

# ***The Impact of Creative Partnerships on the Wellbeing of Children and Young People***



## **Final Report to Creativity, Culture and Education (CCE)**

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## **Final Report**

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## Executive Summary

The study of the impact of Creative Partnerships on student wellbeing was commissioned by Creativity, Culture and Education (CCE), an organisation promoting the development of children's skills and attainment through creative learning. The commissioned study aimed to explore how these projects had affected student wellbeing and also to explore the degree to which creative approaches had become embedded in areas of the curriculum other than those directly involving creative practitioners.

### 1. Approaches to Wellbeing and Creativity

#### ***Creativity and creative learning***

The Creative Partnerships programme aims to foster 'creativity' and promote 'creative learning' but such terms are heavily contested. The study goes some way to review the literature and debates concerning these concepts drawing particularly on the work by Sefton-Green (2008) who distinguishes creativity as a set of ideas within an artistic community against the more general theories of learning that focuses on a capacity to reflect and critique. Moving beyond the idea of creativity as being dependent on making an original product, the definition of creative learning is extended by drawing on the literature relating to expert performance and metacognition. It is argued that 'motivation to practise' is an essential element in creative learning. Scaffolding tasks is explored in this context, as those that are more self-evaluative are more helpful for teaching metacognitive skills.

#### ***The notion of wellbeing and its measurement***

The Department of Health (2009) have defined wellbeing as 'a positive state of mind and body, feeling safe and able to cope, with a sense of connection with people, communities and the wider environment'. This definition embraces two aspects of wellbeing; that of *feeling*, and that of *functioning* and this distinction is used throughout this study.

#### ***Motivation – the link between creative learning and wellbeing***

The study draws particularly on self-determination theory (SDT) (Deci and Ryan, 1985) where the achievement of learning goals associated with developing expertise and metacognitive wisdom, result in a sense of psychological wellbeing through satisfaction of core needs (Deci & Ryan 2008). SDT suggests people's innate needs include competence (feeling effective in one's ongoing 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 Partnerships programme.

### 2. Methodology

**Phase One** Four versions of a Student Wellbeing survey were developed, piloted and administered to 5,231 students in 20 primary and 20 secondary schools, half of which were currently engaged in Creative Partnerships programmes. Non Creative Partnerships schools were matched (in terms of size, attainment and catchment) with the Creative Partnerships schools. The surveys asked students to respond to items relating to a) how they felt in school (secondary students were also asked to compare this with how they felt outside school) and b) how they perceived the work they do in lessons.

**Phase Two** involved an in-depth exploration of 5 primary and 4 secondary schools, drawn from those taking part in the survey. Case study schools were a mix of Creative Partnerships schools and others with no such involvement. Researchers spent a number of days in the selected schools interviewing students, teachers and any other adults involved in wellbeing or creative initiatives, gathering documentary evidence and observing both creative activities and normal lessons. A matrix approach (Miles and Huberman, 1994) was used to organise data from each school case in identifying the ethos, the main creative, wellbeing and teaching and learning approaches, and the impact of these on student wellbeing.

### **3. Findings from the Student Wellbeing Survey**

#### ***Student Wellbeing***

The analysis of the Wellbeing Survey produced four distinct dimensions. These were described as *Interpersonal* – concerning how students relate to others, *Life Satisfaction* – concerning how students feel about their life, *Perceived Competence* – concerning how students perceive their effectiveness and *Negative Emotions* – concerning students’ perceptions of levels of anxiety. These wellbeing dimensions were indicators of student wellbeing both in and outside of school.

#### ***Wellbeing in relation to Age and School***

Overall wellbeing declines with age; primary students have higher wellbeing scores than secondary students. Key Stage 4 (KS4) student scores are significantly lower than those of KS3 students indicating that students soon to leave school experience wellbeing least frequently. In primary schools, although Year 3 students report higher levels of wellbeing relating to life satisfaction, Year 6 students score higher on the interpersonal and perceived competence wellbeing scales indicating that, by the end of primary school, students feel more confident about their social relationships and their skill levels.

#### ***Wellbeing in relation to Gender***

Boys felt overwhelmingly more positive about themselves than girls. Girls do score higher on items that relate to belonging, such as feeling cared for and feeling people are friendly. There was a clear trend showing rapid decline in secondary school girls’ wellbeing scores between KS3 and KS4 in both in school and out of school contexts. These trends indicate that older girls’ sense of wellbeing is a major concern and one that schools need to address.

#### ***Wellbeing Inside and Outside School***

Primary students were not asked about outside school experiences. Students at secondary school reported higher levels of wellbeing outside school compared to inside school, but the KS4 students had lower levels of wellbeing outside school compared to their peers at KS3 on all four dimensions of wellbeing. These trends suggest that more attention should be paid to the promotion and development of student wellbeing in schools.

#### ***Wellbeing in relation to School Type***

Overall, students’ perception of their wellbeing in schools taking part in the Creative Partnerships programme is remarkably similar to students attending schools where there is no Creative Partnerships involvement. However, Year 3 students at Creative Partnerships schools are more positive than their counterparts at the Non Creative Partnerships schools. In contrast Year 6 and KS3 students at other schools report a higher frequency of wellbeing than students in Creative Partnerships schools, a difference that more or less disappears by the end of KS4.

## ***Students' perceptions of work (Motivation)***

Three motivation dimensions were identified; namely *Intrinsic and Interpersonal* – learning interesting things, having fun, having opportunities to choose and student perceptions of their relationships with other students and teachers, *Efficacy and Importance* – how much effort students put into their work and the importance they place in the work they are doing, and *Anxiety* – experiencing negative emotions in relation to work such as the work being too hard or getting worried when working.

## ***Primary student perceptions of work***

### ***Perceptions of work relating to Subjects***

In the primary phase only Year 6 were asked to differentiate between how they felt about work in numeracy, literacy and art lessons. Students were more intrinsically motivated in art and least motivated in literacy. They thought work was too hard most frequently in literacy and reported putting least effort into this work compared to numeracy and art.

### ***Perceptions of work relating to Age***

Year 3 students experience elements of intrinsic motivation in their school work more often than Year 6 students. However, Year 6 students score higher on all other dimensions of work motivation such as efficacy (putting effort into work and doing good work) and interpersonal relations (happy to talk with teachers and other students listen to their ideas).

### ***Perceptions of work relating to Gender***

There were few gender differences in response to school work at Year 3 but by Year 6 boys felt more frequently motivated than girls in numeracy with the reverse being true for literacy.

### ***Perceptions of work relating to School Type***

Year 3 students at schools with Creative Partnerships programmes reported higher levels of motivation for work compared to Year 3 students in other schools. There were no significant differences between Year 6 students in the two types of schools.

## ***Secondary students' perception of work***

### ***Perceptions of work relating to Subjects***

Students feel more positive in arts subjects compared with other subjects, with maths being the subject which students are least positive towards.

### ***Perceptions of work relating to Age***

KS4 students are less positive than the younger KS3 students on all work motivation dimensions, except in relation to arts subjects.

### ***Perceptions of work relating to Gender***

Responses to work in maths and arts subjects are highly gendered but are less so for English and humanities-based subjects.

### ***Perceptions of work relating to School Type***

Students at Creative Partnerships schools experience some positive elements of motivation towards their work in English lessons more frequently compared to students in other schools. However, in maths and humanities subjects, students at Non Creative Partnerships schools tend to have higher levels of work motivation.

### ***The relationship between wellbeing and work***

Regression analysis was conducted to establish whether wellbeing could be predicted by motivation. In general scores on the intrinsic and interpersonal motivation scales, particularly in relation to the core subjects of English and maths, were significant predictors of all four types of wellbeing. Gender was also a predictor in some cases. Type of school attended in general was not a predictor. The analysis showed that although motivation does predict wellbeing, supporting the theoretical model adopted by the study, the percentage of variation in wellbeing scores explained was modest indicating there are other factors not captured in this analysis that are important predictors of wellbeing.

## **4. Findings from Primary Case Studies**

### ***School Ethos***

Case Study Schools with Creative Partnerships programmes all tended to view creativity and creative learning as a way of developing student wellbeing – creativity was the process through which student wellbeing was enhanced. In contrast case study schools with no Creative Partnerships programme tended to see student wellbeing initiatives as tools to support students' learning, so students were often removed from the class to go to enrichment activities and then be reintroduced into the lesson. This led some students and staff to the realisation that this provision could be unfair – 'it's great here if you are naughty'. Creative Partnerships schools tended to have a more inclusive approach.

### ***Creative Partnerships Programme***

Three primary case studies had a Creative Partnerships programme (two Change Schools and one School of Creativity) allowing creative innovation and practice to flourish and enabling new and sometimes prolonged relationships with outside partners to develop. The length of time the school had been experimenting with creative innovation determined the degree to which the work in Creative Partnerships had permeated the entire curriculum.

### ***Creative Partnership – enabling factors***

#### ***A shared school approach***

The Creative Partnerships programme was particularly effective where schools adopted a holistic approach, where all staff were involved in the programme and where creativity was explicitly highlighted as important to school development. In all the Creative Partnerships case study schools ongoing engagement with creative approaches took place regardless of visits from creative practitioners. Where schools without a Creative Partnerships programme employed creative approaches, these were often in isolated after school activities pockets or special occasions when the normal timetable was suspended. However, there was little evidence that such experiences influenced classroom learning.

#### ***Emphasis on Creative Partnerships Activities developing creative, transferable skills***

A wide range of successful Creative Partnerships activities were seen across the three case study schools. Activities were cross-curricular with the emphasis placed not only on artistic skills, but also on transferable skills such as working in teams and problem solving.

### ***Joint outcomes emphasised***

Creative Partnerships Programme activities often focussed on a joint outcome rather than on students' individual creations. These joint outcomes, while developing aspects of personal functioning wellbeing, also allow the social aspects of wellbeing to flourish. Pupils embraced positive social feelings such as working together with others, supporting and being supported, a sense of shared belonging and group identity as well as the more social functioning aspect of wellbeing such as engaging in social activities.

### ***A collaborative relationship between the school and Creative Practitioners***

Another key theme emerging from successful Creative Partnerships activities was the nature of the relationships developed between teachers and creative practitioners. A joint approach was emphasised where teachers and creative practitioners worked alongside each other collaboratively. Creative practitioners commented on how they felt part of the school and that this allowed for in depth sustained exploration of the kinds of practice required to support creative learning.

### ***Other Creative Approaches***

All case study schools employed a wide range of approaches to raise student engagement. These were often through national programmes or awards such as the Healthy Eating Award, Eco- Award, Forest Schools, Rights Respecting School and International School Partnerships. These programmes, when most successful, were integrated into the curriculum. Specific pedagogical approaches have also been adopted by many schools such as Mantle of the Expert and Philosophy for Children. These approaches both provided excellent opportunities to develop students' levels of engagement and ownership. However, these approaches tended to be used sporadically and adopted by some rather than all teachers.

### ***Impact of Creative Approaches on Student Wellbeing***

#### ***Higher levels of engagement***

When Creative Partnerships activities were observed there was substantial evidence of students enjoying and engaging in what they were doing. Teachers frequently commented about how creative activities re-engaged those students who found a more structured classroom challenging. Students often said how working with creative practitioners was fun. When the notion of 'fun' was explored further during interviews with students there were three aspects that seemed particularly important; enjoying doing the activity, being able to make decisions and the relationship with the creative practitioner.

#### ***More opportunities for students to make decisions***

Students working with creative practitioners were given many opportunities to make decisions about what they did and how they did it. Pupils commented on enjoying not being told what to do and having more 'freedom'. In some case study schools the level of student choice was also evident in classroom lessons; in some instances students were making decisions about what topics to explore, how to approach different tasks and taking responsibility for reflecting on learning. In other schools student decisions were confined to matters such as organising classroom space and choosing where to sit.

#### ***More informal relationships in the classroom***

The observed relationships between students and creative practitioners can be described as informal and friendly. Creative practitioners were not overly concerned with aspects of control and there was very little procedural talk observed. In some case study schools this relaxed atmosphere in the class was also apparent in normal lessons, as when students were reluctant to go out to play because they were enjoying their work so much.

### ***More opportunities for genuine student voice in the school***

At case study schools with a Creative Partnerships programme, student voice initiatives were quite advanced with pupils contributing to decisions about learning, rules of behaviour and employment of staff. In schools with no Creative Partnerships, although there were formal procedures that allowed for student decision making, these often involved only nominal consultations.

### ***More flexible approach to the curriculum***

In all primary case studies there was evidence that schools had adopted a more flexible approach to curriculum planning over the last few years where cross curricular work was emphasised. However, this approach was particularly developed in the Creative Partnerships schools. In the other case study schools the Literacy and Numeracy Hour often took priority and any topic work tended to be built around other subjects.

## **5. The Secondary Case Studies**

Four secondary schools were chosen as case study schools including one School of Creativity, two Change Schools and one with no Creative Partnerships programme. Bragg et al's (2010) conception of a 'creative school ethos' – 'considerate', 'convivial' and 'capacious' was applied to each school. Elements of all three components were found in all four schools but some aspects of the environment tended to undermine these. The ethos in one school was described as 'contradictory' because the positive and negative extremes of each dimension were there in equal measure. All schools were to an extent 'performance orientated', two of the Creative Partnerships schools less so. Too great an emphasis on performance tended to undermine other attempts at promoting creativity and wellbeing.

### ***Perceptions of Creativity***

The three Creative Partnerships case study schools had a more general view of creativity and its application across the curriculum than the school with no programme where the view that creativity applied only to the arts prevailed. In Creative Partnerships schools different subject teachers developed their own definitions of creativity to suit their different subject identities.

### ***Link between creativity and wellbeing***

The connection between creativity and student wellbeing was better articulated in the three Creative Partnerships schools and to a large extent creativity was seen to be an impetus for more positive wellbeing. In the one school with no Creative Partnerships programme no connection was made between the two so that wellbeing was conceived to be about promoting social cohesion.

### ***Creative Approaches***

#### ***Creativity for all***

In some Creative Partnerships schools different activities were targeted at different ability classes whereas in other schools Creative Partnerships activities were an opportunity for all ability students to come together. The second approach promoted more equity amongst students and less resentment as all enjoyed the same opportunities.

#### ***Constraints of the Subject***

Subject cultures in secondary schools were very strong and teachers of different subjects not only had different definitions of what creativity meant, but also felt different constraints around exercising creativity. Arts based subject teachers expected students to be more autonomous and



independent as they got older, whereas teachers of more traditional academic subjects felt they were prevented from experimenting with their exam classes. However, some subject teachers in Creative Partnerships schools found ways to work more openly with other departments on cross curricular topics which were less outcome based.

## ***Wellbeing Approaches***

### ***Pastoral support***

All case study schools had a number of personnel to support student behaviour and learning but how such people were deployed varied considerably. In some schools the support staff's efforts were seen to be unrelated to classroom learning, whereas in other schools these staff contributed to curriculum and learning matters. Nurture groups were also used to support students with learning difficulties. Other approaches included Forest Schools which in one case study school was used intensively with students needing 'a pick up'.

### ***Personalised learning through ability grouping***

Some wellbeing initiatives were more controversial such as the streaming of students by ability that was seen to support personalisation of learning and hence wellbeing. The evidence from student interviews suggested that separating pupils into fixed and identifiable groups could be stigmatising and demoralising.

### ***Student Voice***

All schools said that student voice was important to them. Two case study schools in particular championed this, one through the co-construction of lessons and the other through a student leaders' programme that encouraged young people to take responsibility in different subject areas, to lead learning with younger groups and to intervene during lessons to support the class either in calming down or re-energising depending on what was needed. In all case study schools students could contribute and suggest curriculum content, but there were far fewer opportunities for them to input into rules, curriculum structures and pedagogy.

### ***Positive Relationships in school***

Relationships were a key element of wellbeing, between students and between students and teachers. The feeling that teachers were 'on the same side' was important for students. Levels of student engagement had the potential to change quite radically from lesson to lesson if students did not like or respect the teacher. The case studies revealed how relationships with other adults in schools such as creative practitioners and other significant adults from outside school, provided valuable positive relationships providing they were sustained.

## **6. The Nature and Effects of creative learning upon Wellbeing**

### ***Impact on Primary schools***

The analysis of the survey and case study data for the primary school phase led to the following conclusions:

- Creative Partnerships' approach to fostering wellbeing was radically different from that in the other case study schools. In the latter wellbeing was a *means to an end* in that various activities designed to make pupils feel better in themselves or to make them more confident were intended to overcome the low motivation levels which operated in core subjects such as literacy and mathematics. In Creative Partnerships schools there was no distinction made between creativity and wellbeing. As a result creative learning tended to permeate the whole curriculum.

- Pupil voice was a crucial aspect in promoting wellbeing and in helping students to function effectively both personally and socially. The extent to which pupils were able to have their views recognised and contribute to decision making had been taken further in the Creative Partnerships case study schools. In contrast, pupils in the other schools were often unaware of how their School Council operated or its remit.
- There were indications that the superior scores of Key Stage 1 on the wellbeing scales could be attributed, in part, to Creative Partnerships activities. The same was not true in the case of the Key Stage 2 sample where pupils in the non-Creative Partnerships schools did marginally better. The lower KS2 results may be attributed to the fact that the administration of the wellbeing survey coincided with preparation for SATs. Pupils said that the SATs caused both them and their teachers considerable anxiety.
- There was little evidence to suggest that there was a typology of creative practices. Where differences did exist this could be attributed to the fact that the Creative Partnerships schools were at different stages of their learning journey, rather than because they adopted different approaches for developing their pupils' creativity.
- While communities of practice existed within the Creative Partnerships schools, and were very effective in embedding creative practice across the whole school, a similar 'between school' version was not in evidence in the School of Creativity which was one of the case studies. Teachers in this school were often too busy dealing with visitors and responding to initiatives from outside bodies to find the time to continue with their own professional development. *Between school* communities of practice would have been one alternative strategy for dealing with this problem.
- There was little evidence that creative learning was promoted through specific 'arts based' approaches to learning. In all Creative Partnerships schools the emphasis was on generic pedagogies rather than pedagogic subject knowledge. Specialist knowledge and skills were only introduced when it helped pupils to develop their own ideas. The emphasis was mainly to do with helping students to think, flexibly, strategically and creatively.
- The recent revision of the Inspection Framework no longer emphasises the importance of wellbeing for improving motivation and thereby enhancing academic performance. In particular, schools in disadvantaged circumstances are under further pressure to spend less time on wellbeing and creative initiatives given the Chief Inspector's decision to regard the failure to move from a satisfactory to a good grade within a limited period as a reason for a school to be placed in 'special measures'. It is hoped that the results of this study will persuade primary school Principals to resist these pressures and continue to base their curriculum planning and practice on the key elements of the Creative Partnerships programmes that can help to promote pupils' wellbeing.

### ***Impact on Secondary schools***

- In general the student survey indicated that there were no overall differences in wellbeing between students attending Creative Partnerships and Non Creative Partnerships schools. Issues in the matching of schools at secondary level, together with previous research indicating that variation in wellbeing scores attributable to between school differences is small, might have accounted for this finding.
- The qualitative data can provide insight into how Creative Partnerships work impacts upon student wellbeing but as schools have many strategies in place to support wellbeing disaggregating the impact of any one strategy is difficult. Secondary schools generally have well-developed pastoral systems and these are often run by non-teaching staff leading to a separation of pedagogical issues and student wellbeing, which makes assessment of the impact of Creative Partnerships work more difficult to judge. The context within which secondary schools operate cannot be ignored, in particular the performativity culture which leads to a focus on examination

outcomes. This has implications for student wellbeing as (lack of) subject choice and exam pressures can be perceived as controlling and therefore thwart the need for autonomy. Focus on examination outcomes can also lead to a de-valuing of creativity, and in light of recent changes of policy, also of wellbeing.

- The main motivation for schools joining the Creative Partnerships Programme was school improvement. Creative Partnerships work had generally focused on one departmental area or an identified group of students (e.g. disaffected Year 9 boys) in the first instance, although the number of departments and variety of projects undertaken increased as schools gained more experience of Creative Partnerships work. Creative Partnerships work was concentrated in KS3 and in some cases with less able students. Although creative practitioners generally worked with teachers to help them to improve their practice, we did not see much evidence that this had impacted on pedagogy in normal lessons. We did see a number of cross-curricular project-based days that had been organised jointly by creative practitioners, students and teachers, although it was notable that the two schools where this was most successful were small schools.
- Self-determination theory (SDT) was applied to identify elements of Creative Partnerships work that promoted wellbeing through the satisfaction of the core needs for autonomy, competence and relatedness. A number of projects were seen to meet these needs in different ways and particularly promoted interpersonal and perceived competence wellbeing. There was less evidence that Creative Partnerships work influenced life satisfaction. Creative Partnerships work also had the potential to have a positive impact on wellbeing through factors not captured by SDT such as aspiration, and also had a positive impact on teacher wellbeing. In a small number of cases, however, Creative Partnerships work also had the potential to reduce wellbeing in the way it had been implemented.
- Schools conceptualised creativity as a generic process that is applicable in all subject areas, with a greater emphasis on creativity as a process than creativity as an outcome. Due to the performativity culture and the recent introduction of the English Baccalaureate, arts subjects were not valued as highly as other subjects in some schools and by some students.
- In conclusion, viewing the Creative Partnerships Programme primarily as a school improvement strategy to improve examination outcomes was concerning, as this suggested that creativity is seen as a means to an end rather than a valuable educational outcome in its own right. Planned changes in the National Curriculum might provide an opportunity to redress this situation but whilst the focus remains on examination outcomes, it seems unlikely that creativity will be valued for its own sake if it is not part of the examination assessment criteria. This was reflected in how Creative Partnerships work was focused (in KS3, not KS4, less able students). However Creative Partnerships work was seen to positively influence students' wellbeing and therefore similar initiatives should be implemented in UK schools. Difficulties associated with introducing change in large secondary school organisations suggest that it would be appropriate to concentrate initiatives within individual departments.



# Chapter 1: Review of the Literature

## Background to the Study

The study of the impact of Creative Partnerships on the wellbeing of children and young adolescents was commissioned by Creativity, Culture and Education (CCE) in the late autumn of 2011. This chapter sets the scene for this research. We first of all give an overview of the work done by CCE, which oversees the Creative Partnerships Programme, and consider the impact of Creative Partnerships in UK schools. We go on to consider what creativity is, and in particular what can be understood by the term 'creative learning'. We then argue that the concept of motivation provides a bridge between creativity and wellbeing, as it is key to both. The self-determination approach to motivation is discussed in some detail to explicate our claim. Finally, we turn to conceptualisations of wellbeing and consider research that has been conducted examining young people's wellbeing in schools before suggesting a model that links creative learning and wellbeing.

CCE is a national organisation that seeks to bring about a transformation in the lives of children and families through the experiences of 'creative learning' and by providing cultural opportunities whereby children can widen their horizons and develop their achievements and skills. Its flagship programme is Creative Partnerships which, since its establishment in 2002 until July 2011 when the Arts Council, England withdrew its support, has operated in some 5,324 different schools at every Key Stage. In the period between 2002 and 2008, before CCE was established, Creative Partnerships worked with 90,536 teachers in partnership with 6,483 creative individuals and organisations. Since then, in its final years of existence, Creative Partnerships has supported three key 'school strands'. The first of these is known as *Enquiry Schools* where over a year a school (or a group of schools) explore how 'creative teaching and learning can enhance their practice'. The second programme consists of *Change Schools* where schools receive three years support to enable them to explore ways in which they can bring about 'significant changes in their ethos, ambition and achievement'. Currently, Creativity Culture and Education's latest estimate is that 3,045 schools have taken part in the Enquiry Schools' strand and 1,092 have participated as Change Schools. The third strand consists of 57 *Schools of Creativity* which were selected by means of an open competition involving peer review, and are considered to be at the 'cutting edge' of creative learning. Their task is not only to pursue their own development in the long term but also to 'help transform other schools through innovative dissemination and partnership work' and help improve practice nationally. As such, they have helped to shape Creative Partnerships' future policy and practice. The three strands, Enquiry Schools, Change Schools and Schools of Creativity have involved grants of approximately, £3K, 15K and £20K respectively. In return schools have contributed £1K, £5K and £5K of their own funds. This not only pays for the cost of employing the creative individuals but also allows the teachers appointed as 'within school' coordinators of the respective Creative Partnerships programme to be given a reduced teaching load. Wood (2010, 2011) has noted that in the final year of its existence there has been a significant acceleration by participating Change Schools in meeting the programme's objectives.

The structure of Creative Partnerships is regional. Beginning with 16 areas in 2002, by 2005 the number had risen to 36. In this period these Area Offices covered some 64 local authorities. Since 2008 there have been a number of amalgamations in creating 26 independent Area Delivery Organisations (ADO) and this has extended their remit to 133 local authorities constituting 87.5% of

the total number. ADOs employ Creative Agents who negotiate with the schools on their behalf and provide schools with advice about the availability of local artists, although the term *creative practitioner* is preferred as it supports the proposition that creativity is not the exclusive province of the fine arts, dance, drama and literature. Schools have employed digital filmmakers, horticulturalists, photographers, and architects among others. Typically, creative practitioners either work intensively over six or eight week periods or make regular weekly visits to the schools involved over the course of an academic year. In some cases the creative practitioners have worked in the same school over a number of years. Creative Agents tend to be experienced creative practitioners who have previously demonstrated considerable skill in working within educational settings in an advisory and enabling capacity. Besides managing the programme and providing the link between the school and the creative practitioners, the agents advise on programme development and act as a critical friend to challenge a school's thinking and practice.

## **The Impact of Creative Partnerships in Schools**

Creativity, Culture and Education have commissioned a number of studies which have sought to evaluate various aspects of the programme. Among the more recent are three that suggest that over time the various strands of Creative Partnerships have begun to have a significant impact on school ethos, the capacity of pupils to influence decision making and to act as a catalyst in bringing about changes in teaching. These are all factors that might be expected to contribute to a sense of a pupil's wellbeing. Bragg and Manchester (2011) contrast the 'competitive' school ethos, the result of the 'market orientated' educational reforms, with a climate that promotes learning, active citizenship and which underpins democratic, participative structures. They characterise the role played by Creative Partnerships as one of '*additionality*' in that the various Creative Partnerships initiatives 'enhanced practice and helped it to develop in ways that it might not otherwise have done' (ibid., p2). These researchers suggest that school ethos consists of three elements, each contributing to the school environment in different ways. The first of these elements they describe as '*considerate*', where the care, discipline and relationships that exist within the school 'go beyond mere tolerance in stressing more strongly the need to respect students' cultures and life experiences and in seeing these as a potentially positive contribution to their learning or to a creative process rather than as something to be ignored or supplanted'. Bragg and Manchester list nine ways in which Creative Partnerships have made a contribution to this aspect of school ethos, among which are improving the material environment, giving minority groups of staff and students an increased sense of the importance of their contribution, and raising the school's profile within the local community by offering affirmative accounts of the work undertaken. The latter was considered most important in 'disadvantaged areas' because it often acted as a counter to the school's unfair negative image. The second element was described as '*convivial*' in that Creative Partnerships promoted a sense of fun and enjoyment into the learning process and 'legitimised' collegial working relationships between teachers, between pupils and between teachers and pupils. The third and final element was the Creative Partnerships' contribution to the *capacious* element of a school's ethos in two main ways: firstly, it promoted the idea of flexibility and diversity in both teaching and learning, what Bragg and Manchester (2011) describe as '*room for manoeuvre*', and secondly, creative practitioners were able to use physical space in ways that enhanced 'the aesthetic in the school environment'. They did this, not only through projects which aimed directly to improve the material features of the school and its surroundings, but also by re-arranging working areas such that they facilitated the sharing of ideas

and supported joint reflection among staff and students. This enabled both teachers and pupils to 'expand their sense of who they are allowed to be' (ibid., p4).

