows pupils to acquire knowledge and skills through the development of their identities and their broader understanding of the world.

A useful tool for examining how Creative Partnerships shapes schools, is a model inspired by the work of by the innovation and creativity expert Charles Leadbeater. Although developed in another context, the model illustrated below and adapted from Leadbeater's work<sup>3</sup> is a useful lens through which to see what Creative Partnerships is trying to achieve.

<sup>2</sup> For further discussion of this issue, see <http://www.publicartonline.org.uk/whatsnew/news/article.php/Making+meaning+or+ticking+boxes+-+which+is+cultural+education+at+its+best%3F>

<sup>3</sup> <http://www.slideshare.net/lbbt/charles-leadbeater-the-challenges-of-innovation>

Figure 2



In the bottom left of the quadrant lie under performing schools. They tend to have low morale, staff relate poorly to pupils, and they have weak or non-existent structures and systems. Above all, only a small part of the pupil is engaged in their learning, principally their memory, which is why they are termed low functioning/low system schools. Education authorities trying to improve standards in failing schools tend to focus on putting in place appropriate structures and systems to underpin teaching and learning, and these approaches are often successful in improving academic standards and test results. However, these interventions are often unsympathetic and do little to improve morale or pupil-teacher relations. In the meantime, pupils remain highly dependent on teachers for their academic progress and only a small part of them is engaged in their learning. These schools are located in the upper left hand side of the quadrant and are categorised as low functioning/high system schools.

Many schools provide opportunities for pupils to enjoy cultural and artistic activities. They provide a

good counterpoint to the didactic way in which the rest of the curriculum operates, and pupils greatly enjoy taking part as they tend to be engaged socially, physically, emotionally and mentally, so are high functioning. But these sessions, are rarely structured in such a way that they can have any significant impact on pupil learning and attainment. These activities lie in the bottom right hand quadrant of the chart and are considered high empathy/low system programmes.

Creative Partnerships' approach is to try to move schools and creative and cultural projects into the top right hand quadrant. Schools located in this section of the quadrant remain structured with clear systems for monitoring, evaluation and reflection, but are far more empathetic. In such schools, there is a greater focus on personalisation, pupils are more independent and confident, the approach to the curriculum more flexible. Teaching is structured in such a way as to fully engage pupils. These are considered to be high functioning/high system schools.

Why is this important? The arguments in favour of a less directive and controlling pedagogy are well laid out in the CCE commissioned research paper *The Impact of Creative Partnerships on the Well-Being of Children and Young People* by Ros McLellan, Maurice Galton, Susan Steward and Charlotte Page (2012). The study includes an extensive review of prevailing pedagogical theory and draws particularly on self determination theory (SDT) (Deci and Ryan, 1985) which argues in favour of enabling pupils to develop real expertise and come to be able to understand learning:

'SDT suggests that people's innate needs include competence (feeling effective in one's on-going

interactions with the social environment) autonomy (being the perceived origin or source of one's behaviour ) and relatedness (having a sense of belongingness with other individuals and one's community) and these are the very qualities that underpin the central aim of the Creative Partnership programmes'. (McLellan et al., 2012:i).

In contrast, the default pedagogy in many schools in England is one of transmission. This approach tends to plan lessons around the acquisition of knowledge from the teacher, books or other materials and largely relies on testing to ensure that the lesson goal has been achieved. Once this has become the dominant practice in the classroom, teachers are quick to devise strategies which guide the pupils to the correct answer. As 'guided discussions' become the predominant method of teaching it impacts pupils negatively in two ways. The less able students become highly dependent on the teacher to provide the clues to the answers, and are therefore unable to replicate the process without the structure the teacher has created around their learning. The more able students are de-motivated as there is little satisfaction in getting the right answer. As the teacher will eventually give sufficient clues for the right answer to become obvious, there is little point making an effort.

In interviews, pupils are able to articulate their dislike of this style of teaching clearly, as shown in this interview with top set year 8 pupils:

**Pupil 1:** I hate science.  
**Interviewer:** Why do you hate science  
**Pupil 2:** It's cos we write a lot, like..  
**Pupil 1:** Yeah that's all we do. Just copy off the board and do worksheets.

**Pupil 2:** Like six thousand slides that we just copy.  
**Pupil 1:** And we haven't done a practical in a whole term.  
**Pupil 2:** And we have a test on it every week.  
**Pupil 1:** Like obviously all we're doing is copying every book – I know for a fact that nobody would go back into the book and read it.  
 (McLellan et al. 2012: 154).