In an earlier study, Bragg, Manchester and Faulkner (2009) examined the contribution of Creative Partnerships in the development of *Youth Voice* and, in particular, its impact on young people's roles in governance, in relationships and in the co-construction of learning. They conclude that Creative Partnerships has helped raise the profile of young people's participation in schools by insisting from the outset on student involvement in all decision-making concerning the choice of activities and the selection of creative practitioners. In some cases students have helped shape regional programmes as well as those in their respective schools. Typically, schools have adopted a 'cadre' approach by training small groups of students to take greater responsibility for the planning and implementation of projects. In some cases this has led to these cadres contributing to a wider dialogue about creativity and creative learning. Bragg et al (2009) conclude that where this approach has been successful it has led adults to raise their expectations about young people's capabilities (particularly those regarded as disaffected) and their capacity to engage in decision-making. This, in turn, has widened discussion to include aspects of the whole curriculum and other matters related to the school's organisation. Providing the necessary support (access to skills, networks and material and cultural resources) was a vital element of successful initiatives. However, the need to rely on adults for acquiring access to the necessary skills and resources had the potential to undermine the students' sense of autonomy unless there existed good positive relationships with the supportive adults. Bragg and colleagues report that they found ample evidence to conclude that Creative Partnerships played a significant part in improving intergenerational relationships, irrespective of students' age, background or ability. Improving relationships also enabled participants to communicate and share their affective responses to various activities and incidents. Students were more often prepared to say 'how they felt'. There were also examples where the students contributed to the adoption of topic based approaches, thereby improving the quality of the dialogue between students and staff and among students themselves so that the latter became *co-producers of learning*. In these learning situations, the student researchers' interactions with outside professional experts offered models for teachers, some of whom made 'substantial shifts towards student-led creative approaches' (ibid., p5). The process appeared to have gone further in primary schools.

There is a long tradition of artists in residence (Dahl, 1990) in English schools and while the results have often been spectacular (see Sinker, 1999) the evidence, such as it is, suggests that things often returned to normal once the artist had left (Sharp and Dust, 1997). Creative Partnerships have sought from the outset to promote shifts in classroom practice which are sustained and which extend beyond the areas of the curriculum where creative practitioners have been deployed in 'long term relationships' with teachers and young people. The extent to which Creative Partnerships have achieved this goal has been the subject of investigation by Thomson, Jones and Hall (2009). They identify 5 different kinds of pedagogy; *default pedagogy*, *creative approaches*, *creative skills*, *exploratory pedagogy* and *negotiated pedagogy* which they describe as general 'types' and not exact examples. Intensive study of three comprehensive, two other secondary schools, five primary and one infant and nursery school and a federation (a mix of primary and secondary) found traces of default pedagogy in all cases. This approach tended to plan lessons around the achievement of specified outcomes (derived from schemes of work, textbook or syllabus), favoured the transmission mode of teaching, and mainly relied on tests to determine the extent to which the prescribed

outcomes were achieved. Default pedagogy was mostly used in situations where schools were under external pressure to improve academic performance. Most schools, in the projects where the creative practitioners were involved adopted creative approaches. Although specified outcomes were obtained these were less reliant on textbooks or syllabuses and were often expanded to include additional learning goals as deemed relevant. Experiential learning was promoted and in creating the conditions for pupils to carry out investigations teachers and creative practitioners spent a considerable period of time extending students' background knowledge and raising issues through a mix of extended class discussion and outside visits. This contrasted with the creative skills approach where use was made of specific commercial packages or schemes that were said to promote 'creative thinking'. Most schools in the study used a form of creative approach, but Thomson and colleagues noted that although this generated a 'thematic approach' to curriculum building, few primary teachers had a grasp of the concepts involved, tending to plan around subject content rather than first determining the 'big ideas' and 'skills' which underpinned the learning objectives.

Exploratory pedagogy was the dominant practice in early childhood settings. In this approach great emphasis was placed on children's prior experiences when setting learning goals. Children were also often allowed to choose the activities they wished to undertake and time was set aside for the teacher and pupil to reflect on the outcome. Finally negotiated pedagogies involved students and teachers working together to determine learning goals (derived from broad curriculum frameworks), developing a plan for their achievement and determining the 'success' criteria. Students can introduce their own ideas as long as these can be related to the success criteria. There is an emphasis on reflection and, typically, records of the 'life history' of an individual's project are contained in a portfolio which forms part of the assessment. The approach was sometimes used by teachers as 'a one off' although it was the dominant approach in certain secondary subjects such as Art and Design and Technology.

While this classification is useful in distinguishing the ways in which different schools engage with Creative Partnerships, the analysis operates mainly at a strategic rather than at the tactical level of instruction, where the latter was originally defined by Strasser (1967) as the 'moment by moment' classroom exchanges. When the tactical aspects of classroom practice are taken into account then, there is often a mismatch between the teacher's tactics and his or her strategic intentions. Thus in the matter of choice, a key element in both the exploratory and negotiated types of pedagogy, excessive scaffolding by the teacher often results in students being offered a restricted range of options (e.g. Hargreaves et al, 2003 for early years and Nicholl and McLellan, 2009 for D&T). In the present study it is the intention to explore the degree to which both strategic and tactical levels of instruction have become embedded in areas of the curriculum other than those directly involving creative practitioners.

## **Creativity and Creative Learning**

At the centre of Creative Partnerships' stated aims are important constructs such as fostering '*creativity*' and promoting '*creative learning*'. Such terms are, however, not uncontested. As a contribution to this debate CCE has commissioned a series of reports and literature reviews covering aspects of both creativity and learning. One important contribution to these reviews has been that by Sefton-Green (2008). In seeking to stimulate debate, he sets the ideas of the artistic community against the more general theories of learning which he classifies under the umbrella of either



behaviourist or in the constructivist traditions, including socio-cultural elements. Sefton-Green suggests that:

The key traditions in arts learning in effect model the deep narratives of social cultural theories of learning and also contain within them a similar hierarchy of values.... Within this tradition learning is not about the acquisition of knowledge (although this is not to minimise the role of context and being enculturated into societies' key ways of knowing) but privileging certain kinds of 'higher' intellectual capacities. This usually involves possession of a specialised discourse and a capacity to reflect and critique, to offer different perspectives and to offer abstract analysis. (Sefton-Green (2008, p.18)

The same dichotomy leads Good and Brophy (2002) to distinguish between teaching for *transmission* and teaching for *understanding*, the former through direct instruction and the latter through 'thoughtful' discourse. Support for this dichotomy comes from Jones' (2009) historical analysis on the impact of culture on notions of creativity and from Pringle's (2008) study of the work of visual art practitioners. Sefton-Green draws on the work of Fleming (2008) to pose the question of whether there exists a singular arts based theory of learning or whether there are several arts based theories dependent on the individual medium. He concludes that whatever the particular approach taken among the family of arts learning traditions, there are 'generic connections with social cultural traditions of learning' and cites Eisner (2002) and Egan (1997) in support of this claim. This also accords with theatre director, and now overseer of the cultural promotions at the 2012 London Olympics, Jude Kelly's definition of creativity as *flexibility of the mind* (speaking at the 2002 NUT/NCA conference on Creativity in Education). As such it contrasts with the more frequently quoted QCA definition with its emphasis on the creation of an original product which is perceived by others to be of value. Kelly's view of creativity has been described elsewhere as '*aesthetic intelligence*' (Raney 2003, p.149).

The distinction is important because it makes a difference as to how one goes about improving the capacity of individuals to develop as creative thinkers. This is clearly of crucial concern to an organisation such as Creative Partnerships, one of whose three key aims is to enable schools to develop 'cutting edge creative practice'. Where the emphasis lies on the creation of unique and useful outcomes then there is a tendency to advocate specific programmes or drills, a skills based approach, designed to promote *lateral* (De Bono 1990) or critical (Halpern, 1998) thinkers or even more popular, if controversial, packages such as *Brain Gym*. Where the emphasis is placed on developing 'flexible minds', there is less immediate concern with outcomes and greater emphasis is laid on teaching overarching, generic strategies which enable pupils to re-construct existing knowledge in ways which allows them to accommodate in fairly rapid fashion new information and ideas.

There are those such as Banaji et al, (2010) who are concerned with what they regard as an oversimplification because the strategic model of learning suggests that developing the capacity for reflective thinking will inevitably lead to creative outcomes. In its simplest form the model does not account for the differences between 'great' and 'pedestrian' forms of artistic expression. Craft (2000) attempts to solve this dilemma by introducing the notion of '*Big C*' and '*little c*' to contrast the differences between the creativity displayed by artistic genius and the general population. In general a school's task will be to develop the latter version of creativity. However, Negus and Pickering (2004, p.159) worry that in cultivating 'little c' teachers may pay less attention to exceptionality and settle for the ordinary at the expense of the gifted child.

## ***Creative Learning as Developing Expertise***

In this study the literature relating to expert performance has been drawn upon to extend the definition of creative learning beyond Sefton-Green's dichotomy so that the knowledge and skills needed to create 'the extraordinary' also need to be part of a teachers' repertoire. For Ericsson (1996, p.43) individuals can be taught to 'circumvent basic information processing limits by enhanced anticipation.' Berliner (1994) using Dreyfus and Dreyfus (1986) stage theory, based on their studies of expert musicians and chess grand masters, notes that expert teachers differ from competent ones mainly in the way they go about solving unfamiliar problems. Whereas competent individuals work through their list of previously acquired maxims (rules) until they find one which meets the present circumstance, experts tend to be improvisational, rather like jazz musicians, and address problems by seeking to uncover underlying meaningful patterns which suggest one kind of strategy rather than another. This is not simply part of an intuitive process as suggested by Claxton (2000, p.40). According to Atkinson (2000, p.70) intuition operates at a tactical, moment by moment level and is mainly the product of experience, whereas expertise is strategic in that it involves not only the opportunity to put our intuitions into practice but incorporates a 'feedback' mechanism whereby how things worked out are evaluated, and consideration of how things can be improved upon in future are key elements. This is very similar to Patricia Alexander et al's (1991) definition of metacognition as having knowledge of one's cognitive processes, which involves both automaticity (strategic thinking) and 'executive control' (self-regulation).

The question that then arises concerns the extent to which expertise, when defined in this way can be taught. Gardner (1995), when considering music and art, and Noice and Noice (1997) are both of the opinion that inherited talent is the main ingredient of expertise so that geniuses are 'born not made'. Ericsson (1996, p.43) rejects this view, citing numerous studies from various domains such as athletics, chess and music to argue that motivation to practice for extended periods and a capacity to acquire from experience the ability "to circumvent some basic information-processing limits" by enhanced "anticipation based on predictive advanced cues" are the key determinants. Berliner (2001) takes up a position similar to Ericsson. He points out that even those like Howard Gardner who place greater emphasis on the role of talent still recognise the necessity for deliberative practice in developing expertise. Thus it is likely, Berliner argues, that the context and deliberative practice are more important than personal characteristics. Berliner cites in support of this view the fact that expert ice hockey players and their coaches each separately listed the desire to become an expert (motivation) followed by good coaching and practice as the main determinants of success. Talent was only rated sixth of the twelve nominated factors.

In a later paper Patricia Alexander (2004, p.12) argues that since students will rarely leave school as experts in any subject domain, it is the process of transformation into experts through the stages of *acclimation, competence and proficiency* that are most relevant. At the acclimation stage pupils begin to grasp the elements of *strategic knowledge* (Shulman, 1986) which help constitute a domain (the forms of legitimate knowledge, what counts as evidence, ways of establishing the validity of a proposition etc). But because these pupils lack the ability to distinguish between accurate and inaccurate (or relevant and tangential) information they are hampered in their thinking which therefore operates at a surface level. At the competence stage pupils' domain knowledge is more comprehensive and principled and a mixture of surface and deep level strategies are used. The final transformation towards proficiency and expertise is marked by a shift away from these "surface

level” thinking strategies towards those which are of a “deep processing kind” with a capacity to engage in *problem finding* as well as problem solving.

### ***Making pupils ‘metacognitively’ wise: the importance of scaffolds***

A key factor at this transformation stage is the ability of teachers to ‘scaffold’ tasks so that gaps between what a pupil can already do and what s/he will be expected to do in completing a given task is not too large. This idea is often expressed in the form of Vygotsky’s (1962, p.104) *zone of proximal development*, although Robin Alexander (2000) quoting (Simon, 1987) argues that a more exact translation of proximal is *potential* or *next*. Scaffolding according to Bruner (1966) amounts to ‘lowering the degrees of freedom’ associated with a problem solving situation. Brown (1997) argues that at the top end of the primary school, when children are beginning to acquire the capacity to regulate their own thinking in order to develop their metacognitive capacities, one of the key roles in this learning process is the provision of appropriate scaffolds.

An investigation by Rosenshine et al (1996) looked at the use of different scaffolds in helping students become better questioners when conducting an investigation. He noted a preference in the teacher effectiveness literature for guided teacher discussion involving procedural prompts and modelling as the two main ways of providing support. These researchers contrast teacher directed forms of scaffolding with other forms which are built into the task, such as the use of cue cards, and providing self checking evaluative procedures. They suggest that while the former may be valuable in the case of direct instruction, which involves plan-do- review procedures, it is less helpful when teaching metacognitive skills. This is because in guided discussion, for example, the teacher increases the chances of success by providing clues as to the correct way to go about the task. This involves lowering the *ambiguity* of the task in order to ensure the *risk* of failure is reduced, where using Doyle’s (1983, p.183) terminology, ambiguity refers to the ‘extent to which a precise answer can be defined in advance or a precise formula for generating an answer is available’, while risk concerns the ‘stringency of the evaluative criteria a teacher uses’. While lowering the ambiguity through guided discussion makes it easier for pupils to get a correct answer, the danger is that the weaker student becomes highly dependent on the teacher’s support and, when this is not forthcoming, will exhibit *learned helplessness*. On the other hand, more able students may feel that the task has been reduced to a level where there is little satisfaction to be gained in attempting it (Galloway et al, 2004). For this reason it would seem that when the aim of teaching is to develop metacognitive wisdom, then it is preferable to build the scaffold into the task so that a degree of ambiguity and challenge can be maintained although the risk of failure is reduced.

In his study of ten successful creative practitioners, Galton (2010a) found that they frequently built scaffolds into the tasks they set pupils and, unlike teachers, rarely employed modelling or guided discussion to make the tasks they set more manageable. Furthermore they often required members of a class to reflect on their own and on other students’ work in ways that promoted strategic thinking and self-regulation. However, the aim of the 2010 study was to measure improvements in pupils’ attitudes and motivation as a result of exposure to Creative Partnerships, so for the first time all the participating classes were working with creative partners. Teachers were coming to terms with having to plan lessons where, unlike the Literacy Hour, the outcomes from the previous session could not be prescribed because the responses of the pupils to the creative practitioners’ challenges could not be foreseen. There was therefore little discussion of pedagogical issues. In this study, where

teachers have been involved with Creative Partnerships over a number of years the expectation is that they share a common vision with the artists of what is involved in teaching children to think creatively, and that classroom practice will reflect the pedagogic principles which have been set out in the previous paragraphs.

### **Motivation: The Link between creative learning and wellbeing**

Reviews (including Ofsted 2006; 2010) have endorsed Creative Partnerships' positive contribution for schools and community partners. The NFER evaluation (Sharp et al, 2006) showed that pupils were able to develop communication and personal skills but that Creative Partnerships activities were not able to halt the decline in attitudes which other researchers attribute to the effects of high stakes testing (Croll and Moses 2003). Further analysis by the NFER (Kendall et al. 2008a, 2008b) showed that Creative Partnerships was having a positive impact on attainment and rates of absence. The limited time and the lack of data has meant that following the NFER's approach of multilevel modelling using a national database was not an option in the present study. The only national grading of schools on wellbeing (Ofsted) does not discriminate sufficiently. The evidence suggests, for example, that around 90% of primary schools were institutions where pupils' 'overall development and wellbeing' were 'good or better' (Wyatt 2008). It was therefore necessary to look for some other way of linking the impact of Creative Partnerships with wellbeing outcomes.

The literature on expertise suggests 'motivation to practise' extensively is crucial in developing the ability to regulate one's own learning, which it has been argued is an essential element in creative learning (Ericsson, 1996, p.43). According to Watkins (2003) pupils can be motivated either by a desire to learn (intrinsic) or a desire to achieve (extrinsic). Pell et al (2007) failed to replicate this distinction in their studies of lower secondary pupils. Motivation goal theory (Dweck, 1986) predicts those with a desire to achieve will be stimulated by a determination to be the best in the class. Pell et al's data did not support this inference. Pupils appeared motivated by instrumental concerns (getting the appropriate level in SATs or the necessary grades to qualify for the sixth form or University). Furthermore, there was little evidence that students got intrinsic satisfaction by achieving mastery of their subject. When Year 7 pupils were asked whether they ever continued working at home on activities started in school, other than those set for homework or as part of a graded project, the responses were mostly negative (Galton, 2010b). Croll and Moses (2003) also found pupils adopted an instrumental approach to their learning.

One particular theory of motivation, however, provides a linkage whereby the achievement of the kinds of learning goals which it has been argued earlier are associated with developing expertise and metacognitive wisdom, result in a sense of psychological wellbeing (Deci and Ryan 2008). This alternative approach to motivation is known as self-determination theory (SDT) (Deci and Ryan, 1985). This relates more closely to the goals of creative learning and leads, so its originators contend, to a sense of psychological wellbeing. SDT can be linked to an earlier idea that all humans have certain innate needs. SDT suggests these needs include *competence* (feeling effective in one's ongoing 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). This latter need links to McNelly et al's (2002) construct of *school connectedness*, defined as the extent to which pupils are treated as individuals, have choice in relation to school activities and a sense of being part of a learning community.

The theory leads naturally to the view that a curriculum which affords choice, provides opportunities for self-direction, provides feedback which is *informing* (helps pupils self-regulate) rather than *corrective* (demonstrates the right answer), will enhance intrinsic motivation and promote feelings of autonomy and self-efficacy; in short promoting wellbeing. In recent versions it is argued that intrinsic motivation flourishes best within supportive institutional climates. Environments that feel pressurising and controlling tend therefore to undermine intrinsic motivation and affect a sense of wellbeing.

Over the years, SDT has given birth to a number of sub theories and research across a large number of disciplines, including education. Indeed, Ryan and Deci (2002) present self-determination as a series of mini-theories sharing what they term the 'organismic-dialectical metatheory' (p. 27)<sup>1</sup> and the concept of basic needs. Much of the early effort in self-determination research led to the development of Cognitive Evaluation Theory (CET) which has examined the conditions under which environments are facilitative or disruptive to motivation. This stemmed from an interest in the field in the early 1970s in the concept of intrinsic motivation which Ryan and Deci (2000, p.70) defined as:

'The inherent tendency to seek out novelty and challenges, to extend and exercise one's capacities, to explore, and to learn.'

Hence intrinsic motivation is also an inherent aspect of human existence and might therefore be expected to be seen in everyday behaviour. However, by the early 1970s a number of studies (for instance the well known study by Lepper, Greene, and Nisbett, 1973) had started to show that intrinsic motivation could be undermined by environmental contingencies such as the provision of rewards. Deci (1975) had shown that feedback could enhance or diminish intrinsic motivation depending on whether it was positive or negatively phrased. This led to the development of CET (Deci, 1975) as a sub theory within SDT. Essentially, CET considers how social-contextual features such as feedback and rewards affect the core needs for competence and autonomy, although much of the research has focused on the latter rather than the former need. If events undermine a person's sense of autonomy, they will not experience their behaviour as self-determined, rather they will feel to some extent that their behaviour is controlled by external factors; an external perceived locus of causality (Deci and Ryan, 2008) and will no longer be acting out of pure enjoyment, interest or curiosity that originates *autotelically* from the activity itself (i.e. doing something for the sake of it, rather than for some external reason). Thus the provision of choice, acknowledgement of feelings and opportunities for self-direction can enhance intrinsic motivation as they facilitate autonomy, whilst positive feedback which helps students to self regulate, rather than having an adult correct one's errors enhances competence (Deci and Ryan, 2008).

More recent research has focussed on the impact of interpersonal climate on intrinsic motivation and this research has increasingly been conducted in real-world settings. Climate can be assessed using the needs' lenses and an accumulating body of evidence dating back to the early 1980s (see for example, Deci, Schwartz, Sheinman, and Ryan, 1981) has demonstrated that climates that feel pressurising and controlling undermine intrinsic motivation, whilst those that feel supportive and informational have the opposite effect. Furthermore it is clear that interpersonal climate can be influenced by other actors in the situation, notably authority figures and this has inspired a large

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<sup>1</sup> This is an overarching theory (metatheory) of human development (organismic) that focuses on the interaction of an individual's innate growth tendencies with the environment they encounter (dialectical). The mini-theories, which focus on different elements (environment, the individual etc.), explain how the process of human development occurs.

body of research focusing on the concept of autonomy support. This is described by Deci and Ryan (2008, p.18) as follows:

‘Autonomy support involves one individual (often an authority figure) relating to target individuals by taking their perspective, encouraging initiation, supporting a sense of choice, and being responsive to their thoughts, questions and initiatives.’

If an individual feels that another has offered this type of support they are more likely to believe that they can be self-determining in their behaviour. Hence, in educational contexts, research has focused on the role of the teacher in creating an autonomy supportive climate for students. Obviously the issue of importance is an individual’s perceptions of autonomy support rather than actual support offered per se. Nevertheless, empirical research strongly indicates that positive perceptions of autonomy support correlate strongly with intrinsic motivation, engagement, learning and performance outcomes (see for instance, Reeve, Jang, Carrell, Jeon, and Barch, 2004; Vansteenkiste, Simons, Lens, Sheldon, and Deci, 2004). Findings from a number of such studies have lead Deci and Ryan (2008, p.19) to conclude that ‘the importance of autonomy-supportive teachers and classrooms cannot be overstated’.

Perhaps not surprisingly, given the range of research under the self-determination umbrella, there are a number of controversies that the theory has either initiated or has yet to settle. Cognitive evaluation theory (CET) suggests that situations and events that are perceived as controlling undermine self-determination, whilst those that are perceived as informational can actually enhance self-determination. However, empirical research suggests that formal testing is generally perceived as evaluative and controlling, hence failing to meet the need for autonomy and this in turn tends to promote surface-level rather than deep learning (see for instance Grolnick and Ryan, 1987).

Furthermore research has also shown that when teachers are put under pressure to ensure higher standards, which has certainly been the case in the UK, they are more likely to engage in controlling behaviour in the classroom (Flink, Boggiano, and Barrett, 1990). When teachers engage in such behaviours, as was discussed above, they are not creating autonomy-supportive climates for learning and this again undermines student self-determination.

CET also clearly suggests that the use of extrinsic rewards can undermine intrinsic motivation if they are perceived as controlling rather than informational. This is because they, again, compromise the need for autonomy. SDT researchers would therefore advocate that rewards should not be used to motivate students. This advice runs contrary to the current, common usage of rewards in school as part of behaviour management systems based on the notion of ‘assertive discipline’, whereby students may collect merit points that can be exchanged for certificates or material goods such as vouchers or earn additional play time. SDT thus challenges a vast body of research conducted within the behaviourist paradigm whereby rewards are used by teachers to reinforce desired behaviours.

In recent years this has lead to a quite heated debate about the use of rewards, in particular between Deci and Ryan and two behaviourists, Cameron and Pierce. Meta-reviews conducted since the 1980s to assess the impact of rewards on intrinsic motivation across a range of studies have generally supported CET but Cameron and Pierce published a meta-analysis in 1994 which suggested that rewards did not decrease intrinsic motivation. Several papers published in the same journal in 1996 suggested that Cameron and Pierce’s meta-analysis was flawed (Kohn, 1996; Lepper, Keavney, and Drake, 1996; Ryan and Deci, 1996) and a response from Cameron and Pierce (1996) did not

appear to address all of the issues raised satisfactorily. Deci and Ryan conducted a further meta-analysis (Deci et al., 1999) which replicated earlier findings presented in earlier meta-reviews that were supportive of CET. This triggered another exchange of views in the same journal that the original debate was reported in, during 2001 (Cameron, 2001; Deci, 2001; Deci, Ryan, and Koestner, 2001), which Cameron and Pierce expand upon in their 2002 book. Although some of the differences relate to statistical procedures used, which help to account for the different perspectives in the papers, an important issue raised was the nature of the tasks being undertaken. Deci and Ryan maintain that rewards only undermine intrinsic motivation if the task is interesting and do not include studies relating to boring tasks in the main body of their meta-analysis. Their view is that if the tasks are boring, students will not be intrinsically motivated to start with. Cameron and Pierce included such studies as they claimed the distinction between boring and interesting tasks could not be made as school-based studies would include both and they couldn't judge what would be judged as interesting by students. This then raises the issue of what constitutes an interesting task and clearly relates to the earlier discussion on the kinds of tasks and practices which support creative learning.

More recent work has explored the desirability of modifying the original definitions of SDT's core needs of competence, autonomy and relatedness. Elliot et al (2002) argue that the competence construct is too limiting and suggest that it only really applies for young children. Views about ability change with age (Nicholls and Miller, 1984) and suggest that secondary school children might be expected to hold quite different conceptions than primary school-aged children. A second question relates to the role of the need for relatedness. Early work in SDT makes little reference to the need for relatedness and indeed it appears to have a minor role in CET. More recent studies have emphasised the importance of relatedness and relatedness support in research within therapeutic settings (La Guardia and Patrick, 2008; Ryan and Deci, 2008) but this does not appear to have been the subject of study within educational settings. However, an accumulating body of research looking at school belonging, which has not been informed by SDT, suggests that school belonging is important for wellbeing and academic outcomes (Goodenow, 1993; Goodenow and Grady, 1993; Juvonen, 2007; Smith, 2006).

Finally questions have been asked about the relationship and balance between the three core needs. Sheldon and Miemiec (2006) showed that optimal well-being is experienced if needs are balanced, yet much of SDT appears to be premised on the particular importance of the need for autonomy. For instance the need for autonomy appears to be the most important factor underpinning CET. The status of the need for autonomy is also commented upon by Little et al (2002, p.392) who suggest that:

'... autonomy seems to function more as an aspect of actions that support the need for competence or the need for relatedness rather than an important need. In this sense, autonomy is a characteristic of one's actions, and satisfying one's need for autonomy is thereby mediated by actions that are directed toward competence or relatedness needs'

Most research conducted within the SDT stable has taken a variable-centred approach to analysis. Typically this has entailed asking participants to fill in self-report measures, such as the Academic Self-Regulation Questionnaire (Ryan and Connell, 1989) and then examining scores on the various motivational dimensions such as the degrees of external regulation, and intrinsic motivation. These individual measures may be aggregated into a single composite index, the relative autonomy index (RAI) which is then used as the basis for further analysis to compare different groups. Whatever the

current controversies engulfing SDT, its fundamental core elements have a strong resonance with the kinds of classroom environments and pedagogical practices which, it has been argued, promote creative learning. Furthermore, the desired outcome of SDT, that of fostering intrinsic motivation and the positive effect this disposition has on wellbeing, provides an important linkage in seeking to evaluate the impact of Creative Partnerships on the latter measure.