This approach undermines a pupil's sense of autonomy because they do not experience their behaviour as being self determined. Rather, they come to experience their behaviour as being externally directed and not driven by personal interest, curiosity or enjoyment. As a consequence, **curiosity, interest and enjoyment are consistently suppressed, until they become absent from the learning experience.**

Children are very aware of this, and in interviews express frustration:

**Interviewer:** What do you want teachers to do?  
**Pupil 1:** I just want to get on with my work. I want to do it myself. If the teachers are always helping us it's not our work. We need to learn  
**Interviewer:** So you like doing it on your own, even if you make mistakes. Is that OK?  
**Pupil 1:** Yeah. Because why do we come to school if teachers are going to help us? We've come to school to learn, not people helping us learn.  
 (McLellan et al., 2012:88)

The fact that a highly directed approach leads to decreases in pupil motivation is now widely accepted in education in the UK, although not by the Ministerial team currently responsible for the Department for Education. Recently, Sir Michael Barber, who was an education advisor under the last Labour Government,





acknowledged that this problem was a key factor in problems that arose in schools after a highly transmissive approach to literacy and numeracy teaching was introduced by the British Government between 2000 and 2010. He admitted in an interview in 2011 (Bangs, MacBeath and Galton, 2011), that this had led to reductions in motivation and increases in behavioural problems. As a result schools in England were subsequently encouraged to look for ways to stimulate pupil interest with topics that allowed more pupil participation and was based on content that more closely related to children's experiences in their everyday lives.

This approach is the one taken by Creative Partnerships. It has encouraged the development of a classroom practice which researchers describe as one which:

*'affords choice, provides opportunities for self-direction, provides feedback which is informing (helps pupils self-regulate) rather than corrective (demonstrates the right answer), enhances intrinsic motivation and promote feelings of autonomy and self-efficacy' (McLellan et al., 2012:8)*

This approach is modelled by creative professionals that CCE brings into the classroom as evidenced by this conversation:

**Interviewer:** Is (naming an artist) the same as a teacher?

**Pupils:** (in chorus). No.

**Interviewer:** In what ways is she different then?

**Pupil:** She lets you take the big decisions.

**Interviewer:** How do you feel about that?

**Pupil:** Scary at first in case things go wrong (Nods of agreement from other pupils)

**Interviewer:** But if it comes out right in the end?

**Pupil:** Then it's magic. You feel proud and warm inside (Nods of agreement).

(McLellan et al., 2012:17)

So, in Creative Partnerships, and in accordance with SDT, pupils are **encouraged to become risk-taking, autonomous learners who exercise considerable choice, not only on the content, but on their working methods and the form of their final presentations.** Motivation is then largely intrinsic and the outcomes have been largely as the theory predicted. What McLellan et al. found was:

*'...improved self confidence, greater capacity for self-regulation, a strong feeling of belonging to a community and increasing evidence of resilience (demonstrated by pupils' ability to cope with setbacks)...' (McLellan et al., 2012:165).*

But for Creative Partnerships to have a lasting impact on a school, the ways of working modelled by creative practitioners need to be adopted by teachers. Initially this requires teachers to focus more on processes, rather than on outcomes, on the ways the school is organised and the ways that teachers teach, rather than test results. Teachers in Creative Partnerships schools have reported that to begin with they find this change of focus extremely difficult. It also requires more time to be devoted to planning and reflection, often in circumstances

where teachers feel that they are short of time. It is for this reason that Creative Partnerships requires schools to identify a pressing need to be addressed by the programme. If the concern being addressed by the Creative Partnerships programme is urgent and real, it provides the motivation that teachers need to become involved. This was described by one school as follows:

*"If you'd said to me two and a half years ago that the staff at this school could take a whole week and devise a series of activities and deliver them to students, I would have thought you were absolutely mad. Not in a million years would they ever have been able to do that. Because even when we tried to do single days, everything was a big ask. It was the idea of something different, something new, taking a risk, stepping out of your comfort zone, the workload involved, according to the different people, there were always a strand of people that always relished anything new and different and exciting and challenging and fun, and we've always had that strand of people, but there weren't enough of them. And what this [Creative Partnerships] has enabled us to do, I think, is to draw everyone in." (McLellan et al., 2012:131).*

Thus, in Creative Partnership schools, the school staff became **united in a common purpose and researchers have generally found a heightened enthusiasm for change.** This allowed the programme to focus on changing the whole curriculum and pedagogy, with beneficial effects being felt in teacher-teacher, teacher-pupil and pupil-pupil relationships.