## **The notion of wellbeing and its measurement**

In the last few years the UK's Government's concern with student wellbeing has become a matter of concern which almost matches that accorded to student attainment scores. Part of the explanation for this increased interest arises from the results of an international study carried out by UNICEF showing that the UK, along with the USA, was in the bottom four countries when ranked on various global wellbeing measures (UNICEF 2007). The UK performance has been compared to that of the Scandinavian countries such as Sweden who, along with Finland, did much better. Finland, for example, was ranked in the top four on three of the wellbeing indicators and only on family and peer relationships (17) and subjective wellbeing (11) did it fall out of the top half of the table. The fact that Finland also did exceptionally well on the recent international PISA study of attainment has encouraged a belief that the social and emotional wellbeing of our young people is closely linked to their school experience and hence to their achievement.

The UNICEF Report Card obtained its overall assessment of wellbeing on the basis of six indicators. A ranking of 21 represented the lowest possible score. The UK were ranked 18<sup>th</sup> on material wellbeing, 17<sup>th</sup> on educational wellbeing, 21<sup>st</sup> on both family and peer relationships and behaviour and risks, and came 20<sup>th</sup> on its rating of subjective wellbeing. Its highest ranking (12<sup>th</sup>) was for health and safety. There was a strong relationship between material wellbeing (poverty-income 50% below national mean, no employed adult member of the household and children's self-reported deprivation) and subjective wellbeing (% rating health 'poor' or 'fair', % liking school 'a lot' and overall satisfaction with one's own life). Thus wellbeing, as with attainment, was closely linked to inequality within society, which was not the case in some other participating countries with more difficult economic circumstances, such as Spain (Ipsos/Mori 2011).

The more recent Ipsos/Mori (2011) qualitative study sought to explain the lower levels of subjective wellbeing among UK children on the intensity of the 'must have' attitudes among children and young adolescents. Whereas in the other countries studied (Sweden and Spain) young people appreciated the difficulties that parents faced financially and were content to earn pocket money to acquire a desired article of clothing or the latest electronic device, UK parents seemed pressurised to continually buy new branded goods for their children in the belief that it enabled them to make friends at school more easily and reduced the risk of bullying (Ipsos/Mori, 2011, p.2). The effect was greatest in the group where material wellbeing was lowest. Children from these families realised that failure to acquire desirable objects distinguished them from their more affluent peers and that the possession of an expensive brand of goods could mask their financial status. Owning the desired article therefore boosted their self-confidence and improved their self esteem. Nevertheless, although this group generally despised 'posh people', who could acquire such goods with ease, they also envied some aspects of their lifestyle and this helped to increase their dissatisfaction with life in general.



Another recent study, The Good Childhood Report (Children's Society 2012) has conducted a series of surveys that have involved a total of 30,000 children aged between 8 and 16 years. The questionnaire included a measure of overall wellbeing but also asked respondents to rate their 'happiness' in 10 key areas (family, home, money and possessions, friendships, school, health, appearance, time use, choice and autonomy and the future). The family and a safe home environment were major contributors to overall wellbeing and were even more important than friendships with peers. Bullying was a crucial factor in low wellbeing. Levels of unhappiness at school were higher than the average on the other nine variables. This was linked to issues of choice freedom and autonomy. The proportion of children who felt they had relatively little autonomy increased with age and clearly related to the move from primary to secondary school. Most children however were relatively happy with their health and their appearance, especially, in the latter case, the younger age group. As children became older concerns about appearance increased, particularly among girls. Not surprisingly, negative feelings about one's appearance were associated with bullying. The report calls for a reappraisal of the nature of children's relationship with adults and, in the context of schools, with teachers. There needs to be a better balance between what the report calls the 'nurturing' aspects of relationships (care support and safety) and the aspects relating to autonomy, respect and choice (Children's Society, 2012, p.6). While the report is somewhat vague when it comes to defining its terms, for example, it emphasises the importance of 'positive relationships with teachers' without discussing the nature of such associations, there are clear links with the Creative Partnerships' aim of strengthening 'community cohesion' within both school and the surrounding neighbourhood.

The Department of Health (2009) have defined wellbeing as:

A positive state of mind and body, feeling safe and able to cope, with a sense of connection with people, communities and the wider environment.

This definition embraces two aspects of wellbeing; that of *feeling*, and that of *functioning* and this distinction is reflected in the many inventories for measuring wellbeing. However, most previous studies, notably the Health Behaviour in School-Aged Children (HBSC) have used global measures such as 'life satisfaction' and attempted to relate this to other general perceptions, such as 'liking of school' (Currie et al 2008). This study, carried out for the World Health Organisation (WHO) found that the majority of young English adolescents were generally positive about their lives but this must be set against research asking more specific questions such as Pople (2009) where 27% of respondents agreed to a statement that 'they often felt depressed'.

Researchers into wellbeing generally adopt two main approaches. Medical and psychiatric studies tend to report on individual problem cases (estimated at less than 10% of the school population) and rarely touch on educational issues. Those in the social sciences tend to use much broader measures including adolescent attitudes, notions of self-esteem and life satisfaction. These studies report a much higher incidence of the school population have problems. A review of this research (Gray et al, 2011) for the Nuffield Foundation's *Changing Adolescence Programme* argues that previous studies pose a number of challenges when attempting to establish links between wellbeing and schooling. First, researchers in the same field have tended to use different measures to assess similar concepts thus making it difficult to make inferences about overall trends over time. Second, researchers have generally used a global measure of wellbeing to establish the link with school effects. For example, (Pople, 2009) in a survey of 8,000 14-16 year olds, from across the UK, reported that most said

schools made an important contribution to the 'good life'. In particular, having good teachers, being able to 'direct their own learning' and 'learning by doing rather than listening' were judged as very important. Gray et al (2011) found no studies linking aspects of schooling to specific aspects of wellbeing as set out in the Department of Health's definition, nor in the Every Child Matters agenda, which, in part, mirrors it. There were also no available studies that estimated the contribution of schooling as against other factors such as family, friends, and neighbourhoods which research shows also impact on wellbeing. In the context of the present study this could be an important issue. This is because while Creative Partnerships schools might not appear to impact on global estimates of wellbeing to a greater extent, when compared to other schools, there may be some aspects, for example, engendering feelings of confidence and self-esteem where Creative Partnerships schools do make a significant contribution.

### ***Wellbeing and School Differences***

In attempting to assess the impact of Creative Partnerships on students' wellbeing one obvious strategy is to undertake a comparison between schools with a history of involvement in the various Creative Partnerships' strands and those which have not been part of any of these creative programmes. A number of schools which have high wellbeing scores (hopefully some involving Creative Partnerships) can then be studied intensively in an effort to tease out in greater detail the particular characteristics of an individual school (its ethos, its curriculum and pedagogy, its teacher-pupil relationships etc.) which appear to contribute to wellbeing.

The reason for adopting a 'mixed' approach, whereby a small number of schools are selected for in-depth study, using mainly qualitative methods, having first used quantitative outcome data (such as wellbeing scores) to identify suitable 'cases', is that quantitative comparisons, by themselves, have often proved inconclusive because when taken on its own differences between schools appear to play quite a small part in determining student outcomes on a variety of measures such as attainment, attitudes to various subjects or even school enjoyment. On attainment, for example, Teddlie and Reynolds (2000) estimate that the school contribution to the overall range of pupils' achievement (the variance or 'sum of the squares' between individual scores) varies between 8% and 15%. Primary schools tend to be at the higher end of these figures compared to secondary ones.

No such clear cut evidence about the school's contribution is available when wellbeing scores are the object of study rather than attainment. Gray et al's (2011) review found only a handful of research studies which looked at differences in wellbeing between schools. Two studies, one in Finland (Konu et al, 2002) and one in Australia (Roeger et al, 2001) looking at students' depressive tendencies, found that around 1% of the total variation was attributable to a school effect. Another study, this time in Norway, found that schools accounted for between 2% and 3% of the variation in the reported incidence of health problems (Torsheim and Wold, 2001). A similar figure (2.5%) was estimated by Modin and Ostberg (2009) in a study of students' 'psychosomatic' complaints. Of these four studies, therefore, only that of Konu and colleagues measured a 'general wellbeing' factor. The other three concerned physical or mental health issues.

Of the other studies, one, undertaken in the Flanders' region of Belgium, found variations attributable to a school effect, in the order 5% to 11% (Opdenakker and Van Damme, 2000), the percentage varying according to the measure of wellbeing deployed. This study supports the conclusion of Sellstrom and Bremberg (2006) that specific health behaviours have a greater impact

than general wellbeing measures when it comes to school differences. The only English study by Gutman and Feinstein (2008) looked at a sample of 10-14 year old pupils. School differences explained around 3% of the variation when health and behavioural wellbeing factors were considered but the corresponding figures for mathematics and literacy attainment (Key Stage 2 SAT scores) were 7% and 10% respectively. Overall, therefore, the evidence, such as it is, suggests that when it comes to wellbeing the pupils' experiences within the same school often vary considerably, possibly because they may interact differently with their teachers and their peers. This is certainly the conclusion reached by Gutman and Feinstein (2008) who suggest the key to satisfactory wellbeing is the 'child school' fit.

The limited evidence available therefore suggests that it is unlikely that the Creative Partnerships schools will differ appreciably from the other schools on the various wellbeing measures employed in this study. Rather in each school it will be the stage-environment fit (Eccles, Midgley, 1989) hypothesis incorporating the person-environment fit theory of Mitchell (1969) and Hunt (1975) that will explain differences in pupils' wellbeing. Eccles and Midgley (1989) attempted to explain pupils' reactions to transition from elementary to middle or high school by arguing that dips in attitudes occurred when there was a poor fit between the pupil's aspirations and the transfer school's environment. Person-environment fit theory suggests that in early adolescence there is a growing desire to make personal choices of what to do, where to go and whom to do it with. This is often coupled with 'goal aspirations' about the future as an adult. For some pupils these aspirations do not fit in with a school environment where following on from elementary school there is likely to be less freedom to make choices, more competition, and where much of the classroom discourse may be dominated by the teacher. Such pupils will likely have lower levels of wellbeing than those whose motivation is achievement orientated. There will therefore be the possibility of differences in wellbeing between groups of pupils at different stages (KS1 to KS4), with preferences for different academic subjects (given the emphasis on attainment in Literacy and numeracy) and with different motivational drives. Such groups may react to different school environments in different ways. As this literature review has demonstrated, many of the effects of the various elements of a school's policies and practices which influence particular aspects of wellbeing have still to be determined. Hence there is a self-evident need for further empirical study of the kind proposed in the next chapter, which not only seeks to answer specific questions concerning the particular contribution to pupils' wellbeing by Creative Partnerships, but also addresses some of the gaps in the current wellbeing research.

## **Making Connections between Creativity and Wellbeing**

This first chapter has looked at the possibilities for creativity in schools and some of the ways that it might impact on wellbeing. It has been argued that the very qualities that underpin the central aim of Creative Partnerships to 'open [children's] minds and harness the potential of creative learning' concern notions of individual choice, risk taking, a sense of belonging to a community and feelings of mutual respect between pupils and their teachers, such that the former's views are taken seriously while the latter's classroom organisation is based on encouraging self regulation rather than the exercise of firm control. This is the very environment which, according to Deci and Ryan's (1985) Self Determination Theory, increases intrinsic motivation and, in so doing, leads to improvements in the way that pupils feel about themselves. Such feelings of self-confidence and increased self-esteem, in

turn, lead to a greater sense of general psychological wellbeing. The suggested links between Creative Partnerships, motivation and wellbeing are set out in figure 1.1.

The extent of the transformation, when the creative partnership is successful, can be illustrated by reference to one boy, James, working with a visual artist, Bridget (both pseudonyms) in Galton's (2010a) study of 10 creative practitioners. Primary pupils were designing and printing T-shirts or aprons for sale.

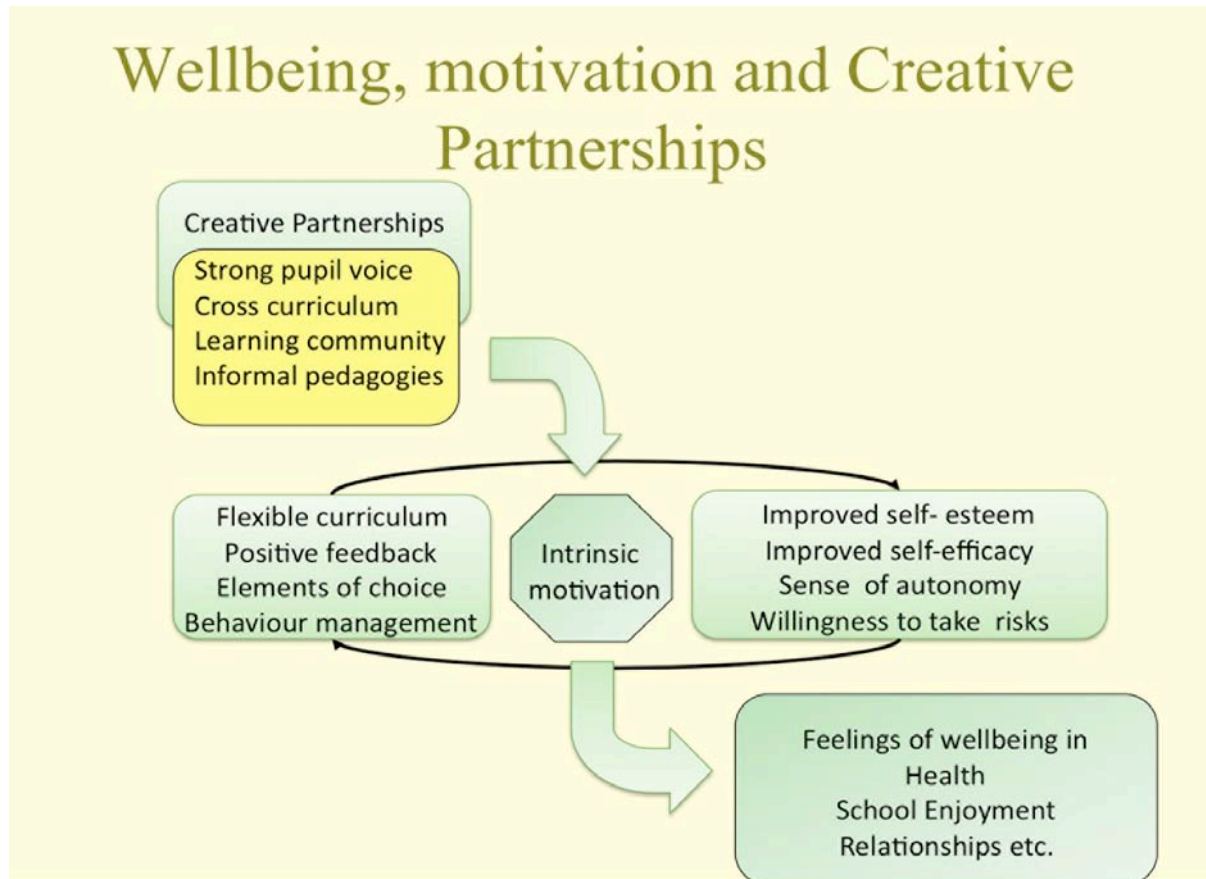


Figure 1.1

The boy was a reluctant participant being particularly averse to taking ownership of the task.

Bridget: How can we decide?  
James: Why don't you choose?  
Bridget: because it's your project; not mine

When James got back to his place some time elapsed before his teacher, Mrs. P, arrived in the room.

Mrs. P: What are you doing James?  
James: Bridget told me I had to think out what I'm going to do.  
Mrs. P: Are you thinking James?  
James: Yes  
Mrs. P: Well not too long about it then. What ideas have you got so far?  
James: None  
Mrs. P: Well you can't sit here all day. I know you're interested in shells. Why not do a sketch of a beach and put some shells on your apron? I'll help you. We can go to the library together to look at shell books and get some ideas.

By the end of the project, however, there had been a complete change in James' attitude as the following exchange illustrates.

Interviewer: Is [*naming the artist*] the same as a teacher?

Pupils: [in chorus] No.

Interviewer: In what ways is she different then?

James: She lets you make big decisions

Interviewer: How do you feel about that?

James: Scary at first in case things go wrong [nods of agreement]

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

James: Then it's magic. You feel proud and warm inside [nods of agreement]

There are similar examples to be found elsewhere on the Creative Partnerships' web site and literature (Harding and Chaudhuri, 2008) where schools, either individually or in groups, provide accounts of their involvement in the various programmes. Certainly, as this chapter has demonstrated, there is evidence to suggest that Creative Partnerships has the potential to influence wellbeing in the ways predicted by self-determination theory.

Having explored the relevant literature, Chapter 2 outlines the study's methodology, specifying the research questions we sought to address, detailing the overall design and providing information about those that participated in the study, and data collection tools. The research comprised two phases. In the first phase a survey was conducted across a number of schools, some of whom had participated in the Creative Partnerships programme and others who had not. The survey assessed young people's perceptions of their wellbeing and aspects of their learning. Findings from this are presented in Chapter 3. The second phase of the research aimed to explore the connections between creative learning and wellbeing in more detail by conducting a number of case studies. Nine phase one schools (five primary and four secondary) were selected for the second phase on the basis that their survey data and the initial interviews conducted during the first phase visits suggested that they were 'interesting'. Findings from the primary case studies are presented in Chapter 4 and this is followed by findings from the secondary case studies in Chapter 5. In the final chapter (Chapter 6) we return to the research questions to discuss the findings from both phases of the study and briefly consider the implications of the study.

## Chapter 2: Methodology

This chapter outlines how we set out to address the aims of the study. The analysis of existing literature, together with concerns raised by the funders led us to formulate the aims into a series of research questions listed below:

**RQ1:** What is the nature and effect of the relationship between creative approaches to learning, attainment and wellbeing? Can creative approaches taken be typologised?

**RQ2:** What is the impact of Creative Partnerships work on student wellbeing?

**RQ3:** What are the key elements of effective creative based learning that feed into the development of wellbeing?

**RQ4:** Are there aspects of this creative approach particular to the theory and practice associated with an arts based approach to learning?

In order to address these points, we devised a two-phase research design. In the first phase, students in a number of Creative Partnerships and other schools were surveyed by members of the research team during a series of one-day school visits to assess their perceptions of wellbeing and of their school experience. This was intended to provide a snapshot of student wellbeing and motivation, specifically to address RQ2 above. However, the findings from the survey and accompanying school visit summaries could also be used to identify interesting sites for further in-depth study. The second phase of the research was therefore designed as a multiple case study, where members of the research team spent a number of days in the selected school sites interviewing, observing and gathering documentary evidence that aimed to address all of the research questions comprehensively. Further details pertaining to these two phases are presented in the two main sections of this chapter.

A Steering Committee oversaw both phases of the research project supporting project decisions and critiquing work already carried out. Members of the Steering Committee included employees from Culture, Creativity and Education, educational researchers, teachers, creative practitioners and members of the research team. The committee met three times during the year, at the start of the project cycle, half way through when an interim report was circulated and again near the end of the project when the first draft report was complete.

### Phase One: Preliminary Visits and Student Survey

In Phase One we wanted to specifically explore the links between the Creative Partnerships Programme and student wellbeing. Our first task was therefore to find a representative sample of primary and secondary schools involved in the Creative Partnerships programme where activities had been particularly effective and compare student wellbeing scores at these schools with schools not involved in the Creative Partnerships programme. Once we had a sample of 20 primary and 20 secondary schools, visits were made to each to administer a Student Wellbeing questionnaire and to undertake initial interviews with members of staff particularly responsible for Creative Partnerships work, other creative initiatives and student wellbeing in order to ascertain the range of creative and wellbeing approaches schools use and teacher perceptions of the particular strengths, weaknesses

and challenges of these approaches. In the sections that follow we outline how we selected the participating schools, provide details about the questionnaire we used including information about how it was developed, and finally explain how we undertook this first phase of the research.

### ***Sampling***

As the focus for Phase One was to explore the relationship between Creative Partnerships activities and student wellbeing it was important to find Creative Partnerships schools that had developed an effective programme of creative activities. After preliminary discussions with Creativity, Culture and Education officers responsible for commissioning the research about the best way in which to locate schools that had fully embraced Creative Partnerships work, a letter was sent to a number of Local Area Delivery Organisations who were Creative Partnerships providers requesting nominations for primary and secondary schools in their area deemed as having particularly successful Creative Partnerships programmes. It was decided to limit the number of regions in the sample so to reduce travelling costs and to allow adequate time for data collection and analysis. The regions chosen included areas of urban conurbations, suburbs, towns and rural settlements and stretched from Nottingham, Derby and Sheffield in the North, Norfolk, Suffolk, Essex and Peterborough in the East, London, Luton and Hertfordshire in the south and Stoke, Wolverhampton, Walsall and Staffordshire in the west. Through discussions with the regional Creative Partnerships providers, twenty Creative Partnerships schools were selected: ten primary schools and ten secondary. The primary sample included five Enquiry Schools, three Change Schools and two Schools of Creativity while the secondary sample included two Enquiry Schools, seven Change Schools and one School of Creativity. Other non Creative Partnerships schools were then sought matching the schools as far as possible for factors such as size, school type, achievement and intake.

A summary of the location of the schools participating in the research and an indication of their type, intake and size is provided in tables 2.1 and 2.2 below. The tables indicate how schools were matched in terms of a Creative Partnerships school with a non Creative Partnerships school. On the tables matched schools are placed together either as a grey or white band. There are some instances when schools have been matched from different Local Authority areas. Often these schools were very close to each other and had similar catchments but happened to be on different sides of the LA boundary for example with the case of primary schools in Suffolk and Essex and Walsall and Staffordshire. With the secondary schools finding matches often meant looking further afield to find similar school specialism, attainment and intake. This is partly because there are far fewer secondary than primary schools and finding a similar match in the local vicinity proved very hard. The secondary school sample therefore has quite a few examples where matched schools come from different areas, for example a school in Wolverhampton was matched with a school in Sheffield. These choices were made as far as possible on attainment, percentage of pupils eligible for Free School Meals, the percentage of pupils with SEN and schools in similar areas - both Wolverhampton and Sheffield are post industrial cities and the schools chosen were both in deprived areas of the city.

**Table 2.1: Summary of Primary schools participating in Phase 1**

LA	Area Type	School Type	School Size (2010)	% of Yr 6 achieving level 4 + (2011)		% eligible for Free School Meals (2010)	% of pupils with SEN (2010)	Creative Partnerships School / Non Creative Partnerships School
				Lit	Num			
Essex	suburban	Academy Converters 4-11	435	97	100	2	8	Creative Partnerships Enquiry School
*Essex	suburban	Community Primary 5-11	415	69	81	18	25	Non Creative Partnerships School
Luton	urban	Community Primary 3-11	625	68	77	29	24	Creative Partnerships Enquiry School
Luton	urban	Community Primary 3-11	435	82	89	36	25	Non Creative Partnerships School
Nottingham	urban	Community Primary 3-11	225	79	96	46	21	Creative Partnerships Enquiry School
Nottingham	urban	Voluntary Aided 3-11	215	96	96	40	33	Non Creative Partnerships School
Norfolk	urban	Community Primary 3-11	390	84	79	49	32	Creative Partnerships Enquiry School
Norfolk	urban	Community Primary 3-11	285	78	77	49	46	Non Creative Partnerships School
Norfolk	rural	Foundation School 3-11	70	86	57	11	17	Creative Partnerships Enquiry School
Norfolk	rural	Community Primary 5-11	70	100	67	9	30	Non Creative Partnerships School
*Staffordshire	suburban	Community Primary 4-11	280	89	92	16	18	Creative Partnerships Change School
Staffordshire	suburban	Community Primary 4 - 11	225	78	81	5	12	Non Creative Partnerships School



*Walsall	suburban	Community Primary 3-11	530	93	96	13	11	Creative Partnerships School of Creativity
Staffordshire	suburban	Community Primary 3-11	310	68	64	12	22	Non Creative Partnerships School
Stoke	urban	Community Primary 4-11	360	72	68	59	49	Creative Partnerships School of Creativity
*Stoke	urban	Voluntary Controlled 3-11	455	76	60	39	27	Non Creative Partnerships School
Essex	town	Voluntary Controlled 5-11	205	83	100	10	14	Creative Partnerships Change School
Suffolk	town	Community Primary 4-11	185	61	62	23	36	Non Creative Partnerships School
*Suffolk	rural	Voluntary Controlled 4-11	190	97	77	3	20	Creative Partnerships Change School
Essex	rural	Voluntary Controlled 4-11	195	90	100	6	9	Non Creative Partnerships School

*School data sourced from January 2010 School Census and 2011 Performance Tables on DfE website  
\*Became Case Study schools in Phase Two*

**Table 2.2 Summary of Secondary schools participating in Phase 1**

LA	Area Type	School Type and Specialism	School Size (2010)	% of Yr 11 achieving A*- C including Eng and Maths (2011)	% eligible for Free School Meals (2010)	% of pupils with SEN (2010)	Creative Partnerships School / Non Creative Partnerships School
*Derbyshire	rural	Sports Specialism 11-16	718	44	14	17	Creative Partnerships Change School
Derbyshire	rural	Sports Specialism 11-18	1888	67	11	12	Non Creative Partnerships School
London	urban	Sports Specialism 11-18	846	44 (2010)	32	17	Creative Partnerships Change School
London	urban	Maths and Computing Specialism Boys School 11-16	814	59	63	21	Non Creative Partnerships School
Essex	suburban	Science Specialism Academy Converters	1000	71	3	32	Creative Partnerships Enquiry School
*Peterborough	suburban	Technology Foundation School 11-18	1457	72	3	27	Non Creative Partnerships School
*Staffordshire	urban	Performing Arts Community School 11-18	1120	66	6	22	Creative Partnerships Change School
London	urban	Music Specialism Girls School Voluntary Aided 11-18	1014	70	28	18	Non Creative Partnerships School
Staffordshire	urban	Technology and Arts College 11-18	1350	50	7	19	Creative Partnerships Change School
Stoke	urban	Technology College 11-16	1000	47	25	24	Non Creative Partnerships School

Norfolk	rural	Business and Enterprise Foundation School 11-16	965	68	8	23	Creative Partnerships Change School
Norfolk	suburban	Technology Community School 11-18	1317	67	9	19	Non Creative Partnerships School
Norfolk	urban	Technology Academy Converters 11-16	1131	63	10	14	Creative Partnerships Change School
Norfolk	urban	Arts Specialism Academy Sponsor	900	64	-	-	Non Creative Partnerships School
Essex	suburban	Arts Specialism 11-18	1841	54	10	19	Creative Partnerships Enquiry School
Suffolk	rural	Humanities and Languages Academy Converters 11-16	520	59	7	14	Non Creative Partnerships School
Essex	urban	Arts Specialism 11-16	1135	56	14	26	Creative Partnerships Change School
Hertfordshire	urban	Visual and Performing Arts 11-18	577	43	23	34	Non Creative Partnerships School
*Wolver-hampton	urban	Media Arts Specialism 11-19	651	50	46	36	Creative Partnerships School of Creativity
Sheffield	urban	Business and Enterprise College 11-16	865	25	29	68	Non Creative Partnerships School

*School data sourced from January 2010 School Census and 2011 Performance Tables on DfE website*

*\*Became Case Study schools in Phase Two*

The choice of non Creative Partnerships schools was also influenced by knowledge that schools were doing interesting work around creativity and/or wellbeing. The research team thought it was important that non Creative Partnerships schools emphasized a creative or wellbeing approach so that comparisons between the Creative Partnerships approach and other creative initiatives could take place and to explore how different approaches can affect student wellbeing. School information was gathered from school websites and Ofsted reports and where suitable matches were found these schools were approached initially by telephone to introduce the study and ask for permission to take part. Tables 2.3 and 2.4 summarize the main creative and wellbeing approaches taking place at the forty schools in the sample and which schools go on to become Case Study schools.

**Table 2.3: Summary descriptions of Creative and Wellbeing Initiatives in Primary schools in sample**

<b>Creative Partnerships Primary School</b>	<b>Non Creative Partnerships Primary School</b>
Creative Partnerships Enquiry School International School Pupil Leadership emphasized	*House Days – cross curricular learning Mantle of the Expert Excellent behaviour and learning support
Creative Partnerships Enquiry School Expressive Arts emphasized Inclusive approach	WOW Days to start topic Link with Carnival Arts Thematic curriculum Values - based education Excellent behaviour and learning support
Creative Partnerships Enquiry School Thematic curriculum Digital media emphasized	Forest School
Creative Partnerships Enquiry School Creative Learning Journey Curriculum Violin lessons for all	Rights Respecting School International Partnership Artist in Residence Music emphasized
Creative Partnerships Enquiry school Drama 4 Learning Thematic curriculum School Garden	Thematic curriculum Links with local artists School garden Drama emphasized
*Creative Partnerships Change School Multicultural weeks Every Child A Writer Healthy, active school emphasized	Learning through drama Thematic approach
*Creative Partnerships School of Creativity Forest School International School partnerships Links with Royal Shakespeare Company	Forest School Outdoor classroom Designated PSHE teacher
Creative Partnerships School of Creativity Forest School Many international partnerships Pupil run magazine	*International partnership Drama performance emphasised Singing and instrumental groups Young investigators and design awards Healthy eating emphasised
Creative Partnerships Change School Outside Education emphasized Healthy Eating Knitting project	Forest School Philosophy for Children Outside Education Nurture Group
*Creative Partnerships Change School International Partnership Work with local community Thematic curriculum Learning Zone approach	Thematic curriculum Forest School Mini Enterprise projects Mixed age workshops every Friday afternoon

*\* Primary Case Study Schools*

**Table 2.4: Summary descriptions of Creative and Wellbeing Initiatives in Secondary schools in sample**

<b>Creative Partnerships Secondary School</b>	<b>Non Creative Partnerships Secondary School</b>
*Creative Partnerships Change School Student leadership emphasized International partnerships Independent Learning Days	Centre allocated for raising aspiration Excellent links with external agencies Outdoor education emphasized
Creative Partnerships Change School Journeys and Identity project Shakespeare project	Healthy eating emphasized Parent / Student learning e.g. OCEAN Maths
Creative Partnerships Enquiry School Outdoor education International Partnerships Buddy System for Year 7 Good links with feeder primary schools	*Strong performing arts tradition (plays) Enrichment programme for Gifted and Talented Active school council - interview new staff members and make decisions about behaviour system Strong links with external agencies
*Creative Partnerships Change School Creative Weeks – cross curricular themes Mantle of the Expert Comenius project – working with partner schools in Europe on curriculum projects Social Emotional Aspects of Learning	Social Emotional Aspects of Learning Pupil contribution to their profiles Excellent SEN provision Music emphasized
Creative Partnerships Change School School Radio Mantle of the Expert School / University partnership - MA programme for members of staff	Pupil consultation emphasized Student Support Centres Youth Worker in school School ambassadors Peer mentors
Creative Partnerships Change School Vertical tutor groups – mixed ages Teaching and Learning pupil Committee Pupil Voice emphasized Business and Enterprise Week – working with local businesses	Well known Wind Band Extensive extended school programme Community Education Officer works in school Excellent links with community and feeder primary schools – working collaboratively on dance and language projects Pupil Leaders in subject areas
Creative Partnerships Change School Enrichment Weeks – off timetable cross curricular Student led clubs Diversity Group Independent Learning emphasized	Vertical tutor groups – mixed ages Healthy Eating emphasized Excellent performing arts Eco School – emphasis on outside learning – allotment, beehives, gardening club Partnership with local hospital
Creative Partnerships Change School Cross Curricular emphasized Innovation Days for Years 7 and 8 Focus on transferable skills	Arts subjects emphasized for all students IMPACT Weeks – different departments work together Performance emphasized – School dance company Link with university - Action Research approach with staff
Creative Partnerships Enquiry School Enrichment Days – problem solving / thinking skills emphasized Performing Arts emphasized Excellent partnerships with outside agencies to support SEN Emotional literacy emphasized	Joint departmental planning Five Flexi-days – cross curricular days Work collaboratively with other secondary schools Cross curricular clubs Vertical tutor groups – mixed ages Peer mentoring
*Creative Partnerships School of Creativity Night Club project – sex education Intergenerational project – oral history project Good links with community - work with local businesses and art galleries Pupil Voice emphasized	Topic approach for Year 7 Action Research approach with staff Three lessons in the day (100 min each) Inclusion and Study Centre focussing on transferable skills Personalised tutoring system for vulnerable students Excellent extended schools provision

*Secondary Case Study Schools*

## ***Student Wellbeing Questionnaire***

A questionnaire was developed to assess student wellbeing consisting of two main sections:

- i) Student wellbeing
- ii) Student feelings about the work they do (assessing student motivation)

Separate age - appropriate versions were developed for the four year groups that were being surveyed in phase one of the research - Year 3, Year 6, Year 8 (a Key Stage 3 version) and Year 10 (a Key Stage 4 version). In Section 1, whereas the Year 3 and Year 6 questionnaires asked students to respond to their wellbeing in school, the KS3 and KS4 versions allowed pupils to reflect on their wellbeing in school and outside school. The second section of the questionnaire differed quite considerably between versions and was designed to capture student motivation in terms of their perceptions of lessons and was included due to our conceptual model of wellbeing linked to motivation discussed in Chapter 1. The Year 3 version asked students to reflect generally about how they feel about the work they do and the Year 6 version included more items and asked students to reflect on how they felt about the work they did in relation to Numeracy, Literacy and Art. Section 2 in the KS3 and KS4 versions again contained more items and allowed students to respond to more subject areas; for KS3 - Maths, English, History and Art and for KS4 - Maths, English and a choice of a Humanities subject and an Arts/Technology subject depending on options taken. In the Year 6, KS3 and KS4 versions there was also a section for any further comments. Copies of the four questionnaires can be found in Appendix 2.1.

Questionnaire items were developed through consultation with existing wellbeing and motivation instruments. For wellbeing items we based items on the New Economic Foundation's (2009) model of wellbeing that focuses on four key areas of personal feelings (happiness, life satisfaction, optimism, self esteem, depression, aspirations), social feelings (sense of belonging, respect for others and fair treatment, social progress and social support, sense of isolation), personal functioning (autonomy, competence, meaning and purpose, resilience, interest in learning) and social functioning (altruism, social engagement and participation, volunteering and care for others). Existing items (New Economics Foundation 2009) were interrogated, adapted and developed for the primary and secondary school context. We also drew upon the five Every Child Matters outcomes defined in the Children's Act 2004: Be Healthy (physical and mental health and emotional wellbeing), Stay Safe (protection from harm and neglect), Enjoy and Achieve (education, training and recreation), Making a Positive Contribution (contributing to society) and Achieve Economic Wellbeing (social and economic wellbeing). The section capturing student motivation was based on self-determination theory where wellbeing is contingent on the three core needs of competence, autonomy and relatedness being met (Deci and Ryan, 1985) and we draw from existing items in the Academic Self-Regulation Scale (Ryan and Connell, 1989), Basic Psychological Needs Scale (Baard, Deci et al, 2004) and the Intrinsic Motivation Inventory (Ryan, Koestner et al, 1991).

Provisional versions of each questionnaire were informally piloted with a small number of children and teachers of the target ages and then formally piloted in two local primaries (Y3 & Y6) and one secondary (Y8 & Y10) school. A member of the research team was present when the questionnaire was completed by one of the participating classes in each context and feedback was sought from teachers involved where administration was conducted by classroom teacher alone. A preliminary

statistical analysis was conducted and the findings from this along with the experiences of participating teachers and pupils supported further refinement of questionnaire items and the structure of the questionnaire. Changes included dropping an initial Section 3 from the secondary questionnaires which explored pupil perceptions of pedagogical approaches because the questionnaire took much longer to complete than the ideal time of twenty minutes<sup>1</sup> and it was decided to include this research aspect in Phase 2. Small changes to the wording of some items were also made to clarify meaning. There had to be considerable re-working of Section 1 of the KS3 and KS4 versions as the original proved highly confusing, as it asked students first to make a judgement of their wellbeing in relation to a particular item and then judge how influential different sources (home, school, peers) were on that judgement using different response scales. This was simplified considerably so that students were asked to compare two contexts only (in and outside school) using a standard scale. As the secondary version of the questionnaire was modified considerably, a second pilot was conducted in a different secondary school. This revealed that students were able to complete the questionnaire without issue in a twenty minute window. Provisional statistical analysis from the pilot studies, whilst based on small numbers and only one or two schools in each sector (and therefore does not represent the diversity of the entire sample), indicated that the instrument was performing satisfactorily. Students responded across the range of available options and the items were sufficiently discriminating as there was an absence of floor or ceiling effects.

### ***Initial School Visit***

The sections below outline how we conducted the initial school visits.

#### ***Questionnaire Administration***

Most of the Student Wellbeing questionnaires were administered during a school visit by a member of the research team. In secondary schools however where the number of students completing the questionnaires was far greater, teachers normally administered them during form time and either sent them back to the research team by post or gave the completed surveys to the researcher when they visited the school. In primary schools all the students in Year 3 and Year 6 completed the survey. This sometimes included students from other years (Year 2 and Year 5) either because they were in mixed age classes or because a Year 2 or Year 5 year group had been working more closely with Creative Partnerships practitioners. In secondary schools four form groups in Yr 8 and Yr 10 were asked to complete the questionnaire (e.g. up to 120 pupils for each year). Again some pupils from other years completed the survey often because in Creative Partnerships schools other years had been more involved in partnership activities. In some schools the research visit day meant that certain year groups could be surveyed more easily than others. From the twenty primary schools, 793 Year 3 and 809 Year 6 questionnaires were returned. From the twenty secondary schools 1889 KS3 and 1740 KS4 questionnaires were returned.

#### ***Initial interviews***

During the school visit a number of interviews took place with key members of staff. We were particularly interested to hear at this stage about the school's approach to creativity and to student wellbeing including the range of activities and initiatives undertaken and the perceived success and effect of these. In schools involved in the Creative Partnerships Programme we wanted to get an

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<sup>1</sup> It was envisaged that the secondary questionnaire would be completed during tutor time, as this would be least disruptive for schools in terms of planning. Tutor time is typically 20 minutes in duration.

initial sense of how the school had worked in partnership with artists, the types of activities that had taken place and how the programme had affected students, teachers, pedagogy and the school as a whole. Initial interviews took place with the Headteacher or a member of the Senior Management Team for a strategic overview, staff in each school responsible for student wellbeing and creative initiatives as well as a few teachers. An interview guide was developed to aid this process and included in Appendix 2.2. The interviews were normally one to one although some were in small groups. The interviews lasted 30 – 40 minutes and were digitally recorded and later fully transcribed. In most schools either two or three members of staff were interviewed. Having completed the school visit researchers wrote up background details about the school along with notes about the day, who they had spoken with, the main wellbeing and creative initiatives the schools were adopting and general impressions.

### ***Phase 1 Analysis Approach***

As questionnaires from schools were returned the data was coded and inputted into Excel files by a team of data input assistants recruited from the local PhD student community, using templates and a data input guidance sheet developed by the research team. Each version of the questionnaire had a slightly different Excel template which was initially trialled by the research team to establish any problems, to ensure that the templates were appropriate and to assess how quickly data input assistants could be expected to complete the work. Once the templates were trialled and agreed, input assistants were inducted in their use through a face-to-face group meeting and this team was subsequently managed by the project administrator who was able to deal with enquiries as they arose. The project administrator also checked completed data files for accuracy. When all the questionnaire data relating to the 40 schools had been inputted into excel sheets these were then transferred into SPSS for further statistical analysis. At this point a member of the research team rechecked and cleaned the data.

A range of different statistical analyses were conducted to examine relationships in the data. Simple descriptive statistics were calculated in the first instance to examine students' response as a whole. Exploratory factor analysis followed by confirmatory factor analysis was then conducted to identify wellbeing and motivation scales. This combination enabled us to not only to explore the best fit for the data but also use our knowledge regarding the theoretical basis of the different items to interpret the outcomes of this analysis. Once wellbeing and motivation scales had been identified t-tests, ANOVA, MANOVA were employed to examine differences between groups of students in their response to these different scales. This revealed interesting variations between the different age groups participating in the survey, boys and girls and students attending Creative Partnerships and Non Creative Partnerships schools. Finally we conducted a multiple regression analysis to establish whether wellbeing scores could be predicted by facets of motivation, which would be expected given our conceptualisation of wellbeing. We also investigated whether gender and type of school attended (Creative Partnerships versus Non Creative Partnership) effected predictions of wellbeing. Full details of these analyses and the emergent findings are presented and discussed in Chapter 3.

The initial school visit notes were compiled with the interview transcripts that took place during that day and all other information sourced about each school (for instance information from websites and Ofsted reports) in a file. These were then looked at by the research team in conjunction with the questionnaire analysis. Even though quantitative differences, as ascertained from the survey data,



between schools were quite small (and often not statistically significant), there were certain schools, both those with a Creative Partnerships programme but also other schools, that had slightly higher wellbeing scores and where interview data had revealed an interesting approach to wellbeing and creativity. In consultation with the research team ten schools were selected for a more comprehensive exploration through an in depth case study. One of these schools subsequently had to withdraw from the study as the school was undergoing major structural change merging with another school.

## Phase Two: Case Studies

### *Selection of the case study schools*

The following tables show how the results from the student wellbeing questionnaire informed which case study schools were chosen:

**Table 2.5 Summary of student wellbeing questionnaire results for Primary Case Study schools**

Primary School Case Study (using pseudonym)	Student Wellbeing Questionnaire	
	Section A – How I feel about school? Four Wellbeing dimensions*: Interpersonal Life Satisfaction Perceived Competence Negative Emotions	Section B – How I feel about the work? Three Motivation dimensions*: Intrinsic and interpersonal Efficacy and importance Anxiety
Keswick Grove Primary (CP)	<ul style="list-style-type: none"> <li>Yr 3 pupils score significantly higher on the interpersonal perceived competence dimensions and significantly lower on the negative emotions dimension</li> </ul>	<ul style="list-style-type: none"> <li>Year 3 score significantly higher on the intrinsic and interpersonal, and efficacy and importance dimensions and significantly lower on the anxiety dimension</li> <li>Year 6 score significantly lower on the anxiety dimension in Literacy and Art</li> </ul>
Medway Walk Primary (CP)	<ul style="list-style-type: none"> <li>Yr 6 pupils score significantly higher on the life satisfaction and perceived competence dimensions</li> </ul>	<ul style="list-style-type: none"> <li>Yr 6 pupils score significantly higher on the intrinsic and interpersonal dimensions in Numeracy and Literacy</li> <li>Yr 6 pupils score significantly higher on the efficacy and importance dimensions in Numeracy, Literacy and Art</li> </ul>
West Rington Primary (CP)	<ul style="list-style-type: none"> <li>Yr 3 pupils score significantly higher on the interpersonal, life satisfaction, and perceived competence dimensions and significantly lower on the anxiety dimension</li> </ul>	<ul style="list-style-type: none"> <li>Yr 3 score significantly higher on the efficacy and importance dimension and significantly lower on the anxiety dimension</li> <li>Yr 6 pupils score significantly higher on intrinsic and interpersonal dimension in Numeracy</li> <li>Yr 6 pupils score significantly lower on the anxiety dimension in Numeracy, Literacy and Art</li> </ul>
James Dernwood Primary (non CP)	<ul style="list-style-type: none"> <li>Yr 6 pupils score significantly higher on the interpersonal, life satisfaction and perceived competence dimensions</li> </ul>	<ul style="list-style-type: none"> <li>Yr 6 score significantly higher on the efficacy and importance dimensions in Numeracy and Art</li> </ul>
Monkton Grange Primary (non CP)	<ul style="list-style-type: none"> <li>Yr 6 pupils score significantly higher on the interpersonal and perceived competence dimensions</li> </ul>	<ul style="list-style-type: none"> <li>Yr 6 score significantly higher on the intrinsic and interpersonal dimensions for Numeracy, Literacy and Art</li> <li>Yr 6 score significantly higher on the efficacy and importance dimension for Literacy and Art</li> </ul>

*\* For information about how the wellbeing and motivation dimensions were arrived at please refer to the statistical analysis outlined in Chapter 3*

Schools were chosen to become a case study based on:

- a) the results from the student wellbeing questionnaire i.e. schools that had scored significantly higher than the schools overall in Section A (How I feel about school) and/or Section 2 (How I feel about the work I do)
- b) the researcher notes from Phase One i.e. schools were chosen who had particularly interesting approaches to wellbeing and /or creativity

**Table 2.6: Summary of student wellbeing questionnaire results for Secondary Case Studies**

Secondary School Case Study (using pseudonym)	Student Wellbeing Questionnaire	
	Section A – How I feel about school? Four Wellbeing dimensions*: Interpersonal Life Satisfaction Perceived Competence Negative Emotions	Section B – How I feel about the work? Three Motivation dimensions*: Intrinsic and interpersonal Efficacy and importance Anxiety
East Green Community School (CP)	<ul style="list-style-type: none"> <li>KS4 pupils score significantly lower for negative emotions</li> </ul>	<ul style="list-style-type: none"> <li>KS3 pupils score significantly higher on the intrinsic and interpersonal, and efficacy and importance dimensions in Art and significantly lower for anxiety in Art</li> </ul>
Kilverston High School (CP)	<ul style="list-style-type: none"> <li>KS3 pupils score significantly higher on the life satisfaction and perceived competence dimensions and significantly lower on the negative emotion dimension</li> </ul>	<ul style="list-style-type: none"> <li>KS3 pupils score significantly lower on the anxiety dimension for Maths, English and History</li> </ul>
Belcliff School (CP)	<ul style="list-style-type: none"> <li>KS4 pupils score significantly higher on the interpersonal, life satisfaction and perceived competence dimensions</li> </ul>	<ul style="list-style-type: none"> <li>KS3 pupils score significantly higher on the intrinsic and interpersonal dimension for English</li> <li>KS4 pupils score significantly higher on the intrinsic and interpersonal dimension in Maths, English and Humanities</li> <li>KS4 pupils score significantly higher on the efficacy and importance dimension in Maths and Humanities</li> </ul>
Henry Gates College (non CP)	<ul style="list-style-type: none"> <li>KS3 pupils score significantly higher on the interpersonal and perceived competence dimensions</li> <li>KS4 pupils score significantly higher on the interpersonal, life satisfaction and perceived competence dimensions</li> <li>In school wellbeing scores for KS3 and KS4 are significantly higher whereas out of school scores are average</li> </ul>	<ul style="list-style-type: none"> <li>KS3 score significantly higher on the efficacy and importance dimension in History</li> <li>KS3 score significantly lower on the anxiety dimension in Maths, History and Art</li> <li>KS4 score significantly higher on the efficacy and importance dimensions in Maths and Art</li> <li>KS4 score significantly higher on the intrinsic and interpersonal dimension for Art</li> </ul>

*\* For information about how the wellbeing and motivation dimensions were arrived at please refer to the statistical analysis outlined in Chapter 3*

As can be seen no school came out as having high wellbeing scores on all wellbeing dimensions. Rather, the results revealed complex 'within school' patterns so in some schools wellbeing results were significantly higher for some year groups compared to another e.g. Year 6 students at Medway Walk Primary and KS3 students at Kilverston High School. At Year 6 and secondary level certain dimensions of wellbeing scored higher in some subjects compared to others e.g. at Henry Gates College KS3 wellbeing scores for History were high but in English they were not significant and at James Dernwood Primary wellbeing scores were high for Numeracy and Art but not for Literacy. In choosing case study schools therefore it was important to look for the schools where wellbeing scores were higher on a significant number of the wellbeing dimensions but also to draw on the qualitative data gathered during the initial visit interviews that revealed a more in depth picture of how the schools were engaging with creativity and wellbeing. In one instance a secondary school that had high wellbeing scores was not chosen as a case study school because the initial interview did not highlight any particular innovative practice concerning creativity and wellbeing.

Tables 2.3 and 2.4 highlight the main initiatives taking place at the schools, which in conjunction with the results from the survey, influenced the research teams choices for case study schools. The Case Study schools are marked on the table with an asterisk (\*). As can be seen there are numerous approaches schools are adopting to support student wellbeing and engagement. Some of these concern the curriculum, so many of the forty schools have days or weeks set aside for off timetable cross curricular work. A few schools build cross curricular work into each school week for example one school (West Rington Primary Case Study) organises all learning in cross curricular themes using learning zones while at one secondary 'Creative Mondays' was a day set aside for creative cross curricular projects. There are also particular pedagogical approaches that schools are using such as Mantle of the Expert (Heathcote and Bolton, 1995) which emphasizes learning through drama and putting the child in the position of the knower and Forest Schools a concept originally implemented in Sweden in the 1950's and developed throughout other Scandinavian and European Countries. A Forest School approach encourages outdoor learning, literally in outside spaces but also concerns developing transferable social and practical skills. Many of the schools in the sample had experience of these schemes, particularly primary schools.

Other initiatives to raise engagement concern partnerships with many schools having international partnerships supported by national programmes such as Comenius and Global Schools Partnership run by the British Council. There are also numerous examples of collaboration between schools and local groups such as local businesses, art providers and other schools in the area. It is also common practice for schools to work closely with external agencies to support students with particular needs.

Another key aspect concerning student wellbeing was how schools supported learning in non classroom spaces, particularly the amount and nature of the extended schools programme. Again many of the schools in the sample had an extensive extra curricular programme that allowed students to participate in a range of activities both in school and out of school. These activities were often arts based or sport based but there were also instances where pupils had opportunities to take the lead in a range of other projects such as secondary students leading Maths Games days with students from feeder primary schools and primary school students working with members of the local community to develop a community garden.

The forty schools in the sample all had some aspects of excellent practice concerning either the creative opportunities it provided for pupils and /or the development of positive student wellbeing.

The final choice of case study schools was where the research team felt that there was particularly innovative practice taking place and where wellbeing scores from the survey showed a significant difference on a few of the wellbeing dimensions.

### ***Case study methodology***

The case studies were carried out by two researchers normally over two consecutive days, although sometimes these days had to be split to fit school priorities. During this time researchers gathered evidence from observations, pupil interviews and teacher interviews. Relevant documents including school prospectuses, newsletter, safeguarding policy documents, website information and Ofsted inspection reports were also gathered.

#### ***Observation***

It was important for us to observe the school's creative approach in action and we did this by observing a designated creative day or part of the day, coupled with observations of a range of more normal lessons. In Creative Partnerships schools observations took place on particular days when artists were working in school either as part of a prolonged project or as part of an independent, non-timetabled day. This allowed researchers to observe the forms of creative pedagogy in action and the relationships between artists, students and teachers and compare this to lessons on a more normal day. In non Creative Partnerships schools we asked to observe some of their creative or wellbeing initiatives as well as a range of representative lessons.

During observations we wanted to particularly distinguish between teaching for transmission and teaching for understanding (Good and Brophy, 2000). In the former the teacher asks questions to see what the pupils remember, presents information, demonstrates a skill and follows it up with rapid questions to check for mastery of the new knowledge, sets practice tasks and reviews what has been learned. The latter is based on the principle that talk drives learning. We therefore devised a list of questions to challenge our thinking as we observed lessons and this framework is shown in Appendix 2.3. During observations, researchers wrote detailed notes about classroom pedagogy, learning activities, adult roles, types of talk observed between adults and students and between students and classroom atmosphere which were later written up into detailed fieldnotes. These typically extended to up to twenty typed pages of notes for a whole day visit.

#### ***Interviews***

Pupil interviews took place with groups of students from the years that had completed the student wellbeing questionnaire in Phase One and these aimed to explore facets of wellbeing, motivation and perceptions of lessons further. There were often two or three groups of students interviewed per year group. The research team didn't want the interviews to be too structured nevertheless a interview schedule was prepared outlining the key areas we wanted to explore with the students – how do students feel about school, what aspects they particularly enjoy / do not like, their response to working with artists on Creative Partnerships programmes (if they had), their views about teaching and learning in different subjects, opportunities to be involved in extra curricular activities etc. Photographs were used to stimulate discussion about learning styles and classroom climate. The pupil interview schedule can be seen in Appendix 2.4. Interviews were digitally recorded with the pupils' permission and later fully transcribed. Additional, often informal, conversations were had with students whose lessons were observed, and comments were included in the fieldnotes. Young

people taking part in Creative Partnerships activities we observed were also asked informally about their perceptions of these activities. Again these conversations were recorded in the fieldnotes.

In Phase One we had interviewed key members of staff responsible for creative and wellbeing initiatives. For the case study many more members of staff were interviewed to listen to their perceptions about creative and wellbeing initiatives in the school and the effect of these on students, as well as trying to understand how embedded creative approaches were in all areas of the curriculum. Creative Partnerships agents and artists were also interviewed where possible. From the Phase Two interviews we wanted to get a much broader picture of the schools ethos, priorities and challenges as well as their motivations for developing a more creative approach. Like the pupil interviews we didn't want the interviews to be too structured but an interview schedule was developed to guide discussions which can be seen in Appendix 2.5. Interviews were recorded with permission and later fully transcribed.

### ***Phase Two Analysis Approach***

Interview transcripts and fieldnotes from the case study schools were coded using HyperResearch, an IT tool to support the organisation and analysis of qualitative data sets. Research codes were developed by each researcher exploring one case study in detail, by reading through all of the relevant data for that case and highlighting key themes that the data kept referring to. The research team were therefore following an inductive approach, where themes were not imposed on the data rather the data was interrogated to find emergent themes. Nevertheless, this process was informed by the wellbeing and motivation literatures, so there was also a deductive element in that we were cued to look for, for example, instances where different types of wellbeing were evident. The researcher team then met to share the emerging themes and through discussion came up with a series of codes that had arisen in all case studies. These codes were further trialled and refined with some codes being collapsed and others being added. Before using the coding system in HyperResearch the research team carried out an inter-rater reliability exercise coding the same interview transcript and discussing how each member of the team had gone about this process, to ensure that team members were using the codes consistently. Brief notes were developed to explain how each code should be applied.

Three broad areas for coding emerged – School Ethos and Contexts, School Strategies including Creative approaches, Wellbeing approaches and Teaching and Learning approaches and Pupil Wellbeing and each of these broad areas had a series of codes associated with them, twenty seven codes in all. The coding framework can be found in Appendix 2.6.

Having coded all qualitative data from Phase One and Phase Two for each case using the HyperResearch package the data was interrogated to find:

- a) Associations between codes, that is where two or more codes were consistently coded in conjunction showing high levels of relatedness.
- b) Emerging themes associated with all case study material around the core areas of School Ethos and Context, School strategies - Creative approaches, Wellbeing approaches and Teaching and Learning approaches and Pupil Wellbeing. These emerging themes would show similarities across all cases and highlight what a creative approach actually looks like in a school context and the nature of the relationship between pupil wellbeing and these creative approaches.