What changes in practice are observable? Another important publication which has researched and

analysed Creative Partnerships practice, is *Signature Pedagogies*, by Pat Thomson, Christine Hall, Ken Jones and Julian Sefton Green (2012). This report was commissioned by CCE, to define the characteristics of the pedagogy Creative Partnerships was modelling in schools, so that these pedagogies could be understood, learnt and replicated by teachers wishing to achieve the improvements in pupil performance described above.

Thomson et al. (2012) set out to identify the key pedagogical characteristics of the creative practitioners. They found that the quest to resist dehumanizing trends within schooling, and a belief in the value of 'becoming somebody' was strong among all of them and became an attribute of teachers who worked with them. This was manifest in commitments to giving students a say in what happened in the name of creative practice, and to building the kind of school ethos in which sociality was central (Bragg, Manchester and Faulkner, 2009; Bragg 2010; Bragg and Manchester 2011).

*'We would argue that Creative Partnerships had the capacity to provide particular affordances – events, activities, associations, conversations, processes of making meaning – which allowed children and young people to choose to act in ways which allowed them to gain a new embodied understanding of who they were, what they could do now, and what they might do in the future. This kind of learning was profoundly social and highly dependent on the ways in which creative practitioners and teachers came together to produce temporary and fragile space/times within school where it was possible to be/do/know/live together differently'. (Thomson, et al., 2012:7).*

This clearly illustrates how Creative Partnerships was able to extend the educational paradigm beyond the narrow 'learning to know' and 'learning to do' aspects of education to embrace 'learning to be' and 'learning to live together'. To achieve this, the researchers found that **successful Creative Partnerships programmes established a 'space' within the school world in which alternative ways of being and relating could be practiced.** These spaces were sometimes achieved through the dedication of a physical space - inside the school building or sometimes in the school grounds - in which Creative Partnerships programmes took place. Sometimes they were temporary, a dedicated day or week for Creative Partnerships projects to take place. Sometimes, they were a specific project which took place alongside the traditional curriculum. While they existed, these times/spaces had relative autonomy from the ways in which the rest of the school operated and pupils and teachers were relatively free to experiment within them with new ways of talking, teaching, learning and assessing. New connections were also established with the parent and wider community. Generally, these experiences were able to be transferred back into the school once the time/space had closed down. Schools where creative practices were more embedded found more permanent spaces/times - within and between some subject areas, across a year level, in regular extra-curricular activities where both teachers and creative practitioners worked in ways profoundly different from the default.

From the research, a number of overarching characteristics of Creative Partnerships practice emerged. Firstly, there were always observable changes in how school was organised and teaching practiced. For instance,

- There was **hybridity**. Creative practitioners generally did not do in schools what they did in their own creative practice. They all 'taught' - that is they had thought about and developed, through experience and in dialogues with teachers, ways to make important aspects of their creative practice pedagogical. These practices were also not the same as those which occurred routinely in classrooms
- Schools involved in the programme were more **permeable** than other schools. They were willing and more able to let the outside world in through information and communication technologies, through creative practitioners, through community and family partnerships, and through the curriculum
- Creative Partnerships programmes involved **mobility** – students and teachers moved around the classroom, they went out of the classroom and out of the school, students were trusted to work in groups in non supervised places, to use store cupboards, to leave lessons routinely if what they were doing required them to go somewhere else
- There was also considerable **time-flexibility**. Not only were large blocks of time carved out of the regular timetable, but very often there was no definite end point. While a project did have a beginning and an end, a 'session', as opposed to a lesson, took as long as it took.

Secondly there emerged a consistent set of principles that were applied to almost all projects:

- Creative practitioners had a different approach to **inclusion**. Rather than see that some children had special needs that had to be taken into account and therefore that teaching approaches

had to be adjusted for them in some way (usually via reduction of difficulty), creative practitioners began with the view that all children and young people were capable of having ideas, making meanings, and participating

- Generally, Creative Partnerships activities offered students opportunities to make **meaningful choices**. Creative practitioners worked on an improvisational basis which required students to contribute ideas. They negotiated activities. These pedagogies often offered students real choices not only about what they did individually, but also what a group or the whole class might do
- Creative practices were often marked by their **boldness**. Students were encouraged to work on big projects, with imposing objects and difficult materials, for longer periods of time, with highly regarded professional artists, in grand performance and exhibition spaces, to audiences with sophisticated cultural experiences. Pupils attached great importance to achieving things they had thought beyond their reach. The importance of being enabled to think big, to be writ large, and to be supported to develop the necessary skills and knowledge to achieve this, was the foundation for building new notions of what-I-can-do and who-I-might-be
- Creative practitioners brought into school with their very presence a **light-hearted disruption to the generally conservative school environs**. A lot of creative practice was accompanied by much laughter, jokes, play and satire. The researchers have argued that the kinds of play that they observed were profoundly serious in their intent and effect. Tinkering, experimenting, generating and trying out ideas with humour,

disruptive intent, questioning and gentle mocking can accompany learning every bit as meaningful as that acquired through quiet contemplation.