- c) Key differences between cases, that is where there were patterns in the coding for a case study school that were particular for that setting, and if so to identify what was different. This would help illuminate the unique elements of particular cases highlight issues around school context.

A matrix approach (Miles and Huberman, 1994) for each school case study (using Excel) was used to produce a summary of the coded data. This enabled us to identify associations, emerging themes and key differences and using this, we wrote up a detailed case study story for each of the nine participating schools. The five primary case studies were then combined and edited, as were the four secondary case studies to show the range and types of creative and wellbeing approaches used and the evidenced impact these had on pupil wellbeing and teaching and learning strategies in the schools. School names were changed to ensure anonymity. This is explored in Chapter 4 (primary) and Chapter 5 (secondary). A synthesis of the key findings relating to all case studies, along with the quantitative data from Phase One, that seek to answer the four overarching research questions can be found in the discussion in Chapter 6.

## **Ethical Considerations**

Before data collection started for Phase One all participating schools, teachers and pupils completing the questionnaire were ensured anonymity in any future publications. Parental permission was sought by schools for their children to take part in the research study with an outline of what the study would involve. Initially the research team did not know which schools would go on to become case studies, but permission was sought by all schools to prepare for this possibility ensuring anonymity through changing the school name and any adults or young people named.

The research team were very aware that the data collected as part of Phase One provided only a 'snapshot' of the picture of student wellbeing in relation to UK schools. We aimed to get a varied sample of types, sizes and different catchment areas across the forty schools and in so doing capture the breadth of school experience for young people, although we cannot claim that the schools overall were representative of all schools in England. The student wellbeing questionnaire provided an opportunity to capture a general, moment in time picture of student perceptions of how school makes them feel and about the work they do in school. The questionnaire also allowed us to probe differences in perceptions of being in school compared to outside school (KS3 and KS4 versions) and attitudes to different subjects and styles of working. The survey was not ever intended as a tool to grade participating schools in terms of student wellbeing. Rather it was to measure general student attitudes towards school. Indeed the wellbeing scores when analysed did not differ vastly between schools (see Chapter 3).

The initial interviews in Phase One were important for the research team to understand the school context in more detail. Every school has a slightly different set of emphases, priorities and pressing needs and during these interviews we wanted to capture the essence of where the school was at, particularly in relation to student wellbeing and creative approaches to learning although not ignoring the many other influences affecting school life. Like the questionnaire, these initial interviews aimed only to get an overview of the school approaches and strategies. Case study interviews as part of Phase Two aimed to get a far fuller picture of the relations between creativity and wellbeing through interviews with pupils and more teaching staff, as well as through observations.

All of the participating schools received a report summarising the results from the Student Wellbeing questionnaire highlighting how their students had responded in relation to schools overall. We hoped schools found this data useful in highlighting patterns of wellbeing in relation to general attitudes to school, to attitudes to work and any differences in relation to age, gender and subject area. We made every effort to minimize comparisons between schools highlighting that any differences were often not highly statistically significant and that very different school contexts made comparisons problematic as there were many other variables outside the remit of our research that could have impinged upon our findings. Participating schools also received copies of the final report.

## Chapter 3: Student Perceptions of their Wellbeing and Work they do in Lessons: Findings from the Student Survey

The student survey captured two key areas via a self-report questionnaire; namely students' perceptions of their wellbeing, and students' perceptions of the work they have to do in lessons. Items pertaining to students' perceptions of school work harness elements of student motivation towards their school work and have been informed by Self Determination theory, as discussed in Chapter one. Further details about the questionnaire can be found in Chapter two and copies of the questionnaires can be found in Appendix 2.1. This chapter presents the findings obtained from the survey. In the sections that follow, we focus on student wellbeing, perceptions of school work, and finally the relationship between wellbeing and motivation, as assessed by students' perceptions of school work. We are interested in the relationship between wellbeing and motivation, as our model of wellbeing implies that these two constructs are strongly related. Comparisons between schools participating in the Creative Partnerships Programme and those that did not, as well as between students of different ages and genders, will be made where appropriate.

### Student Wellbeing

Although four slightly different versions of the student questionnaire were developed to be age appropriate for their target audience, the twenty-one wellbeing items are essentially common<sup>1</sup> across the questionnaires. This enabled us to consider data from the four different age groups completing the survey (Year 3, Year 6, Key Stage 3 and Key Stage 4), together, as well as consider specific elements pertinent to particular age groups (for instance the comparison between school and outside school contexts for older students), separately. Students were asked to respond to each item on a 5-point scale by writing a number in the response box, where 1 indicates the item is never true, 2 not often true, 3 sometimes true, 4 often true, and 5 indicating that this is always true<sup>2</sup>. Hence, in the numerical data presented, higher rather than lower scores indicate students felt that the item or issue under consideration was more frequently true.

We, first of all, present a summary of the response to each item focusing on the school context. We, next, consider the differences in the secondary school students' perceptions between school and outside of school contexts. Finally, we present data related to the underlying scales pertaining to different facets of student wellbeing that were derived from further analysis of the dataset. In looking at the wellbeing scales, we will consider differences in wellbeing for students attending

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1 Minor adjustments to phrasing meant the exact wording of 9 of the items differs between the primary and secondary versions of the questionnaire but the items were designed to tap the same issues and appear in the same order on all questionnaires. The stem is also slightly different between primary ('I feel...') and secondary ('feeling...') versions and response format (writing a number between 1 & 5 for secondary, or ticking one of 3 (Year 3) or 5 (Year 6) boxes) varies. Separate factor analyses conducted on the data gathered from each version of the questionnaire established that the items grouped together consistently across datasets. For this reason we merged the datasets for further analysis of the wellbeing data, making appropriate adjustments for the Year 3 scale difference.

2 The primary version of the questionnaire asks students to tick one of 5 (Year 6) or 3 (Year 3) boxes rather than write a number because younger students were only asked to consider the school context, whilst older students gave their assessment for both the school and outside school contexts. The Year 6 box options correspond to the 5 options outlined in the secondary versions of the questionnaire so the response was recoded on a 1-5 numerate scale to correspond to the equivalent secondary response. The Year 3 box options were labelled 'not often', 'sometimes' and 'often'. Although these correspond to the middle categories of the frequency scale we recoded these as 1 (not often), 3 (sometimes) and 5 (often), rather than 2, 3 & 4, to reflect the fact that these were the most extreme responses that students were able to make.



Creative Partnerships and Non Creative Partnerships schools, as well as examining gender and age differences.

### ***Preliminary Item Analysis: Wellbeing in School***

5170 students in total completed the survey. Slightly more boys participated (N=2642, compared to N=2498 for girls, with 30 declining to indicate their sex) but this small gender imbalance, at 51% boys versus 49% girls, is not large and is reflective of the gender balance in schools nationally. There were more responses from secondary school students (N=3601 compared with N=1569 for primary school students) but this was expected given the much larger cohort size in secondary schools. The mean score and standard deviation for each wellbeing item is presented in table 3.1.

**Table 3.1: Descriptive statistics for the wellbeing items from the complete dataset**

Item	Mean	Std. Dev.
1   I feel good about myself*	3.50	1.00
2   I feel healthy	3.67	1.10
3   I feel I am doing well	3.55	1.04
4   I feel miserable	2.46	1.10
5   I feel I have lots of energy	3.62	1.14
6   I feel cared for	3.53	1.20
7   I feel valuable	3.26	1.15
8   I feel worried	2.83	1.24
9   I feel I can deal with problems	3.51	1.09
10   I feel bored	3.28	1.24
11   I feel noticed	3.34	1.09
12   I feel people are friendly	3.72	1.10
13   I feel there is lots to look forward to	3.24	1.25
14   I feel safe	3.93	1.13
15   I feel confident	3.53	1.11
16   I feel a lot of things are a real effort	3.25	1.17
17   I feel I enjoy things	3.23	1.19
18   I feel lonely	2.06	1.15
19   I feel excited by lots of things	3.34	1.14
20   I feel happy	3.65	1.10
21   I feel I'm treated fairly	3.38	1.22

*\* Item wording deployed on the primary versions of the questionnaire*

In general the trend is for the average (mean) score on each item to fall just above the mid-point of the scale for positively-worded items (and just below the midpoint for negatively-worded items) indicating students believe they experience positive elements to wellbeing somewhere between some of the time and often (and negative elements somewhere between not very often and some of the time). There were no items which students regarded overall as being true more frequently than 'often', as the highest mean score is 3.93 ('I feel safe'). Conversely there were no items that the students responding as a group felt were true less frequently than 'not often', as the lowest mean score is 2.06 ('I feel lonely'), and indeed the lowest mean score for a positively phrased item is 3.23 ('I feel I enjoy things'). This suggests that overall students don't experience wellbeing in school all of the time, nor do they never experience wellbeing, and this feels a credible overall response.

Looking at the mean scores for the different items, overall students tend indicate they feel safe, that people are friendly, that they feel healthy, happy and have lots of energy fairly often, however they feel that they enjoy things and there is lots of look forward to barely more than some of the time. So

clearly there are differences in the frequency of which students perceive specific elements of wellbeing to occur. There is a reasonable amount of variation in response indicating a range of different student experiences. So for some students, it would be true to say that they do not experience wellbeing at school, as these students endorsed the 'never' response across the majority of the items (except the negatively phrased items, where they responded 'always'), whilst in contrast the mirror reflection response pattern would indicate that for other students the opposite is true and they always experience wellbeing at school. However, the overall mean response indicates that most students experience wellbeing in school between some of the time and often.

### ***Wellbeing Inside and Outside of School***

The 3601 secondary school students (2051 students in Key Stage 3 and 1550 students in Key Stage 4, 1865 boys and 1713 girls (with 23 declining to indicate their sex)) were asked to consider their wellbeing in school and outside of school by responding to each wellbeing item twice to reflect these contrasting environments. The findings are unambiguous; for all of the items, students are more positive about how often they experienced wellbeing outside of school compared to being in school. This was substantiated by a series of paired *t* tests which demonstrated that the differences were significant across the board. However the degree of difference varies by item. To illustrate this, table 3.2 groups the items into four categories to indicate whether the effect size<sup>3</sup> of the difference is trivial, small, medium or large and shows these in rank order from highest to lowest in terms of effect size.

It is interesting to see that two of three large items where there is the largest difference in the frequency of experiencing wellbeing between the in and out of school contexts relate to enjoyment of life and feeling there are things to look forward to, in other words general satisfaction with life. Students therefore appear to be considerably less satisfied with their lives in school compared to out of school. There is also a large disparity in students' experiences of feeling cared for and, to a slightly lesser extent, feeling appreciated. This difference might be expected if the home and school contexts are considered. Although it is sadly not the case for all children, most children would be expected to live in small, stable and loving family units where they are well cared for and appreciated. In contrast, despite the best efforts of schools to provide academic and pastoral support for their students, the large secondary school environment cannot hope to emulate the small family unit. However, it is interesting that the difference in perception of feeling close to people in and outside school is much smaller, so students are able to feel a sense of belonging to school despite the size of the institution.

Another point of interest is the discrepancy in students' perceptions of how confident and good they feel about themselves in the school context compared to outside, which is moderately large (medium effect size), compared to the trivial difference in perception as to how successful they feel. In fact the mean scores for these three items are almost identical for the school context, so the discrepancy arises because students indicate they feel confident and good about themselves more frequently than they feel successful in contexts outside of school. It is unclear why this difference would emerge and is something that would merit further investigation. Other moderately large differences arise because students don't feel bored too often outside of school but feel bored in school between some of the time and often. They also feel happy often outside of school but only between sometimes and

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<sup>3</sup> Calculated in terms of Cohen's (1992) *d*, which considers the difference in the mean score for in and outside school for each item, relative to the standard deviation (a measure of the amount of variation). A *d* value of 0.2 represents a small effect size, 0.5 a medium effect size, and 0.8 a large effect size. Anything below 0.2 is trivial (Cohen, 1992).

often in school. These differences indicate that students' satisfaction in school is somewhat lower than satisfaction outside school. In contrast there is little difference in the frequency of experiencing negative emotion (other than boredom) in and out of school, as the effect sizes of the differences are small or trivial concerning feeling stressed, miserable and lonely.

**Table 3.2: Descriptive Statistics for items comparing inside and outside of school wellbeing**

Item	Inside School Mean	Outside School Mean	Effect Size	
17	Feeling things are fun	2.90	4.10	Large
6	Feeling cared for	3.31	4.35	Large
13	Feeling there is lots to look forward to	3.00	4.00	Large
7	Feeling appreciated	3.14	3.92	Medium
10	Feeling bored	3.58	2.52	Medium
15	Feeling confident	3.44	4.09	Medium
20	Feeling happy	3.54	4.22	Medium
1	Feeling good about myself	3.41	4.01	Medium
21	Feeling I'm treated fairly	3.23	3.96	Medium
19	Feeling enthusiastic	3.13	3.76	Medium
5	Feeling energetic	3.40	3.95	Medium
11	Feeling part of things	3.30	3.85	Medium
12	Feeling close to people	3.66	4.19	Small
14	Feeling safe	3.80	4.3	Small
8	Feeling stressed	3.07	2.53	Small
9	Feeling capable of coping with challenges	3.57	3.88	Small
4	Feeling miserable	2.59	2.20	Small
2	Feeling healthy	3.51	3.79	Small
3	Feeling successful	3.45	3.65	Trivial
16	Feeling everything is an effort	3.19	2.98	Trivial
18	Feeling lonely	2.00	1.90	Trivial

We accept that the assessment of wellbeing outside school is somewhat crude, as students are directed to consider any context of their choosing outside school that might include their family home or any other place that they spend a lot of time with friends or other people, so this could be quite different from person to person. Furthermore there are limitations assessing wellbeing in school in the format chosen, as wellbeing may fluctuate from situation to situation, for instance a lesson that is enjoyed compared to one that is detested, and students are asked to make an overall judgement about the school context (and indeed the same argument can be applied to considering wellbeing outside of school). In addition, there are, of course, inherent limitations of self-report measures of the type employed here (Oppenheim, 1992). The particular format of the instrument, which asks respondents to directly compare the two distinct contexts, may also cause bias (Wanke,

Schwartz et al, 1995) as it might lead them towards exaggerating differences. Nevertheless, the very strong trend in the data suggests that student wellbeing is significantly lower in school compared to other contexts, particularly in relation to life satisfaction and feeling cared for and appreciated. This is an important finding, as this dataset includes some of the first direct comparisons between different sources of young people’s wellbeing and appears to demonstrate the importance of contexts other than school as sources of young people’s wellbeing. However we do accept the argument made by Gray et al (2011) that these sorts of comparisons are too simplistic as different contexts are not entirely independent of each other. For instance peers will influence wellbeing in school and out of school if the same peers are encountered in both contexts. Clearly much more research is needed to explore this further.

**Facets of Wellbeing: Wellbeing Scales**

Although the analysis of the wellbeing items has revealed some interesting findings, individually each item only provides insight into a very small aspect of wellbeing. The strength of including a range of different items, or indicators, is to group them together into one or more scales to provide a more

**Table 3.3: Wellbeing scales and their contributory items**

<b>Wellbeing Scale</b>	<b>Contributory Items</b>
Interpersonal	Feeling close to people Feeling lonely (reversed) Feeling safe Feeling I’m treated fairly Feeling cared for Feeling happy Feeling part of things Feeling appreciated
Life Satisfaction	Feeling things are fun Feeling there is lots to look forward to Feeling bored (reversed) Feeling enthusiastic Feeling energetic
Perceived Competence	Feeling capable of coping with challenges Feeling confident Feeling successful Feeling good about myself Feeling healthy
Negative Emotion	Feeling stressed Feeling miserable

composite picture of wellbeing. In the methodology chapter we explained how the items deployed in our questionnaire were derived from a number of existing scales assessing different facets of wellbeing. These have been alluded to earlier in this chapter with reference to things such as life satisfaction, negative emotion and confidence. We therefore undertook first an exploratory factor analysis to investigate which items could be grouped together to best represent the data gathered. The solution derived was then subjected to a confirmatory factor analysis to test how well the groups derived fitted the data. Further details of this process can be found in Appendix 3.1. The outcome of this process was that the items were best grouped into four areas. Therefore four wellbeing scales were created by summing and then averaging students’ scored responses to the items corresponding

to each of the four groups. The names we have assigned to the scales and the items contributing to each scale are shown in table 3.3.

In the following sections we first of all convey an overall sense of student wellbeing in terms of these four scales before going on to consider how the different groups of students (in terms of their age, gender, type of school attended) compare in terms of their wellbeing on specific wellbeing scales. Wellbeing in school will be considered in the first section before turning to wellbeing outside of school in the second section.

### *The Wellbeing Scales: Wellbeing in School*

Descriptive statistics for each of the inside school wellbeing scales are shown in table 3.4.

**Table 3.4: Descriptive statistics for the wellbeing in school scales**

Scale	Mean	Std. Dev.	N	Cronbach Alpha	Correlation Coefficients			
					I	LS	PC	NE
Interpersonal (I)	3.60	0.77	4809	0.72	1			
Life Satisfaction (LS)	3.24	0.87	4888	0.77	0.64	1		
Perceived Competence (PC)	3.56	0.73	4931	0.71	0.65	0.57	1	
Negative Emotion (NE)	2.64	0.99	5017	0.60	-0.52	-0.49	-0.43	1

The Cronbach Alpha scores indicate the level of internal consistency of the scales created. A value of 0.7 or higher is regarded as respectable for perception scales (Henerson, Lyons Morris et al, 1987), suggesting all but the negative emotion scale are robust. The negative emotion scale, however, comprises two items so a high internal consistency score for this scale would not be expected<sup>4</sup> and we proceeded on the assumption that this was good enough, although clearly future research would need to address this area.

As might be expected, given the response to individual items, overall students' wellbeing scores tend to be slightly above the midpoint of the scale for the three positive facets of wellbeing (interpersonal, life satisfaction and perceived competence) and just below the midpoint for the negative element (negative emotion). This suggests that students experience wellbeing overall a bit better than some of the time but not as frequently as 'often'. Students are, overall, a little more positive about how often they experience interpersonal wellbeing and perceived competence, than satisfaction with life and negative emotion (mean value equivalent to 3.36 if reflected to indicate a lack of negative emotion). Although this overall level of response may partly be attributable to way in which wellbeing was captured, these findings suggest that students in school contexts are not experiencing wellbeing particularly frequently, especially in relation to general satisfaction and

<sup>4</sup> Because there is always a degree of measurement error in each item (i.e. responses to any given item are subject to inconsistencies because the item doesn't totally represent the underlying scale for the respondent) there is always an element of inconsistency when looking at people's responses over a number of items contributing to a particular scale. However when a large number of items are thought to contribute to a scale it is easier to establish whether there is a consistent pattern of response. For instance if a person responds 3,3,3,4,3 across five items it is easier to establish that this is a consistent pattern than a response pattern of 3,4 over a two item scale. For this reason scales with just a couple of items tend to have lower internal consistency scores.

suggests this is something to educators should be concerned about. Variation of response, as measured by the standard deviation is a little less than for the individual wellbeing items but this would be expected for a composite scale and is still indicative of a reasonable range of student experience.

The correlation coefficients<sup>5</sup> range from -0.43 (negative emotion and perceived competence) to 0.65 (interpersonal and perceived competence). These values are substantial<sup>6</sup> indicating the different aspects of wellbeing are strongly associated with each other. However the values are not so high that any of the scales would appear to be redundant. It is interesting to see that the negative emotion scale appears most distinct, as correlations between this scale and the others tend to be lower than between other wellbeing pairings. Conversely, the interpersonal scale appears most closely associated with other facets of wellbeing.

Having gained a sense of the overall picture of wellbeing in school, it is now pertinent to consider whether the different groups of students completing the survey report the same perspectives on their wellbeing. A 4 (age) x 2 (gender) x 2 (type of school) MANOVA was conducted examining all four wellbeing scales concurrently which indicated that there were a number of significant differences in wellbeing for the different groups considered and key findings are shown in table 3.5. Significant effects are noted with a tick and these are then annotated.

**Table 3.5: Differences in wellbeing in school scale scores by age, gender, and type of school attended**

Effect	Wellbeing Scale			
	Interpersonal	Life Satisfaction	Perceived Competence	Negative Emotion
Age	✓ Y6>Y3>KS3>KS4*	✓ Y3>Y6>KS3>KS4	✓ Y6>Y3>KS3>KS4	✓ KS4>KS3>Y3/6
Gender			✓ B>G	✓ G>B
Type of School				
Age x Gender		✓ See figure 1	✓ See figure 2	
Age x Type of School	✓ See figure 3	✓ See figure 3	✓ See figure 3	✓ See figure 4
Gender x Type of School				
Age x Gender x Type of School				

\* Y3 is Year 3, KS3 is Key Stage 3, G is girls etc.

Although there are significant age differences (i.e. students of different ages report experiencing different overall frequencies of each of the four types of wellbeing captured by the scales) and

5 Correlation values range from 0 to 1 with a higher value indicating a stronger relationship between the two variables in question. Negative values indicate that increases in one variable are associated with decreases in the other variable, whilst positive values indicate increases in one variable are accompanied with increases in the other.

6 According to Cohen (1992) small, medium and large effect sizes for correlations correspond to coefficient values of 0.1, 0.3 and 0.5 respectively.

gender differences (with boys and girls reporting different experiences for two of the wellbeing dimensions), it would be misleading to look at these in isolation when several of the interaction effects are significant. Specifically the age by gender effect is significant for the life satisfaction and perceived competence scales, whilst the age by type of school effect is significant across all four wellbeing dimensions. To understand how age and gender, and age and type of school interact and impact upon the different groups of students concerned the mean wellbeing scores of these differing groups need to be plotted.

Turning first to the significant age by gender interactions, these manifest differently for the two wellbeing scales concerned so are plotted in separate figures. Figure 3.1 shows the relevant interaction for the life satisfaction scale, whilst figure 3.2 shows the equivalent interaction for the perceived competence scale. Considering figure 3.1, the overall picture indicates that life satisfaction tends to decline with age, with Year 3 students being the most positive and Key Stage 4 students the least positive (which is also shown in the main age effect on life satisfaction in table 3.5). The main gender effect shown in table 3.5 suggests that frequency of experience of life satisfaction does not differ for boys and girls. However, as can be seen in figure 3.1, girls are more positive (in terms of reporting a higher frequency of experiencing life satisfaction) than boys at primary school with the pattern reversing at secondary school. This is interesting as it seems to show girls entering school more positive in terms of their life satisfaction than boys, but that this dissipates during their time in school such that by the time they finish compulsory schooling they are less positive than their male counterparts.

In terms of perceived competence, the overall picture shown in figure 3.2 is that Year 6 students are more positive than Year 3 students but secondary school students report feeling competent less frequently than primary students, with Key Stage 4 students indicating the least frequent occurrences of experiencing competence (this is also shown in the main age effect on perceived competence in table 3.5). In addition, the significant gender effect for perceived competence shown in table 5 suggests that overall boys report higher frequencies of experiencing feelings of competence compared to girls. This pattern is borne out in figure 3.2. However, the significant interaction effect is apparent in gap between boys' and girls' self-reports. At primary school girls report feeling competence a little less frequently than the boys but a large gap opens up and appears to grow through secondary schooling.

In both of these interaction effects, older girls' sense of wellbeing is particularly poor. Furthermore, girls overall report experiencing negative emotion more frequently than boys (shown as the significant main gender effect for negative emotion in table 3.5) so this suggests that girls' wellbeing, particularly for the oldest girls participating in this survey, is a concern. Although some studies have shown that girls report higher levels of wellbeing in school (Gutman, Brown, et al, 2010), the decline in girls' wellbeing during adolescence has been demonstrated in some studies (Tomyn and Cummins, 2011) and studies looking at adulthood have also shown that women report experiencing less wellbeing than men (Stevenson and Wolfers, 2009).

It is also clear that secondary school students in general report feeling wellbeing less frequently than primary aged children. Declines in wellbeing with age have been documented in other studies (Gutman, Brown, et al, 2010; Tomyn and Cummins, 2011). Students nearing the end of compulsory schooling appear to experience the lowest levels of wellbeing. Research on self-concept has shown that although this is expected to decline during early adolescence, it tends to recover by the time

students reach the end of compulsory schooling (Marsh, 1989) so we might have expected the decline in perceived competence wellbeing at least to reverse for the oldest age group completing this survey. However, the low self-reported wellbeing across all dimensions may well reflect concerns Key Stage 4 students have about their futures in the current economic climate where one million young people are out of work (Allen, 2011).

At primary school, Year 6 students reported experiencing wellbeing more frequently than Year 3 students in relation to interpersonal aspects of wellbeing and in relation to competence, whilst Year 3 students more often experienced life satisfaction. There are no differences between these year groups in relation to how often they reported feeling negative emotions. The fact that the older children are more positive about aspects of wellbeing related to interacting with other people and how they feel they are getting on at school may well be attributable to the fact that they have been in their school for a number of years and have got to know their teachers and other adults in the school, as well as their peers, well and that they are in essence 'big fish in a small pond' (Marsh, 1987). However, the fact that their life satisfaction is lower in Year 6 compared to Year 3 may well reflect the fact that they are about to take public examinations (Key Stage 2 Standard Assessment Tasks), as when children participated in the survey during the spring term, schools were preparing them for these tests.

Considering now the interaction of age with type of school attended: a consistent and interesting picture emerges, shown in figures 3.3 and 3.4. Although the fact that the main type of school attended effect is shown as not significant in table 3.5, indicating that there are no overall differences in the wellbeing of students attending Creative Partnerships schools and Non Creative Partnerships schools, different year groups in the two types of school appear to hold different patterns of perceptions. Figure 3.3 presents the data for the interpersonal scale but the same pattern is apparent in the data for the life satisfaction and perceived competence scales (although Year 3 reported the most frequent occurrence of experiencing life satisfaction so the graphs falls from left to right in this instance, rather than peaking at Year 6).

In all cases, Year 3 students at Creative Partnerships schools reported more occurrences of wellbeing than their counterparts at the other schools participating in the research. In contrast Year 6 and Key Stage 3 students at the other schools report a higher frequency of wellbeing than students at Creative Partnerships schools. The difference more or less disappears by the end of Key Stage 4. The same trend (but in reverse) is seen for negative emotion and is shown in figure 3.4. Again, Year 3 students at Creative Partnerships schools are more positive than the equivalent children at the other schools as they experience negative emotions less frequently, but students at Creative Partnerships schools experience negative emotions more often at Year 6 and Key Stage 3, with differences ironing out by Key Stage 4.

These findings are intriguing, given that students from two age groups in the same schools were surveyed. The Year 3 versus Year 6 comparison is particularly surprising as it is not immediately apparent why younger children in Creative Partnerships schools are, relative to children in other schools, more positive, whilst the reverse is true for Year 6 children. Although the pattern may be attributable to sampling issues and measurement error, the fact that it is so robust and across all scales suggests that there is something real happening that warrants further investigation. The statistical data cannot shed further light on this matter but it is a finding that will be re-examined in light of the case study data.



### *The Wellbeing Scales: Wellbeing outside School*

Descriptive statistics for the outside school wellbeing scales are shown in table 3.6. For comparison, the equivalent figures for secondary students' wellbeing in school are also shown for contextualisation. The internal consistency values and correlation between wellbeing dimensions are also shown for the outside school scales.

**Table 3.6: A comparison of the in and outside school wellbeing scales for secondary students**

Scale	Wellbeing In School		Wellbeing Outside School			Correlation Coefficients (Outside School Scales)			
	Mean	Std. Dev.	Mean	Std. Dev.	Cronbach Alpha	I	LS	PC	NE
Interpersonal (I)	3.50	0.73	4.11	0.62	0.63	1			
Life Satisfaction (LS)	2.97	0.75	3.86	0.65	0.71	0.67	1		
Perceived Competence (PC)	3.47	0.72	3.88	0.66	0.75	0.64	0.62	1	
Negative Emotion (NE)	2.83	0.94	2.36	0.88	0.59	-0.41	-0.38	-0.36	1

As would be expected, given the individual item analysis, students are more positive about their wellbeing outside school compared to the context of school and this observation was substantiated by a series of significant paired *t* tests. The correlational pattern is similar to the within school wellbeing scales.

A 2 (age KS3 vs. KS4) x 2 (gender) x 2 (type of school) MANOVA was conducted to examine different perceptions about wellbeing outside of school held by the various groups of students concerned. Older students at Key Stage 4 were less positive about how often they experienced all forms of wellbeing than the younger Key Stage 3 students ( $F(1, 2661) = 46.213, p < 0.001$  for interpersonal wellbeing outside school,  $F(1, 2661) = 37.137, p < 0.001$  for life satisfaction outside school,  $F(1, 2661) = 21.777, p < 0.001$  for competence wellbeing outside school, and  $F(1, 2661) = 36.083, p < 0.001$  for negative emotion wellbeing outside school). These findings mirror those relating to wellbeing in school. There is a significant age by gender effect on negative emotion revealing that whilst Key Stage 4 boys perceive that they experience feelings of negative emotion a little more frequently than boys in Key Stage 3, by comparison Key Stage 4 girls are experiencing negative emotion on considerably more occasions than the younger Key Stage 3 girls. Gender effects were also significant across all dimensions, except interpersonal wellbeing outside school. In all cases boys reported experiencing wellbeing more frequently than girls ( $F(1, 2661) = 39.558, p < 0.001$  for life satisfaction wellbeing outside school,  $F(1, 2661) = 130.092, p < 0.001$  for competence wellbeing outside school, and  $F(1, 2661) = 37.102, p < 0.001$  for negative emotion wellbeing outside school). Although the gender main effect wasn't significant for life satisfaction in the in school context, the interaction shown in figure 3.1 clearly indicates older girls perceive that they experience life satisfaction less often than boys. So, again, these findings concur with those from the analysis of wellbeing in school. It is notable that there are no significant main or interaction effects associated with type of school attended, showing there are no differences in wellbeing outside school between students attending Creative Partnerships and Non Creative Partnerships schools.

Figure 3.1: Age by gender interaction for the life satisfaction wellbeing in school scale

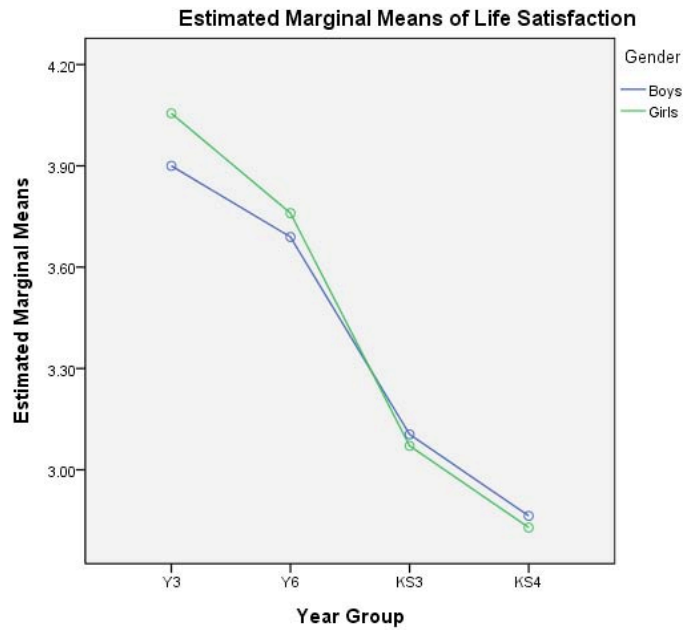


Figure 3.2: Age by gender interaction for the perceived competence wellbeing in school scale

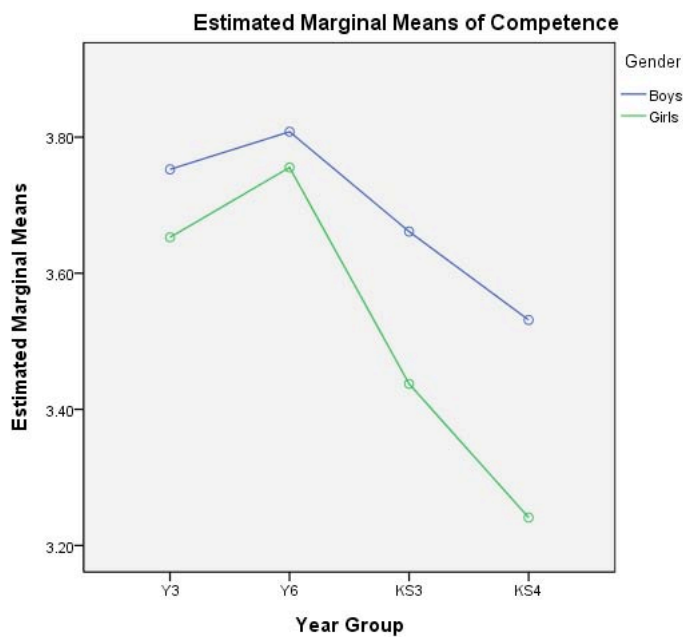


Figure 3.3: Age by type of school interaction for the interpersonal wellbeing in school scale

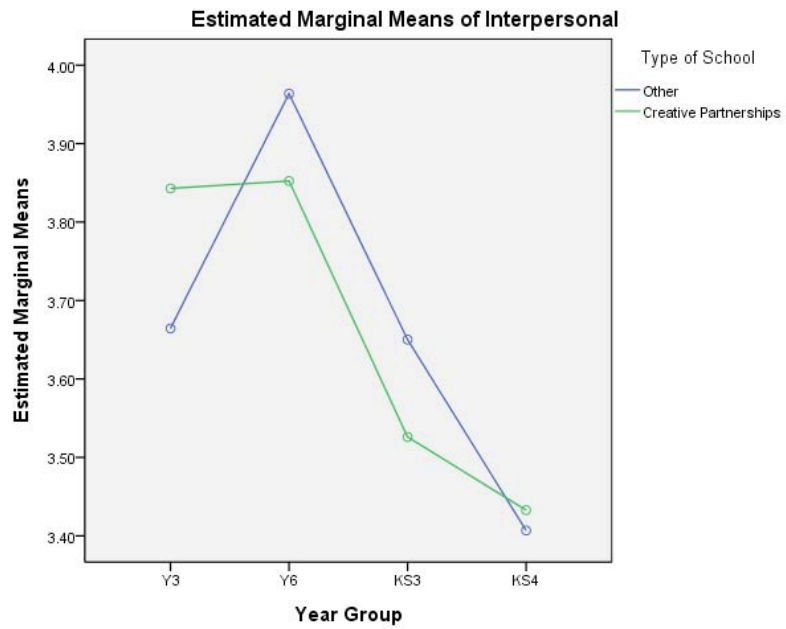
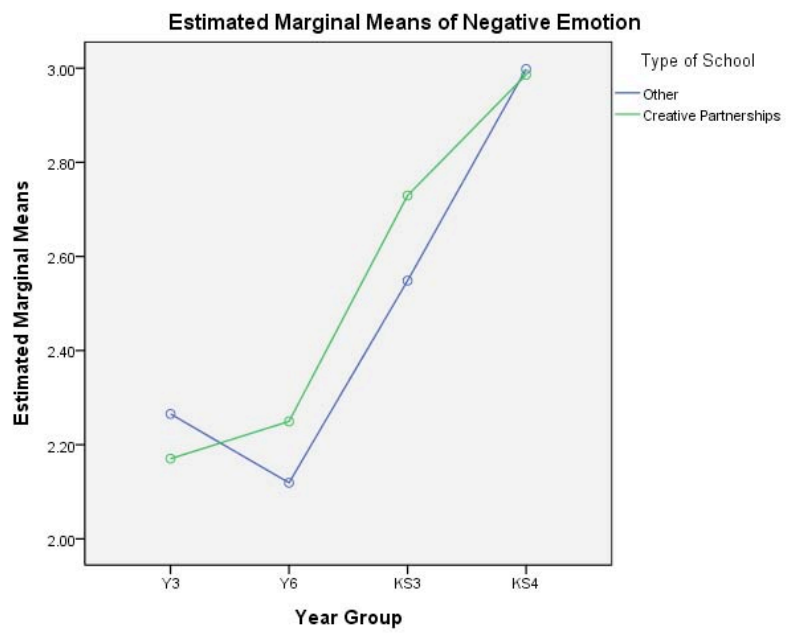


Figure 3.4: Age by type of school interaction for the negative emotion wellbeing in school scale



### **Summary: Student Wellbeing**

We have discerned four wellbeing dimensions in our data; namely *interpersonal* wellbeing, *life satisfaction*, *perceived competence* wellbeing and perceptions of *negative emotion*. The same wellbeing dimensions are also apparent in older students' responses to items pertaining to the outside school context. If older and younger students, boys and girls, and students attending Creative Partnerships schools and other schools are compared in terms of their wellbeing a number of interesting patterns emerge. First of all there is a general trend of wellbeing declining with age, although Year 6 students are more positive than Year 3 students about how often they experience *interpersonal* wellbeing and perceptions of *competence*. Secondly boys are more positive than girls about some elements of wellbeing overall but there is a trend for older girls' wellbeing to decline more quickly than that of older boys. These patterns are also apparent in secondary school students' responses to items relating to the out of school context. Finally there are few differences in wellbeing between students attending Creative Partnerships and Non Creative Partnerships schools overall, although Year 3 children in Creative Partnerships schools report experiencing wellbeing more often than Year 3 children in the other schools, a trend that reverses in Year 6.

### **Perceptions of School Work**

The second section of the student questionnaire taps students' perceptions of their lessons and aims to capture student motivation towards school work. We wanted to get a sense of how students felt about work in different lessons, in particular we wanted to contrast core with foundation subjects, and to include a comparison with an art-based subject, as Creative Partnerships work might be having a particular impact within this subject domain. However we were aware that this level of complexity would not be appropriate for the youngest students surveyed. Therefore, unlike the wellbeing section, the motivation section was differentiated to accommodate the age of the student responding. This meant that the Year 3 version had 9 questions, responded to on a three point scale (not often, sometimes and often) relating to work in general, the Year 6 version had 11 questions (including the 9 in the Y3 version) responded to on the same three point scale but asking students to respond firstly in relation to numeracy, secondary in relation to literacy and thirdly in relation to art. The Key Stage 3 and 4 versions were almost identical. Students responded on a five point scale (never, not often, sometimes, often, always) about maths, English, history (or a humanities subject of the students' choosing in KS4) and art (or an arts-based subject of the students' choosing in KS4) to a set of 16 items (including the 11 items from the Y6 version). As before these were recorded numerically such that a perception that the item was more frequently true was given a higher score.

Given the difficulties of directly comparing the year groups, we present the findings from analysis of the primary school data separately to that from the secondary schools participating in the survey.

Within each section, we first of all present responses to the individual items before going on to identify motivation scales where appropriate.

### **Primary School Students' Perceptions of School Work**

#### *Preliminary Item Analysis*

Mean scores for both Year 3 and Year 6 across the individual items assessing perceptions of school work are presented in table 3.7.

**Table 3.7: Mean scores on the perceptions of school work items for Year 3 and Year 6**

Item	Year 3	Year 6		
		Numeracy	Literacy	Art
I get to learn interesting things	2.59	2.43*	2.39*	2.57
I can choose how to do activities	1.92	1.99	1.91	2.31*
The work we do is fun	2.46	2.28*	2.17*	2.73*
The work is too hard for me	1.73	1.66	1.77	1.52*
What I learn is important for my future (Year 6 only)		2.74	2.68	2.37
I get worried when I'm working	1.72	1.69	1.76	1.46*
Other children listen to my ideas	2.07	2.21*	2.21*	2.12
I put a lot of effort into my work	2.63	2.73*	2.66	2.74*
I do good work	2.45	2.55*	2.43	2.57*
I am happy to talk about my work with the teachers	2.43	2.52*	2.45	2.51*
I am looking forward to doing more of this subject in the future (Year 6 only)		2.38	2.26	2.64

*\*Indicates that the Year 6 score is significantly different to the Year 3 score*

Whilst students have strongly endorsed some items, for instance indicating they almost always put a lot of effort into their work, there is considerable variation in the mean scores. Although lower scores would be expected on negatively worded items such as 'I get worried when I'm working', students have also overall indicated lower frequencies of occurrence on items such as 'I can choose how to do activities'. These differences feel credible in the context of students' learning experiences in school and suggest the responses are authentic.

We went on to attempt to identify motivation scales in a similar way to that described earlier relating to the wellbeing scales. Further details can be found in Appendix 3.1. Robust scales could not be identified from the Year 3 data, therefore comparisons between the motivation of Year 3 and Year 6 children must be done on the basis of an analysis of individual items, as must comparisons of Year 3 boys and girls, and children attending Creative Partnerships and the other schools. However, appropriate scales could be derived from the Year 6 data, so comparisons across subject areas in the Year 6 data and differences in motivation related to gender and type of school attended for Year 6 children will be considered in the following section once the motivation scales have been introduced.

Although like is not totally being compared to like, we compared the response from Year 3 students to each of the Year 6 responses (i.e. comparing Year 3 scores first with Year 6 literacy scores, then numeracy and finally art) with a series of *t* tests and significant differences are marked in table 3.7 with an apteryx. Year 3 students think they are learning interesting things and that work is fun more often than Year 6 students perceive the work they do in numeracy and literacy, to be. Other than this, the significant differences, manifesting themselves mainly in relation to numeracy and art, indicate that Year 6 students are more motivated. For instance, Year 6 students believe they put a lot of effort into their work, do good work, are happy to talk to their teachers and think other children

listen to their ideas more often than the Year 3 children. This is interesting as it seems to show that Year 3 children are more intrinsically interested in the work they do but that Year 6 children feel more competent, are more prepared to apply themselves and are better integrated into the social context of learning.

Looking now at differences in motivation between groups of Year 3 children, a 2 (gender) x 2 (type of school) ANOVA revealed one significant gender by type of school interaction, two gender differences and six type of school differences. Interpreting first the significant interaction; there was little difference between girls responses at Creative Partnerships and Non Creative Partnerships schools in commenting on how frequently they felt the work was too hard, but a big difference in the boys responses such that boys in Creative Partnerships schools indicated that the work was too hard much less frequently than boys at the other schools ( $F(1,748) = 4.794, p = 0.026$ ) suggesting boys at Creative Partnerships schools were more positive. Boys also indicated that they had choices in how to do activities more often than the girls did ( $F(1,750) = 8.145, p = 0.004$ ), however girls indicated that the work they do is fun more often ( $F(1,753) = 3.906, p = 0.048$ ). Therefore there do not appear to be many differences between boys and girls. More significant, however, was the finding that children in Creative Partnerships schools were much more positive about their work than their counterparts at the other schools for six of the nine items, whilst there were no items where the reverse pattern was found. In particular, children in Year 3 at Creative Partnerships schools indicated they more frequently got to learn interesting things ( $F(1,757) = 9.702, p = 0.002$ ), that they could choose the activities ( $F(1,750) = 3.903, p = 0.049$ ), that the work was fun ( $F(1,753) = 10.290, p = 0.001$ ), that they put a lot of effort into their work ( $F(1,756) = 5.654, p = 0.018$ ), that they do good work ( $F(1,756) = 11.948, p = 0.001$ ), and that they are happy to talk about their work with their teacher ( $F(1,755) = 4.536, p = 0.034$ ). Thus, it appears that the youngest children participating in the survey are more positive about the work they do, and hence appear more motivated in Creative Partnerships schools.

### Year 6 Motivation Scales

Details about the three motivation scales derived from the Year 6 data (see Appendix 3.1 for further information) is summarised in table 3.8.

**Table 3.8: Year 6 motivation scales**

Motivation Scale	Contributory Items	Mean Scale Value		
		Numeracy	Literacy	Art
Intrinsic & Interpersonal	I get to learn interesting things I can choose how to do activities The work we do is fun Other children listen to my ideas I am happy to talk about my work with the teachers	2.27	2.22	2.44
Efficacy & Importance	I put a lot of effort into my work I do good work What I learn is important for my future I am looking forward to doing more of this subject in the future	2.60	2.51	2.58
Anxiety	The work is too hard for me I get worried when I'm working	1.68	1.76	1.48

The mean scores are typically a little above the midpoint (2) of the scale for the positive motivation dimensions (intrinsic & interpersonal, and efficacy & importance) and a little below the midpoint for

the negative motivation dimension (anxiety) with a reasonable amount of variation. This suggests that students report a range of perceptions about their work with items being true between some of the time and often (and not often for anxiety). It appears that Year 6 children believe that their work is important and they work well more often than they enjoy the work and interact with others in their learning, as the mean scores for efficacy & importance are slightly higher than for intrinsic & interpersonal. Lack of anxiety (reflecting the mean scores for the anxiety scale) is experienced about the same amount of time as enjoyment and interacting with others as the reflected anxiety and intrinsic & interpersonal mean scores are similar. The correlations between the scales for numeracy and literacy are generally substantial ranging from -0.32 (between the intrinsic & interpersonal, and anxiety scales for literacy) to 0.64 (between the intrinsic & interpersonal, and efficacy & importance scales for numeracy). Correlations between the anxiety scale values and the other two motivation scales tend to be lower than the correlation between the intrinsic & interpersonal, and efficacy & importance scale values. Correlations within the art motivation dimensions are a little lower but follow a similar pattern.

A repeated measures ANOVA was conducted to investigate whether students' motivation differed across the three subject areas. Results were significant for all three motivation dimensions. Further investigation revealed that the Year 6 children indicated they were intrinsically motivated and interacted with others more and were anxious much less often in art than in numeracy or literacy, however the response for numeracy and literacy also differed such that students response to numeracy was more positive than literacy. Response to the efficacy & importance scale did not differ for numeracy and art but the children were a lot less positive about literacy, suggesting they put effort in and did good work in literacy work, and were looking forward to doing more literacy work less often than similar aspects of their work in numeracy and art. Overall motivation towards literacy appears to be significantly less than the other two areas we asked about in the survey.

A 2 (gender) x 2 (type of school) MANOVA (considering the three subject domains concurrently) was carried out to reveal whether there were any differences in the motivation of children attending the two types of school (Creative Partnerships and other) or between boys and girls. As neither the type of school by gender interaction effect nor the main effect for type of school were significant for any of the motivation dimensions, we can conclude that there isn't any evidence to suggest that the motivation of Year 6 children is different in students attending Creative Partnerships schools compared to the other schools taking part in the research. The gender effects, however, were significant across all three motivation dimensions. Boys indicate they experience intrinsic & interpersonal aspects of motivation more frequently than girls in numeracy lessons ( $F(1, 732) = 10.081, p = 0.002$ ), whilst the reverse is true for literacy ( $F(1, 732) = 16.270, p < 0.000$ ). Similarly, boys say they feel efficacy & importance in the work they do in numeracy more often than the girls ( $F(1, 740) = 16.874, p < 0.000$ ), whilst the reverse is true for literacy ( $F(1, 740) = 15.018, p < 0.000$ ). Girls also indicate they feel efficacy & importance more often than boys in the work they do in art ( $F(1, 740) = 22.376, p < 0.000$ ). Finally, girls indicate they feel anxiety more often than boys when doing work in numeracy ( $F(1, 746) = 33.110, p < 0.000$ ). Overall these findings paint a very gendered response, with boys being more motivated in numeracy, girls being more motivated in literacy, and response to art being less gendered (although girls are more positive in relation to one of the three motivation dimensions). These findings replicate those from other studies investigating student attitudes, preferences and motivation towards different subjects (see for example Harvey, 1984; OECD, 2010).

### **Summary: Primary Children's Motivation**

Distinct facets of motivation can only be seen in the older primary school children's responses.

Younger children in Year 3 are more positive overall about aspects of their work that relate to intrinsic motivation than the older Year 6 children but otherwise, Year 6 children appear to report experiencing positive aspects of motivation more frequently.

Gender does not appear to be a major influence on the overall motivation of the youngest children towards their schoolwork but Year 3 children are more positive in Creative Partnership schools compared to the other schools suggesting that Creative Partnership work is having a positive impact on the youngest students completing the survey in the study.

Three facets of motivation were apparent in the older Year 6 children's responses; *intrinsic & interpersonal* aspects of motivation, perceptions of *efficacy & importance*, and *anxiety*. Year 6 children reported feeling motivated more frequently in art and to a lesser extent, numeracy, than literacy across the three motivation dimensions. Response to these different subject areas was highly gendered with boys expressing that they felt motivated more frequently than girls in numeracy with the reverse being true for literacy. However, unlike the younger primary children, there were no differences in motivation of Year 6 students attending Creative Partnership schools compared to those attending the other schools.

### ***Secondary School Students' Perceptions of School Work***

#### ***Individual Item Analysis***

As the formats for the two secondary versions of the questionnaire were almost identical we were able to analyse the data from the two age groups together. Mean scores for the individual items, broken down by age cohort are shown in table 3.9. The mean scores range from 1.66 (Key Stage 3 students' response to 'I get worried when I'm working in this subject' for art), indicating this was hardly ever true (between 'never' and 'not often' true) to 4.00 (Key Stage 4 students' response to 'I try very hard in this subject', also for art) indicating this was often true. The lowest mean score for a positively worded item is 2.41 (Key Stage 3 students' response to 'I carry on thinking about the work in this subject after the lesson' in maths) indicating that this is true not much of the time (a bit more than 'not often' but not as frequently as 'sometimes'). Most of the items had a mean score around or just above the midpoint of the scale (3) indicating that the typical response is to indicate that the item is true some of the time.

Motivation scales, similar to those found in the Year 6 data, were derived from the data and it is to these we now turn.



**Table 3.9: Mean scores on the perceptions of work items for KS3 and KS4 students**

Item	KS3					KS4				
	Maths	English	History	Art	Arts	Maths	English	Humanities	Arts	
1 I get to learn interesting things*	2.94	3.23	3.53	3.47	3.65	2.86	2.95	3.29	3.65	
2 I'm pretty good at	3.47	3.51	3.46	3.49	3.70	3.28	3.32	3.33	3.70	
3 I try very hard	3.85	3.94	3.82	3.95	3.96	3.72	3.76	3.57	3.96	
4 I can choose how to do the tasks set	2.87	3.03	3.03	3.30	3.51	2.64	2.71	2.86	3.51	
5 I would describe the work we do as fun	2.58	2.98	3.08	3.57	3.66	2.46	2.58	2.86	3.66	
6 The work is too hard for me	2.34	2.24	2.21	2.09	2.11	2.49	2.41	2.23	2.11	
7 I get worried when I'm working	1.95	1.86	1.80	1.66	1.99	2.21	2.22	2.02	1.99	
8 I want to learn more in the future	3.35	3.48	3.33	3.49	3.53	2.89	2.90	2.97	3.53	
9 Other students respect my opinions and listen to me	3.10	3.26	3.24	3.24	3.40	3.07	3.15	3.21	3.40	
10 I get to do things I'm good at	3.12	3.25	3.19	3.46	3.68	2.92	2.96	3.06	3.68	
11 I carry on thinking about the work after the lesson	2.41	2.52	2.52	2.65	3.10	2.42	2.54	2.59	3.10	
12 I am happy with the standard of my work	3.55	3.65	3.60	3.63	3.68	3.32	3.36	3.40	3.68	
13 We have to do exactly what the teacher tells us	3.87	3.84	3.79	3.65	3.20	3.71	3.69	3.50	3.20	
14 I am allowed to work with other students	3.19	3.32	3.31	3.05	3.46	3.20	3.14	3.22	3.46	
15 I am happy to talk about my work with the teacher	3.33	3.42	3.38	3.48	3.73	3.37	3.41	3.36	3.73	
16 The work we do will be of value to me in the future	3.93	3.93	3.41	3.26	3.59	3.66	3.64	3.21	3.59	

\* The stem of the items includes the wording 'in this subject'

### Secondary Motivation Scales

Items contributing to the three motivation scales derived from analysis of the secondary dataset are shown in table 3.10. Full details of the scales (including mean values and standard deviations) and their derivation can be found in Appendix 3.1.

**Table 3.10: Secondary motivation scales**

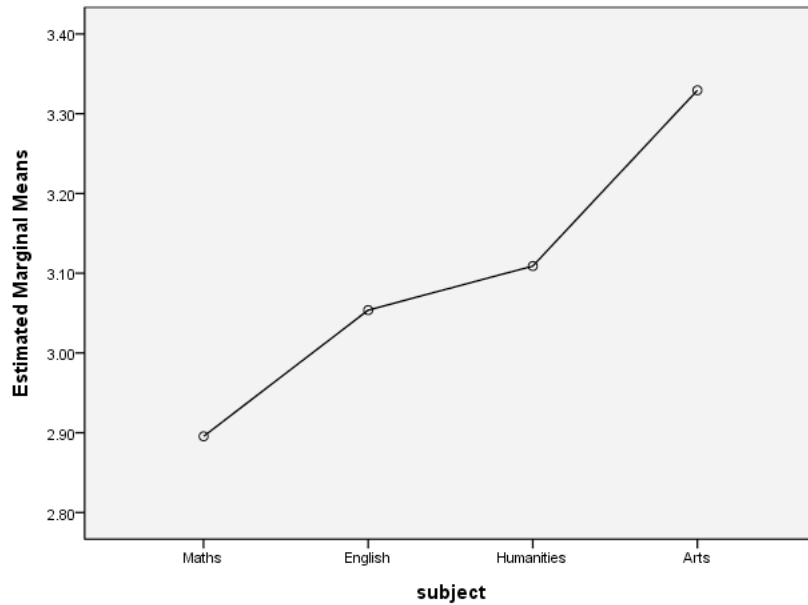
Motivation Scale	Contributory Items
Intrinsic & Interpersonal	I get to learn interesting things I would describe the work we do as fun I carry on thinking about the work after the lesson I can choose how to do the tasks set Other students respect my opinions and listen to me I am allowed to work with other students I am happy to talk about my work with the teacher
Efficacy & Importance	I am pretty good at I try very hard I get to do things I'm good at I am happy with the standard of my work I want to learn more in the future The work we do will be of value to me in the future
Anxiety	The work is too hard for me I get worried when I'm working

The overall mean response to each scale (plotted by subject in figures 3.5, 3.6 and 3.7 below) is around or above the midpoint value for the two positive motivation dimensions and below the midpoint for the negative dimension, indicating that students are reporting that they experience positive motivation, like wellbeing, between some of the time and often. Students perceive that the work they do is important and that they can do it slightly more frequently than they report feeling intrinsically motivated and able to interact with others. They are most positive about anxiety saying that overall this is not something they experience often. This is similar to the Year 6 response. Correlations between the different motivation dimensions also follow a similar pattern that found in the Year 6 data. The correlation between scores on the intrinsic & interpersonal, and efficacy & importance scales is high (ranging from 0.76 to 0.83 across the four subject areas), whilst correlations between the anxiety scale and the other two scales are considerably lower (ranging from -0.22 to -0.39 across the different subject areas).