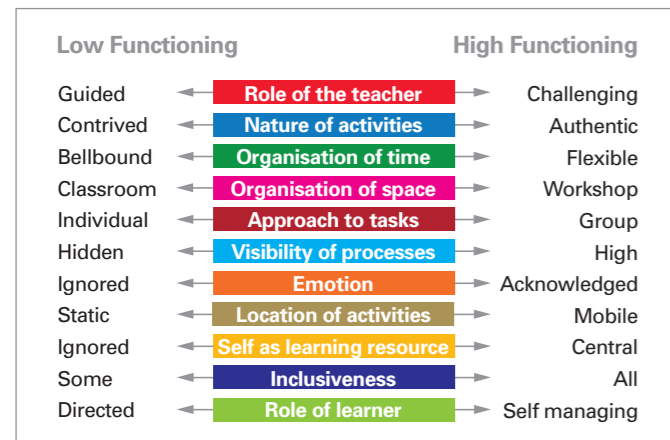
These characteristics, introduced into school by creative practitioners, become embedded in the school organisation and teacher practice as the projects evolved and were completed. The success of the programme in bringing about these changes, is a result of the experimental space it created in school, where different ways of working together could be practised, the impact on pupils can be observed by teachers and school leaders, and where the quality of reflection that takes place with all involved ensures that the processes are properly understood, absorbed and transferred.

In order to bring together a range of research findings into a simple easily comprehensible model, CCE has developed the diagram illustrated overleaf. It was inspired by work originally developed by Claxton, Lucas and Spencer (2011) in their study of



studio schools, but significantly expanded and developed by CCE integrating the research findings discussed above. This diagram clearly illustrates the characteristics of a high functioning learning environment, distinguishing it from one which is low functioning.

Figure 3



This is not to argue that the practices on the chart defined as 'low functioning' have no role in the classroom. These will always be a necessary part of a teacher's tool box. But the current paradigm of education in England makes the practices defined as 'low functioning' dominant if not exclusive. They need to be balanced by an approach that is far more challenging, authentic, extended, group oriented, mobile, visible and inclusive and which, through putting the self and one's community at the centre of learning, results in self-managing students.

Key to understanding why this approach impacts so positively on a pupil's engagement and attainment is the concept of 'a high functioning pupil', which is at the heart of the conclusions reached by McLellan *et*

*al.* (2012). This evaluation of the Creative Partnerships programme demonstrates that a pupil educated in a context in which the pupil is an essential learning resource, and where mobility, emotion, team working and risk are central to the learning experience, is a pupil who is 'high functioning'. In this form of education, **the whole child is engaged in the learning experience, not only aspects of their mental processes, but their bodies, their emotions and their social skills.** It is this sense of being 'high functioning' which leads to feelings of wellbeing within the child, and this in turn builds the resilience and confidence which underpins successful learning. These practices are effective because they directly impact on the pupils' sense of **competency, autonomy and relatedness.** They provide the sense of agency and motivation from which sustainable learning power is generated. This is why researchers found pupils at Creative Partnership schools to be more engaged, better behaved and achieving more. As Maurice Galton explains in earlier research:

*In this model of educational progression children move from a point where they acquire knowledge that is already known by others, to a point where they can order that knowledge within particular frameworks, to a further point where they can, without too much assistance, interrogate their own thought processes in creating their personal frameworks or restructuring existing ones. (Galton, 2007:5-6).*

Of course this model of learning remains domain specific taking place within subjects you are studying but it is a higher and deeper form of learning than the acquiring and repetition of facts and categories.

The Creative Partnerships programme was designed to bring about observable changes in the engagement, attainment and behaviour of pupils within the English education system through the development of their creative skills. Previous research had established that such improvements took place. The research discussed in this publication was designed to provide a detailed analysis of why the programme has this effect on attainment, behaviour and motivation. It has provided a theoretical framework which is able to predict the likely impacts of the programme, and these impacts have been confirmed through detailed classroom observation by researchers from some of the UK's leading universities. Together they make the case for the Creative Partnership approach to education to be made more widely available overwhelming.



**'You need to start with a whole school vision for change and someone at a senior level needs to drive it. ... Students themselves must be involved from the start and teachers need to be offered support and encouragement ... It is a journey for everyone in the school community and it is one well worth taking.'**

Lesley Lyon, Headteacher, Manning School for Girls

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