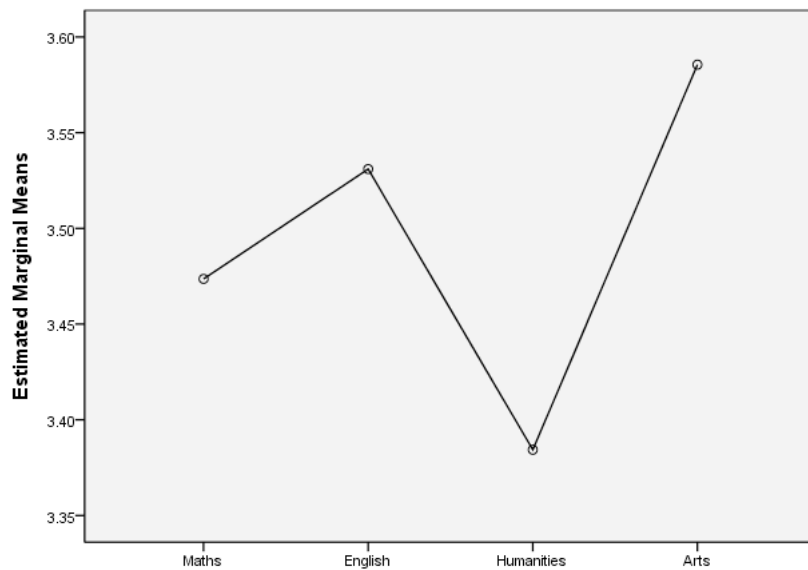
A repeated measures ANOVA was run to examine differences in students' response across the four subject areas, with the findings indicating that students' perceptions of the work they do in lessons significantly varies subject by subject for each of the motivation dimensions. These differences are illustrated for the intrinsic & interpersonal, efficacy & importance, and anxiety scales in figures 3.5, 3.6 & 3.7 respectively. These figures indicate that students overall experience the intrinsic & interpersonal aspects of motivation least frequently in maths, followed by English, then humanities and finally arts, with the reverse pattern being true for anxiety. This shows that motivation is experienced least frequently in maths and most frequently in arts subjects, with English and humanities falling between these extremes (with humanities seen more positively than English). The pattern is a little different for efficacy and importance, where humanities subjects are rated most

negatively. Otherwise, as before, arts subjects are seen as offering positive experiences most often, followed by English and then maths. This chimes with the research cited previously relating to student attitudes, preferences and motivation towards different subjects.

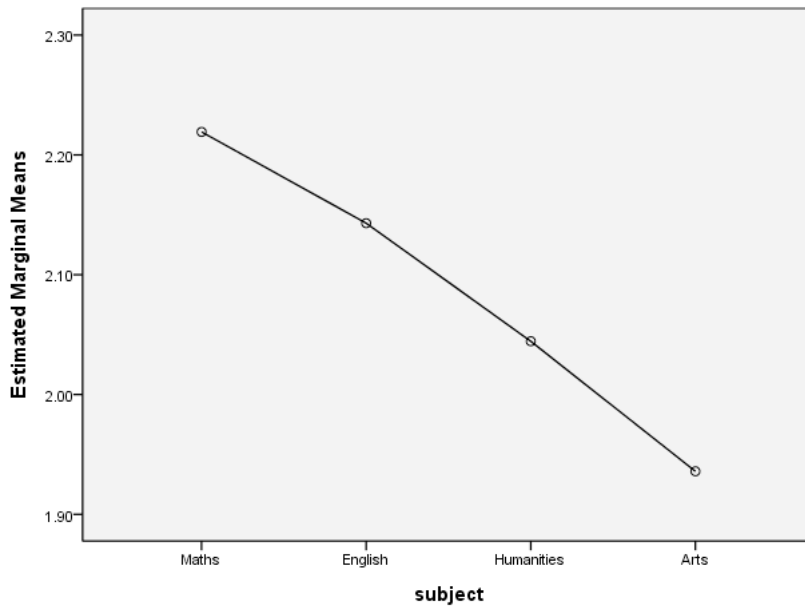
**Figure 3.5: Subject differences in secondary students' responses to the intrinsic & interpersonal motivation scale**



**Figure 3.6: Subject differences in secondary students' responses to the efficacy & importance motivation scale**



**Figure 3.7: Subject differences in secondary students' responses to the anxiety motivation scale**



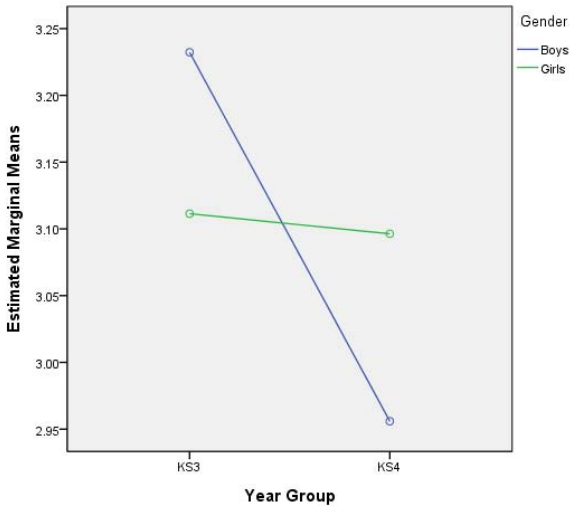
A 2 (age) x 2 (gender) x 2 (type of school) MANOVA (to consider subjects domains concurrently) was conducted to investigate differences in overall response to each motivation scale for the different groups of students participating in the survey. Some significant differences were found and these are marked with a tick and annotated in table 3.11.

**Table 3.11: Difference in secondary student response to the motivation scales by age, gender and type of school attended**

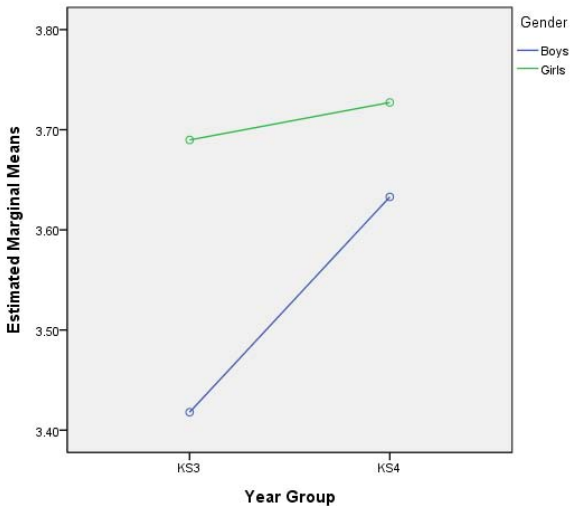
Scale		Effect						
		Age	Gender	Type of School	Age x Gender	Age x Type of School	Gender x Type of School	Age x Gender x Type of School
Intrinsic & Interpersonal	Maths	✓KS3>KS4	✓B>G	✓O>CP				
	English	✓KS3>KS4		✓CP>O				
	Humanities	✓KS3>KS4		✓O>CP	✓See fig 3.8			
	Arts	✓KS4>KS3	✓G>B					
Efficacy & Importance	Maths	✓KS3>KS4	✓B>G	✓O>CP				
	English	✓KS3>KS4	✓G>B					
	Humanities	✓KS3>KS4		✓O>CP	✓See fig 3.8			
	Arts	✓KS4>KS3	✓G>B		✓See fig 3.9			
Anxiety	Maths	✓KS4>KS3	✓G>B					
	English	✓KS4>KS3						
	Humanities	✓KS4>KS3	✓G>B					
	Arts	✓KS4>KS3			✓See fig 3.10			

Considering first the significant age by gender interactions for humanities and arts subjects shown in figures 3.8 to 3.10. Boys’ motivation appears to drop considerably from Key Stage 3 to Key Stage 4 and this drop is more than equivalent drop for girls for two of the motivation dimensions in the humanities (figure 3.8 – same pattern for both dimensions) suggesting that boys’ motivation for humanities subjects tails off in Key Stage 4. In contrast boys’ reports of the frequency in which they feel efficacious and value the importance of their work in arts subjects increases more between Key Stage 3 and Key Stage 4 than the equivalent comparison for girls in arts subjects (figure 3.9), whilst at the same time Key Stage 4 girls’ anxiety increases considerably from Key Stage 3, whereas boys’ anxiety only appears to increase a small amount (figure 3.10). This suggests that boys’ experience of arts subjects at Key Stage 4 may be somewhat better than that of girls, which is interesting and unexpected given that other authors suggested that work done in art is gendered as feminine (Dalton, 2001) and therefore rejected by boys who perceive it as irrelevant to their future lives (Etherington, 2008).

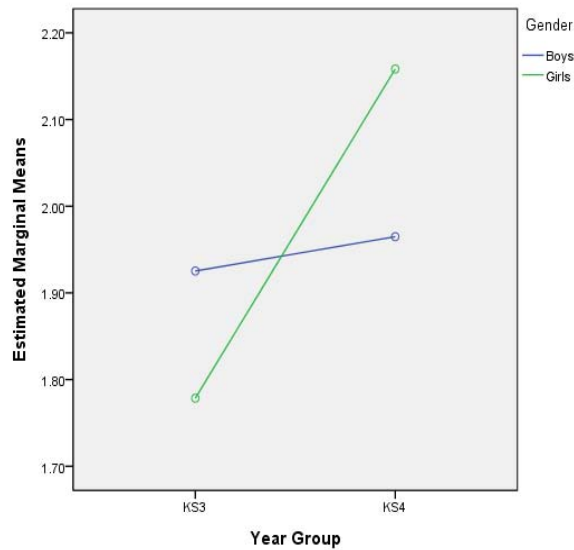
**Figure 3.8: The significant age by gender effect for secondary school students’ response to the intrinsic & interpersonal motivation scale for humanities**



**Figure 3.9: The significant age by gender effect for secondary school students’ response to the efficacy & importance motivation scale for arts subjects**



**Figure 3.10: The significant age by gender effect for secondary school students' response to the anxiety motivation scale for arts subjects**



Looking beyond these interaction effects, the impact of age is very stark. Older students at Key Stage 4 are less positive than the younger Key Stage 3 students about how frequently they experience positive aspects of motivation in terms of feeling intrinsic motivation and being able to interact with others, and feeling efficacious and seeing the importance of their work in all subjects except art, where the reverse is true. Older students also experience anxiety more frequently in all subjects.

Other effects are not uniform, in that significant findings do not manifest in all subject areas, however the effects that are significant are coherent. Boys are more positive about their experiences in maths lessons, indicating they feel intrinsic motivation and are able to interact with others, and feel efficacious and see the importance of the subject more frequently than girls but suffer anxiety less frequently than the girls. Girls indicate more positive responses to arts subjects recording higher average scores than boys on both the intrinsic & interpersonal, and efficacy & importance scales. Gender differences in the response to English and humanities lessons are less consistent. Girls indicate they experience efficacy and see the importance of what they do in English lessons more often than boys but also indicate they are anxious more often in humanities lessons. Again these differences would be expected from the literature cited previously.

Finally, there are a few significant differences in relation to the type of school attended. Students at Creative Partnerships schools record lower average scores on the intrinsic & interpersonal, and efficacy & importance motivation scales for maths and humanities subjects but higher average scores on the intrinsic & interpersonal scale for English than students attending the other schools participating in the research. This indicates that students at Creative Partnerships schools may have positive experiences in their English lessons more often in relation to some elements of motivation than students attending the other schools but that the opposite is true for maths and humanities lessons.

### **Summary: Secondary School Students' Motivation**

We have distinguished three facets of motivation in the responses secondary students gave to items relating to how they feel about the work they do in different subject areas. Specifically, these are *intrinsic & interpersonal* aspects of motivation, perceptions of *efficacy & (subject) importance*, and *anxiety* about work.

Secondary school students have differing perceptions of the work they do in different subject areas. Work in arts subjects is consistently perceived as including motivating elements most frequently when compared to humanities subjects, English and maths, who tend to appear in this order after arts in terms of frequency of positive experience. The only exception to this pecking order is that work in humanities subjects is perceived as being efficacious and important least often of all the subjects surveyed.

Key Stage 4 students are less positive than Key Stage 3 students about their experiences of work in lessons across all subjects, except the arts, where motivating experiences appear to increase in occurrence from Key Stage 3 to Key Stage 4. Responses to work in maths and arts subjects are highly gendered but are less so with respect to English and humanities-based subjects, with boys expressing better experiences more frequently in maths and girls in arts-based subjects. There are some differences between students attending Creative Partnerships schools compared to students at the other schools. Students at Creative Partnerships schools experience some positive elements of motivation towards their work in English lessons more frequently than students at the other schools, however the trend is reversed for maths and humanities-based subjects.

## **Relationships between Wellbeing and Motivation**

Given that the primary versions of the questionnaire differ, we will consider the relationship between wellbeing and motivation (as measured by perceptions of work) for the two primary cohorts separately before turning our attention to the secondary data in the sections that follow. Correlations between the wellbeing and motivation scales (items for Year 3) were calculated as a measure of the strength of association between each pair of variables and these will be presented. Differences in the correlation matrices from different groups of students (boys and girls, students attending the two different types of school) were examined but as these were very similar these will not be considered further below. As our wellbeing model is premised on notion that motivation feeds wellbeing, we will then consider how well motivation scores predict wellbeing by presenting a summary of the findings from multiple regression analyses<sup>7</sup>.

### **Year 3**

Correlations coefficients between each wellbeing scale and each of the work perception items is shown in table 3.12. Each correlation is statistically significant at the level of  $p < 0.001$  unless indicated otherwise.

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<sup>7</sup> Multiple regression analysis tests the efficacy of a model where several variables (for instance motivation scale scores, gender, type of school attended) are identified as predictors of one of more other variables (in this case the wellbeing scales).



**Table 3.12: Correlations between perceptions of work items and the wellbeing scales for Y3 children**

Motivation Items & wellbeing scales	Wellbeing Scale			
	Interpersonal	Life Satisfaction	Perceived Competence	Negative Emotion
I get to learn interesting things	0.38	0.47	0.25	-0.14
I can choose how to do activities	0.26	0.24	0.24	-0.05 <sup>^</sup>
The work we do is fun	0.34	0.43	0.27	-0.09 <sup>+</sup>
The work is too hard for me	-0.20	-0.12*	-0.18	0.22
I get worried when I'm working	-0.25	-0.12*	-0.25	0.37
Other children listen to my ideas	0.34	0.21	0.26	-0.13*
I put a lot of effort into my work	0.32	0.29	0.32	-0.20
I do good work	0.34	0.32	0.40	-0.15
I am happy to talk to my teachers about my work	0.31	0.34	0.23	-0.09 <sup>+</sup>

\* p<0.01<sup>+</sup> p<0.05<sup>^</sup> Not significant

Relationships between each wellbeing scale and the perceptions of work items are nearly all significant but modest as the effect sizes are small to medium in most cases. In other words there is a relationship but it is not particularly strong. The relationships between the positive wellbeing dimensions and motivation items are generally stronger than between the negative emotion scale and motivation items. However, as might be expected, perceptions of work related to anxiety (the work being too hard and getting worried when working) are moderately correlated with the negative emotion wellbeing scale. The interpersonal wellbeing scale is most associated with items relating to the intrinsic and interpersonal aspects of work at school. Life satisfaction also appears to be associated most closely with the intrinsic aspects of work. Finally, perceived competence is most closely associated with a feeling of doing good work. This pattern of correlations would be predicted but it is worth noting that the correlations are not particularly high suggesting that elements other than the associated motivational dimensions feed into elements of wellbeing at school.

To examine whether motivation, as measured by perceptions towards school work, predicts wellbeing, findings from the multiple regression analysis were examined. Full details of this analysis including the process undertaken and statistical information relating to the models derived can be found in Appendix 3.2. Major predictors of each wellbeing scale are summarised in table 3.13 and discussed further below.

**Table 3.13: Major predictors of each wellbeing scale for Year 3 children**

Wellbeing Scale	Predictors
Interpersonal	'I get to learn interesting things' 'Other children listen to my ideas'
Life Satisfaction	'I get to learn interesting things' 'the work we do is fun'
Perceived Competence	'I do good work' 'I put a lot of effort into my work'
Negative Emotion	'I get worried when I'm working'

All of the motivation items are significant predictors of interpersonal wellbeing but neither gender nor type of school attended are. However some items are stronger predictors than others. It would appear

that if children indicate they get to learn interesting things and that other children listen to their ideas often then this would particularly predict enhanced wellbeing on the interpersonal wellbeing scale. Whilst referring to others listening to their ideas is clearly interpersonal in nature, the other motivation item with an interpersonal flavour ('I am happy to talk about my work with the teachers') is not a particularly strong predictor, which might be expected when considering interpersonal aspects of wellbeing. Similarly the second item representing intrinsic motivation ('the work we do is fun') is not an especially strong predictor.

Turning now to the predictors of life satisfaction wellbeing scores, it is notable that not all of the motivation items are significant predictors. Getting to learn interesting things and having fun are the most influential predictors, whilst indicating that the work is too hard, feeling worried when working and believing that others listen to your ideas are not predictors. So it would appear that life satisfaction is predicted by the intrinsic elements of work in school. Interestingly, gender is also a predictor but it only marginally influences predicted life satisfaction scores. Girls would be expected to have scores 0.058 points higher than boys on the life satisfaction scale, which is a miniscule difference.

All of the work perception items, except the view that you get to learn interesting things, are significant predictors of perceived competence wellbeing. Perhaps unsurprisingly, doing good work and putting a lot of effort into work are the strongest predictors of perceived competence wellbeing. Neither gender, nor type of school attended are significant predictors of perceived competence wellbeing.

Finally, only four of the work perception items are predictors of negative emotion wellbeing. The strongest predictor is positive endorsement of the item 'I get worried when I'm working', which would be expected given that this wellbeing dimension is related to negative affect.

Overall, perceptions of work do predict wellbeing scores and generally the strongest predictors of each wellbeing dimension are as would be expected given the nature of the individual wellbeing dimensions. So worrying about working predicts negative emotion wellbeing, whilst doing good work and putting lots of effort into work predict perceived competence wellbeing. Life satisfaction seems to be predicted by items tapping intrinsic motivation, whilst interpersonal wellbeing is predicted both by intrinsic motivation and interpersonal aspects of learning items. However, what is clear is that type of school attended is not an influential predictor of Year 3 wellbeing, nor is gender (with the exception of life satisfaction). We must also conclude that there are other significant predictors of wellbeing that haven't been captured by the present study, as the amount of variance explained, particularly in terms of negative emotion wellbeing, is very modest.

## **Year 6**

Correlations between the wellbeing and motivation scales are shown in table 3.14. All correlations are significant at the  $p < 0.001$  level, unless otherwise stated.

Interpersonal wellbeing scores are most strongly associated with intrinsic & interpersonal motivation scores, which would be anticipated. Life satisfaction wellbeing is associated with both intrinsic & interpersonal and efficacy & importance motivation dimensions. The strength of these associations is equivalent to a medium effect size. Perceived competence wellbeing is associated with all three motivation dimensions, whilst negative emotion is not as strongly associated with efficacy & importance motivation as the other motivation dimensions. For these latter two wellbeing scales the associations indicate only a small effect size. In general the correlation between scales relating to the art domain and wellbeing scales are lower than for the equivalent correlations between numeracy and literacy, and

wellbeing. This suggests that perceptions of work in art are less influential on wellbeing than perceptions of work in the core curriculum areas of literacy and numeracy.

**Table 3.14: Correlations between motivation and wellbeing scales for Year 6 children**

Motivation Scale	Wellbeing Scale			
	Interpersonal	Life Satisfaction	Perceived Competence	Negative Emotion
Intrinsic & interpersonal motivation numeracy	0.37	0.37	0.34	-0.27
Intrinsic & interpersonal motivation literacy	0.43	0.42	0.28	-0.28
Intrinsic & interpersonal motivation art	0.29	0.28	0.26	-0.19
Efficacy & importance motivation numeracy	0.27	0.33	0.29	-0.21
Efficacy & importance motivation literacy	0.34	0.36	0.28	-0.20
Efficacy & importance motivation art	0.15	0.21	0.13	-0.07 <sup>^</sup>
Anxiety motivation numeracy	-0.19	-0.13	-0.29	0.24
Anxiety motivation literacy	-0.28	-0.17	-0.28	0.28
Anxiety motivation art	-0.14	-0.03 <sup>^</sup>	-0.13	0.17

<sup>^</sup> Not significant

The relatively modest size of the correlations overall indicates the motivation dimensions are not the only factors influencing wellbeing. This can be investigated further by examining findings from the multiple regression analyses shown in Appendix 3.2. Key predictors are summarised in table 3.15 and the analyses are discussed in more detail below.

**Table 3.15: Major predictors of wellbeing for Year 6 children**

Wellbeing Scale	Predictors
Interpersonal	Intrinsic & interpersonal motivation numeracy
Life Satisfaction	Intrinsic & interpersonal motivation literacy
Perceived Competence	Intrinsic & interpersonal motivation numeracy
Negative Emotion	Intrinsic & interpersonal motivation literacy

Interpersonal wellbeing is predicted most strongly by intrinsic & interpersonal motivation scores in numeracy but all three of the intrinsic & interpersonal motivation scales are significant and relatively strong predictors as would be expected. For instance, indicating overall that intrinsic & interpersonal aspects of motivation are experienced often in numeracy (scored 3<sup>8</sup> across all contributing items to this scale) raises predicted interpersonal wellbeing scores from the base of 1.970 to 3.125 (see Appendix 3.2 for statistical information to explain this calculation) changing the predicted frequency of experience of interpersonal wellbeing from ‘not often’ (scored 2) to sometimes (scored 3 on the 5-point wellbeing

<sup>8</sup> Perception of work items were scored on a 3-point scale for Year 6 but the wellbeing items were scored on a 5-point scale.

scale). All of the literacy motivation scales are predictors suggesting that students' experiences in literacy lessons are quite influential on their interpersonal wellbeing for this age group. Type of school attended is a significant predictor but its influence is marginal. Children in Creative Partnerships schools would be predicted to have interpersonal wellbeing scores 0.134 points lower than children in the other schools.

Life satisfaction is predicted by the intrinsic & interpersonal and efficacy & importance motivation dimensions. Anxiety motivation is not a significant predictor. Gender and type of school attended, similarly, are not significant influences on life satisfaction predictions.

Perceived competence wellbeing is predicted by a range of motivation scales across different subject domains. This does not present a coherent and readily interpretable picture. It would have been expected that the efficacy & importance scales would be the most influential predictors of this aspect of wellbeing but the data do not support this prediction. Overall intrinsic & interpersonal motivation in numeracy is the most influential predictor indicating that students who experience feelings of intrinsic motivation and interaction with others in their numeracy lessons most often would be predicted to have enhanced perceived competence wellbeing scores. Gender is significant predictor but is not very influential. Girls would be predicted to have scores lower by 0.093 points than boys on the perceived competence wellbeing scale. Type of school attended is not influential.

Although the anxiety motivation scales are significant predictors of negative emotion wellbeing, as would be expected, intrinsic & interpersonal motivation scores in literacy and numeracy are actually stronger (negative) predictors. Gender is also a significant predictor but its influence is relatively small; girls would be expected to have scores 0.146 points higher than boys on the negative emotion scale overall. Type of school attended, again, is not important.

Considering all four regression analyses together, we can conclude that although on the whole, the motivation scales that would be expected to predict specific facets of wellbeing are significant predictors, there are some surprises. In particular, the perceived competence wellbeing dimension is predicted by a range of different motivation scales and is not most strongly predicted by the efficacy & importance scale scores. Intrinsic & interpersonal motivation scales seem to be particularly important predictors as these figure in all four predictor models. Gender plays a small part as a significant predictor of perceived competence and negative emotion wellbeing (with girls being predicted to have less positive wellbeing in both cases). Type of school attended does not appear to be influential, appearing only once as a significant predictor in the case of interpersonal wellbeing, where children in Creative Partnerships schools would be predicted to have slightly lower wellbeing scores than those in the other schools.

### ***Secondary Students***

Correlations between the motivation and wellbeing scales are shown in table 3.16. The first number is the correlation between the motivation dimension in question and the inside school wellbeing scale indicated. The number shown in brackets in italics underneath is the equivalent correlation for the outside school wellbeing scale. Unless stated otherwise, correlations are significant at the  $p < 0.001$  level.

The pattern of correlations is fairly similar to that seen in the Year 6 data. Interpersonal wellbeing seems to be most strongly associated with the intrinsic & interpersonal motivation scales, whilst life satisfaction is associated with both the intrinsic & interpersonal, and efficacy & importance motivation scales. The effect sizes in these cases are medium. Perceived competence wellbeing is also associated

with the intrinsic & interpersonal, and efficacy & importance motivation scales. In all of these cases the scales associated with the arts domain are less strongly associated with wellbeing than scales relating particularly to maths but also to English and the humanities subjects. Negative emotion seems to be most strongly associated with experiences in maths, and to a lesser extent, English lessons. Associations between lesson perceptions and wellbeing in the school context are considerably stronger than between the former and wellbeing in outside school contexts. For this reason further analysis examining predictors of wellbeing will only focus on the inside school context.

**Table 3.16: Correlations between motivation and inside school wellbeing scales for secondary students**

Motivation Scale	Wellbeing Scale			
	Interpersonal	Life Satisfaction	Perceived Competence	Negative Emotion
Intrinsic & interpersonal motivation maths	0.42 (0.22)	0.47 (0.15)	0.46 (0.25)	-0.27 (0.10)
Intrinsic & interpersonal motivation English	0.43 (0.27)	0.49 (0.21)	0.44 (0.27)	-0.26 (-0.090)
Intrinsic & interpersonal motivation humanities	0.36 (0.26)	0.42 (0.19)	0.38 (0.24)	-0.18 (-0.06)*
Intrinsic & interpersonal motivation arts	0.28 (0.17)	0.28 (0.13)	0.22 (0.14)	-0.09 (-0.01) <sup>^</sup>
Efficacy & importance motivation maths	0.34 (0.24)	0.39 (0.17)	0.46 (0.29)	-0.26 (-0.15)
Efficacy & importance motivation English	0.36 (0.29)	0.41 (0.21)	0.42 (0.29)	-0.23 (-0.12)
Efficacy & importance motivation humanities	0.29 (0.25)	0.36 (0.18)	0.36 (0.24)	-0.16 (-0.07)
Efficacy & importance motivation arts	0.20 (0.15)	0.23 (0.11)	0.19 (0.13)	-0.05 <sup>+</sup> (-0.01) <sup>^</sup>
Anxiety motivation maths	-0.19 (-0.14)	-0.12 (-0.10)	-0.25 (-0.20)	0.26 (0.20)
Anxiety motivation English	-0.178 (-0.167)	-0.114 (-0.103)	-0.202 (-0.166)	0.231 (0.177)
Anxiety motivation humanities	-0.180 (-0.145)	-0.117 (-0.080)	-0.245 (-0.181)	0.212 (0.173)
Anxiety motivation arts	-0.151 (-0.174)	-0.097 (-0.114)	-0.176 (-0.156)	0.171 (0.182)

\* p.0.01<sup>+</sup> p<0.05<sup>^</sup> Not significant

Predictors of wellbeing were examined further through a series of multiple regression analyses. Full details are provided in Appendix 3.2. Major predictors are summarised in table 3.17 and the findings from the analyses are discussed further below.

**Table 3.17: Major predictors of wellbeing for secondary students**

Wellbeing Scale	Predictors
Interpersonal	Intrinsic & interpersonal motivation English Intrinsic & interpersonal motivation maths
Life Satisfaction	Intrinsic & interpersonal motivation maths Intrinsic & interpersonal motivation English Intrinsic & interpersonal motivation humanities
Perceived Competence	Efficacy & importance motivation maths Intrinsic & interpersonal motivation English Gender
Negative Emotion	Intrinsic & interpersonal motivation English Anxiety motivation maths Intrinsic & interpersonal motivation maths

Interpersonal wellbeing in school is predicted by scores on the intrinsic & interpersonal, and anxiety motivation scales (the former positively, the latter negatively) across all subject areas, but is most strongly predicted by the intrinsic & interpersonal motivation scales for English and maths. Gender is also a significant predictor with girls being expected to have scores raised by 0.109 points compared to the boys on this wellbeing scale. Type of school attended is not a significant predictor.

Life satisfaction wellbeing is most strongly predicted by scores on the intrinsic & interpersonal motivation scale in maths but the equivalent scales for English and humanities are also significant predictors. Perceptions of efficacy & importance are also influential but less so than intrinsic & interpersonal aspects of motivation. Gender is also significant with girls overall predicted to have slightly higher life satisfaction wellbeing scores than boys. Again, type of school attended is not a significant factor.

Perceived competence wellbeing, as would be anticipated given the correlation matrix considered earlier, is predicted by the range of different motivation scales across all subject areas. The strongest predictor is efficacy & importance perceptions of work done in maths lessons followed by intrinsic & interpersonal motivation in English. The efficacy & importance motivation scale would be expected to be the strongest predictor of perceived competence wellbeing but the fact that a range of different motivation scales are influential suggests that perceived competence wellbeing is more complex than just being associated with a belief that one is doing good work at school. Gender is also an influential predictor: girls would be predicted to have a perceived competence score 0.169 points lower than boys overall. Type of school attended is not influential.

Negative emotion wellbeing is not surprisingly predicted by anxiety felt about schoolwork. However, it is interesting that the strongest predictor of negative emotion is actually low scores on the intrinsic & interpersonal motivation scale for English. Similar perceptions about maths are almost as influential as high scores on the maths anxiety motivation scale. So it would appear that perceptions about English and maths in relation to the anxiety and intrinsic & interpersonal motivational dimensions are both important to overall wellbeing in terms of feelings of negative emotion. Neither gender, nor type of school attended are significant predictors.

If we consider the analyses for the four wellbeing dimensions together, it is apparent that the intrinsic & interpersonal dimension of motivation is particularly influential as it appears as a predictor of all four

wellbeing dimensions. Anxiety plays a role in predicting both interpersonal wellbeing and negative emotion. Efficacy & importance predicts both life satisfaction and perceived competence to some extent. Unlike the analysis for the primary children, gender is an influential factor, with girls being predicted to have higher scores on the interpersonal and life satisfaction dimensions of wellbeing but lower scores on the perceived competence wellbeing scale. What is striking, however, is the lack of impact of the type of school attended variable at the secondary level. This indicates that overall students at Creative Partnerships schools would not be predicted to have higher wellbeing scores than their counterparts at the other schools participating in the research. However, the fact that the models explain at best a modest amount of the variation in students' wellbeing scores suggests that further work is needed to build upon the findings reported here.

### **Summary: Predicting wellbeing**

The correlational and regression analyses have revealed which aspects of motivation predict wellbeing and have also considered the potential influence of students' gender and the type of school they attend.

In general the pattern of findings is similar across all age groups. Facets of motivation that might be expected to predict specific aspects of wellbeing by and large are found to be significant predictors, however the perceived competence wellbeing scores in particular are predicted by scores on a range of motivational scales.

Intrinsic & interpersonal aspects of motivation seem particularly influential, predicting all four wellbeing scale scores at both primary and secondary level.

Gender does make a difference with girls being predicted to have lower scores on the perceived competence wellbeing scale from Year 6 upwards. Although girls at secondary school are expected to have higher interpersonal and life satisfaction wellbeing scores, girls at the top end of primary school also have higher negative emotion scores.

Students attending Creative Partnership schools are not predicted to have higher wellbeing scores than students in the other schools.

These models generally only account for a moderate amount of variance in wellbeing scores so must be interpreted with caution, as clearly a lot of other factors are influencing student wellbeing.

Having presented the statistical data relating to wellbeing and motivation for the participating primary and secondary schools, and gaining a snapshot understanding of the key trends relating to age, gender and type of school attended, we now turn to the qualitative data gathered for a deeper understanding of the issues raised. The following two chapters consider first the primary and then the secondary case study data.

## Chapter 4: The Primary School Case Studies

As the chapter dealing with the methodology of the study indicated, we chose 5 primary schools for our case studies, mainly on the basis of the scores on the wellbeing questionnaire while also attempting to take into account other background factors. In what follows the schools have been given pseudonyms to protect the privacy of the teachers and students who were observed or were interviewed. The three schools involved in Creative Partnerships have been named Keswick Grove, West Rington and Medway Walk. The two non-Creative Partnerships schools are referred to as James Dernwood and Monkton Grange. Over the two days of the case study the plan was for each researcher to take responsibility for observing a particular year group. On one of the two days the researcher tracked one of the classes and on the other day interviewed teachers, groups of students and, where possible, creative practitioners, and in some cases the creative agent. In this way it was hoped to experience both Creative Partnerships activities and other 'normal' lessons. However, these arrangements were not always followed, because in some cases School Principals were insistent that the visit should take place when creative activities were taking up all or most of the timetable, as during the *Creativity Week* at Keswick Grove.

### The Creative Partnerships Schools

#### ***Background***

The three schools chosen as representatives of Creative Partnerships activity all had extensive experience of working with artists and other creative partners. Of the three Keswick Grove had moved through the stages of Enquiry and Change to be selected as one of the first *Schools of Creativity*. The school is a large primary (age 3-11) located in a village a few miles outside of a West Midlands town. The town, itself, consists of an ethnically diverse population but the village could not be any more different – socially, ethnically and culturally. An older teacher was very adamant that even though the school was now part of the town's educational administration (there had been a boundary re-organisation a few years earlier) that the village, "Isn't [naming the town]". Thus Keswick Grove is somewhat different from the typical Creative Partnerships establishment which has tended to favour schools in disadvantaged circumstances.

The school's latest 2006 Ofsted report describes Keswick Grove as:

a much larger than average primary school. Almost all of its students come from White British backgrounds and very few are at an early stage of speaking English. Students' social and economic backgrounds range widely but are broadly average overall. The proportion who have learning difficulties or disabilities is a little below average, although the proportion with statements of special educational need is average. Students enter the nursery with knowledge and skills that are typical of children nationally.

The school is large with a three form entry in KS1 reducing to two forms in KS2 (except in Year 4 where there are 3 classes because of numbers). This results in some junior classes having 36 students in rooms built to accommodate 30. In effect, KS1 and KS2 appear to operate as distinct entities; there are also different playgrounds for children to play in and separate buildings. The school has a nursery attached to KS1. There are few children with EAL in the school and 11% with SEN and



without statements. A FSM percentage of 13% puts the school in the low category when compared with other primary schools nationally but appears high for the area. Ofsted rates the school as good in all respects (its Year 6 SAT scores are above the national average) but stated that mathematics for more able students should be given special attention.

In contrast, West Rington, a Creative Partnerships *Change* school was comparatively small, with just under 200 students on roll. Students were again predominately white British with below the national average qualifying for free school meals. In the 2010 Ofsted inspection grades were either good or outstanding except for the use of assessment to support learning which was graded average. The school, set in rural surroundings, was a Church of England voluntary aided establishment situated in a large Local Authority in the East Anglia region. Whereas at Keswick Grove, the School Principal's reputation was of someone who was always on the lookout for any initiative which might be financially advantageous and also reputation enhancing (part of the reason for the school being oversubscribed) at West Rington the school appeared much more focused on their creative activities and practices as a way of achieving other goals, including their students' wellbeing. Thus Keswick Grove is a Forest School and also participates in the Comenius Project, thereby having links with a number of schools in other continental European countries, resulting in numerous school trips abroad. Indeed, the observers had difficulty in deciding where Creative Partnerships activities ended and wellbeing initiatives began. At West Rington, however, the association between the school's creative philosophies and how these transferred into developing student wellbeing and how this also related to the wider community was the central theme. Creative learning was situated at the core of the educational values and aims as outlined in both the School Development Plan and Curriculum Policy.

'Our definition of creative learning looks at the attitude that children bring to their learning. We believe that creative learners:

- Find problems to solve
- Apply skills that they have learnt to different situations
- See learning as incremental
- Use their imagination
- Persist at a task in pursuit of a chosen goal

We believe that if children are fully engaged in their learning and are able to develop the skills to learn independently the quality and standard of their work will improve. Progression in creative learning will be shown by an observation of greater depth, complexity, autonomy and quality.'

(Curriculum Policy 2011)

Creative Partnerships was thus viewed as an opportunity to develop and support the process of embedding this creative approach. In this West Rington differed from some of the other Creative Partnerships schools visited in the first stage of the study where Creative Partnerships was regarded mainly as a curriculum enrichment opportunity

'The notion of what 'creative learning' is has changed – away from some notion of creative being in the domain of the arts – towards a thinking and learning approach. Creative learning is a way of working rather than a curriculum resource. 2 ½ years of Creative Partnerships funding has really helped us realise this new approach. It has really changed the way we work as teachers.'

(Deputy Head)

The third case study school, Medway Walk, started as an *Enquiry* school but recently became a *Change* school. Situated on the northern edge of the larger West Midlands conurbations, it is

surrounded by 1960's housing estates interspersed with more recent semi-detached additions. Over the years it has served as a dormitory area for the many, mainly blue collar workers employed either in the car industry or its component manufacturing offshoots. The current economic difficulties have seriously affected employment in the area so that whereas, at the time of the 2009 Ofsted inspection the number of FSM was below the national average the proportion of such children has risen since then. There are few students from ethnic minority groups and an average number of students with learning disabilities. Ofsted Inspectors awarded 'satisfactory' grades in all categories except Care, Guidance and Support, which was rated 'good'.

The school has a number of other on-going initiatives in addition to its work as a Change School. It is an ECO school, an initiative which has students working alongside the local community to improve the surrounding environment. There is an emphasis on personal safety with the school contributing to National Safety Day and they have achieved a Healthy Status Award. But

Creative Partnerships is probably the big initiative but we've introduced quite a few other things as well to try to make our curriculum as creative as possible, because obviously Creative Partnerships is limited by its budget and its timescale. We have Focus days and we've tried to change the emphasis of those a little so we've got an Engineering day coming up [whereas] we used to have a science, a technology, a mathematics day. But we've kind of pulled these things together so we can have practitioners from the world of work to help children see what kinds of jobs are out there and what relevance their education has to the real world and to just try to raise their aspirations slightly. (Creative Partnerships school coordinator)

What distinguished Medway Walk from the other two Creative Partnerships case studies, however, was its strategy for delivery. Whereas the other two schools, either as a deliberate strategy, or because they had been involved in Creative Partnerships activities for longer, had adopted a whole school approach, at Medway Walk Creative Partnerships was deliberately concentrated, initially, on single year groups in the belief that

Until teachers have experienced it for themselves [planning and working intensively with a creative practitioner] you just can't even begin to understand the impact of it. It is. I know it sounds a bit clichéd, but it's a real journey and quite life-changing really, isn't it? (Creative Partnerships school coordinator)

After two years of this approach a decision had been taken to 'go to scale' so that

In the first year we decided we would deliver it solely to year 5 children. And then the idea being that Jane [other Y5 teacher and now also Creative Partnerships school coordinator] would stay with Year 5 and try to push the Creative Partnerships work through Years 5 and 6. I moved down to Year 3 so that I could drive it through Years 3 and 4 so more staff could be involved. This year, with more funding, we will do Creative Partnerships with Year 5 and also with Years 3, 4 and 2. So we're now rolling it out more widely across the school. (Creative Partnerships school coordinator).

### ***Creative Partnerships Initiatives***

All three case study schools had employed a wide range of creative practitioners, in most cases after consultation with students about what they might like to do. At Keswick Grove, the observers had some difficulty in deciding which activities could be classified under the Creative Partnerships umbrella. Creative Partnerships started in 2002 with a project exploring better use of the outside area, this having been identified by staff as something that needed to be improved. Years 4 and 6

worked with two artists to plan, design and create an outside learning area. This area is now a much-admired outside classroom that has carried on being developed over the years. It includes a Forest School classroom, an area for an open fire, and two workshops with all manner of wood, pipes, tools etc. for children (and parents) to use and lots of play areas. One observer commented that 'it really is the best outside area I have ever seen in all the schools I have visited'.

Since that first Creative Partnerships project numerous other creative initiatives have taken place, sometimes with Creative Partnerships funding – and sometimes with money found from elsewhere. 'Tricky Curriculum' projects explored ways of making dull areas of the curriculum more engaging. Mathematics was highlighted and Year 4 took part in an *Angles* project with a photographer exploring geometry in the wild. This project has had an international impact with the work being shared with their partner schools in the Czech Republic who have used a similar approach. Year 5 and 6 have worked with a film maker to put together a DVD for parents to help with areas of the curriculum parents may be unfamiliar with such as numeracy strategies. Years 1 and 2 have been working with an actor to develop literacy and drama.

Every year students in Year 6 work with an artist on the '*Leaving Your Mark*' project. The children decide how they would like to leave their mark on the school: last year they worked with a glass specialist and they each made a piece of coloured glass that is now part of a display in the welcome foyer. This year the Year 6 students worked with a filmmaker and will be running a film festival at the end of the summer term.

Currently the school is organising a '*Secret Exhibition*' where blank postcards will be sent to everyone who has been involved in the Creative Partnerships work at Keswick Grove, including past students, artists, parents and staff. They then plan to use the blank postcard to either create some artwork or provide a message linked to Creative Partnerships. It is hoped the resulting postcards will be exhibited in the local Art Gallery.

Another creative initiative in which the school takes part is the annual '*Take One Picture*' exhibition. This is a programme organised from London by the National Gallery. The whole school devotes a day to developing artwork linked to the chosen theme, which is then displayed in the school. There is also a *Big Arts Week* when the school timetable is collapsed for five days from Monday to Friday and each year group is involved in a series of creative workshops.

As mentioned earlier Keswick Grove is a Forest School. Recently, provision for early years has been extended (more hours per child) and it has been decided to use this time specifically for the Forest school approach. There is a designated room for Forest School education in case of severe wet weather, although children are encouraged to be outside as much as possible. As highlighted before there are excellent outside facilities including an outside classroom, workshops for children and play areas with real items and objects that can be moved around by the children. It proved impossible to interview the teacher who was responsible for Forest Schools but the observers sensed that while it was used widely with the reception class and younger students less use was devoted to the older students in KS1 and to those in KS2. Although all three aspects of ethos as defined by Bragg and Manchester (2011) could be discerned at Keswick Grove, that of the *capacious* or 'space making' was particularly in evidence. Many of the initiatives had been directed at enriching the school environment such that one of the observers gave it as her opinion that 'it really is the best outside area I have ever seen in all the schools I have visited'.

While some of these activities can be uniquely described as 'CP' others were not quite so easily classified because over time, as one might expect of a School of Creativity, the approaches developed at an earlier stage of Creative Partnerships involvement had influenced much of the curriculum planning and consequent activity. Thus this Year 6's '*Leaving your Mark*' activity also included a display of clay tiles that the children were decorating themselves. The class teachers were leading this activity but at the same time a film maker was also working with these two classes on a World War 2 Project recording oral histories of the villagers' involvement between 1940 and 1945. This also involved filming in the local church and interviewing the vicar.



Fig 4.1 WWII evacuees walk to the village

The publicity gained from such activities, and its status as a School of Creativity, has ensured that Keswick Grove attracts the attention of various local and national organisations with an interest in promoting various art forms within the younger generation of children. Thus the local Art Gallery was promoting an umbrella activity where the school was attempting to beat the world record for the most umbrellas in one place. A member of a prestigious national theatre company was working with Year 1 students on one of Shakespeare's plays. Keswick Grove had been chosen as the hub for the network of local primary schools where this initiative was taking place and the Year 1 teacher was being trained in a coordinating and tutoring role.

At West Rington creative activity was also firmly embedded within the school curriculum. More than the other two Creative Partnerships case study schools West Rington regarded the processes involved in creative learning as the pathway to students' wellbeing in general and students' functioning skills, in particular. Particular emphasis was placed on building collaborative partnerships with people from outside the school thereby building a sense of belonging and relevance for students and involving all staff (teachers and teaching assistants) in what was referred to as their 'learning journey'. In this way the school placed the emphasis on the *convivial* aspect of its ethos (Bragg and Manchester, 2011) particularly in the sense that 'teachers and students both participated as learners' and in its efforts to 'connect students with networks beyond the school'. The school was very much focused on developing transferable learning skills that enable students to function

positively in a range of contexts. As such, there is, perhaps, less of a focus on student wellbeing in terms of personal and social feelings and more on social personal functioning (compared to the other case study schools including the non-Creative Partnerships schools). This may have been due, in part, to the catchment area of the school where there were likely to be fewer social problems within the community than was the case at either James Dernwood (non CP) or at Medway Walk (Creative Partnerships Change school).

Independently of Creative Partnerships activities, the school had adopted a thematic, cross curricular approach closely resembling the *'integrated day'* of the 1960s which was seen as a central characteristic of 'wooly progressivism' according to the Black Paper writers of the period (Cox and Dyson, 1969). Only RE and PE are now taught as set subjects. Themes are developed from student ideas about what they would like to explore. Before a new topic the class discusses areas of interest which are then developed into a new learning topic. Students generate questions and enquiry areas and teachers then plan a topic highlighting key skills. Creative Practitioners are then recruited to support the chosen themes.

What happens is they choose the theme that they want to work on and they choose what we call the sub-themes within that and we produce a plan, which is called a theme plan, where you start the think about objectives that you will cover in the different subjects using those themes and sub-themes. So they said they wanted to look at the Titanic, they wanted to look at Shark Tale, they wanted to look at the Loch Ness Monster, the Bermuda Triangle and so on, that's all come from them.

*Interviewer:* Them, right.

And then from there I choose the sub-theme and think 'well we'll start with that one and then we'll talk about it as a class. What sorts of things could we do?' Now initially I used to get blank faces because it was almost like 'well you're our teacher' you know you learn us, you tell us what we learn, we don't tell you and that's something that's really changed because now I don't get a word in edgeways, 'Oh we could do this' 'why don't we do this?', and it is a much more kind of sparky conversation that we have about it now. (Year 6 teacher)

Among the creative practitioners recruited to support these chosen themes was a film maker who helped run a digital media project where students developed animations on a theme of evolution and where, subsequently the work that students produced was exhibited at the local zoo. An artist had also been used to help students develop their reflective journals with a focus on less writing and more visual documentation. Local crafts' people have also been used to pass on their skills in such diverse areas as bread making, knitting and thatching.

Another initiative introduced over the last three years has been the use of *zones* to organise the learning in the classroom. Learning zones are used throughout the school to increase student independence and choice, to allow for cross curricular work and to reduce teacher instruction to the whole class. Learning experiences in the zones sometimes take a few days to complete while others are done in a day. In Year 6, for example, there are *'essential zones'* which are those that have to be completed by the end of the day. Children in all years are encouraged to choose between the different zones, to manage their own day- and to move between activities when they are ready.

The school argues that the learning zone approach has been transformative for students and teachers alike. Teachers spoke about students becoming independent learners, resilient learners - learning to deal with challenges and problems, reflective learners – thinking and discussing their own learning and the learning of others and chatty learners – talk and discussion is valued. The Learning

Zones have also transformed the relations between adults and students in the class adding to the *convivial* ethos.

*Student 1:* The teachers, most, well all of them, they're really friendly and if you do something wrong they don't shout at you, they don't make you scared of them, they talk to you in a nice tone, they don't make you feel scared.

Interviewer: That's good, isn't it? ... Yes [to another student]

*Student 2:* Well, we have a lot of freedom to say what we want to do, like we can say we wanted to do under the sea so the teacher thinks of fun ways to do it.

Interviewer: So you can actually choose how to do your work...What effect does that have?

*Student 2:* Well it makes you learn better because you know you're doing something you like...I feel motivated and I want to work but with Miss P [the class teacher]. She's always got something that can appeal to everyone and a way that helps you work and everyone, I think, is motivated to do better.

This way of working embodies a number of practices which are common to classes across the school and which were verified during the case study visits. Discussion time in class appears to be highly valued. There tended to be a high proportion of open questions, particularly when teachers were attempting to incorporate children's ideas into an on-going enquiry. The use of space in the classroom tended to be fluid, as it was the children who choose when to move around zones. The students were also involved in developing success criteria for each task. Cooperation was encouraged so that each child had to make use of 3 *learning buddies* before asking the teacher for help. Students were not given subject workbooks but instead use '*Assessment folders*'. They put their work in a folder and fill in an overview sheet of the key tasks they have completed and how they think they have done. There is space for both student and teacher evaluations. Teachers try to set aside Friday afternoon for reflective conversations with students based on these folders. On the case study visit the observers saw evidence of high levels of student motivation and engagement. For example, at break time students moved out to play in dribs and drabs and many were reluctant to leave their work. All this breeds a common understanding between the teachers and students concerning the purpose of engaging in learning. During her interview the Deputy Head described asking a class what they thought was meant by *creative learning* and receiving the following reply:

It's about rethinking when something doesn't go quite as you want it to go and making it, you know, something to do with sort of changing it. (Year 5 student)

The other major innovation consists of *WOW* days. These are devoted to cross age phase workshops organised by teachers and outside practitioners around a theme. Students choose 3 workshops to attend in the day. Currently there is one *WOW* day a term but since they are extremely popular with students teachers are now asking if they can have more of them. On the *WOW* day during the case study visit three creative practitioners offered help in making '*matchbox storybooks*' (fitting text and images into a matchbox), creating a garden sculpture out of plastic bottle '*flowers*' and an old bike wheel and using screen printing to make t-shirts and bags celebrating the school's achievements, which were to be sent to the '*partner*' school in Uganda. Teachers offered, among other things, the choice of making musical instruments out of vegetables (a vegetable orchestra) potato printing, decorating pots for growing seeds and, with a visiting Ugandan teacher, making sorghum and decorating a cup to drink it from.

The popularity of these events was due to a number of factors. First, the students liked having a choice of workshops and a choice of how they did things in the workshops. Second, it was a day



Fig 4.2 Vegetable Orchestra

devoted to making and creating in which the activities could be 'personalised' with no expectation that there was a set way of doing things. In the process students were able to learn new skills when confronted by an unfamiliar piece of equipment or unfamiliar materials. Third, students liked working across the age groups; older students gained satisfaction from helping their juniors while the younger ones appreciated the help and advice of their seniors. Finally, students relished being able to move around with freedom both when choosing to attend particular workshops situated in various parts of the school and within the workshop space itself.

Students viewed *WOW* Days as very different from 'normal' days, even though they mirrored, to a certain extent, the Learning Zone approach. *WOW* Days were seen as more fun than normal work in the classroom because of their *social* (a chance to work with different adults and children) their *creative* (making new things – a chance to do something different) and their *spatial* (a chance to work in a different place and to move around) aspects:

*Interviewer 1:* Tell me about *WOW* Day - is it good?

*All:* Yes!

*Student 1:* You're working but you don't know you're working. You're working and you're having fun

*Student 2:* Normally in school you don't get the chance to go to different classes and do different activities all day. When you're doing *WOW* day you come in and think 'what's my first activity?' and then you get to break and normally after lunch we're doing reading but in *WOW* day you just think 'I've got another activity'

*Interviewer 2:* So it's quite action packed – there's quite a lot to do?

*Student 1:* And I like it because normally you just mix with the people you already know but in *WOW* day you can go with other people. And you can share things with other people. And you're learning but in a fun way.

West Rington has, like Keswick Grove, also focused on outdoor education, although the facilities are not so lavish. In the school grounds there was a poly tunnel for students and teachers to grow a range of different plants and there were chickens which were looked after by children. The school also uses the outside space for various learning activities. Tables have been set out that can be used as a classroom and children are encouraged to take their work outside whenever conditions permit. There was evidence of outside artwork with a sculpture made by children in the school garden to keep the birds away. There is also a Living Willow structure – another space that children were encouraged to use. At the moment the school is in the process of developing a 'community garden' along with members of local environmental groups known as *Eastfeast*. Some of the practitioners from *Eastfeast* have gone on to become Creative Partnerships practitioners and so long lasting relationships had already been built up. Partnerships exist with other local environmental groups (e.g. the RSPB) and expertise from parents and people in the local community is highly valued.



People are actively encouraged to come into the school and the school tries whenever feasible to go out into the community.

Community links, however, have been forged beyond the immediate locality, in seeking to extend, within a Citizenship framework, students' understanding of different communities and their sense of being part of a wider world. Thus the school actively promotes opportunities to develop the students' sense of being an 'active participant' in a range of communities – classroom, school, local and global.

An important part of this strategy has been the development of a learning partnership with a Ugandan Primary School. The two schools work together on joint curriculum projects once a year. This involves the whole school from Reception to Year 6 focusing on a theme (e.g. water or food) along with students and teachers in Uganda. Learning is then shared between the two schools.

*Deputy Head:* Well our aim was to unite all the things we were doing. We wanted to bring the [Ugandan] partnership into the creative work that we were doing, so we said to them 'we want it as one project rather than having [this] there, and this there and there' so we wanted a way to unite it so we were thinking of using arts and crafts and gardening with food which is obviously very important to the Ugandans.

*Interviewer:* Yes, yes.

*Deputy Head:* Bring that all together in one project, so we did water for the first project with Uganda.

*Interviewer:* Yes.

*Deputy Head:* Which obviously had lots of art impact, we could do lots of art over there and here, and then that worked really, really well, and it also worked well for the Ugandans so we thought the second year, well why don't we do the same thing, so we went into sustainable development and then onto the food and medicine.

Creative practitioners have thus been used to support these shared investigations between the two schools in an attempt to unite the creative and partnership work. For example, a potter and some members of the local community helped students to build cooking ovens and each school experimented as to which one was more fuel-efficient.

Summing up the impact of Creative Partnerships on student wellbeing, one of the creative practitioners, the one that has helped develop the reflective journals, responded to the interviewer's question in a way that supported the earlier assertion that the emphasis at West Rington was on developing students' functional skills. Making choices, taking risks, facing up to failure and having the tenacity to solve a problem were all highly prized by both the artists and the school.



*Figure 4.3 Sculpture for the school garden using recycled materials. A collaborative art project*



*Interviewer:* What would you say were the real highlights of the Creative Partnership?

*Creative Practitioner:* I think allowing, because I've done reflective journals as well in Year 3, allowing the children time and giving them outlets to reflect on their learning and show you what they know, and what they've enjoyed in a variety of ways, so the journals are very open and free into how they're going to represent it.

*Interviewer:* So what areas of wellbeing have been particularly developed?

*Creative Practitioner:* I think in terms of the wellbeing for them is the whole practical problem solving thing, was large because you know there are enormous number of practical problems that needed to get solved, things went wrong, things went disastrously wrong, and people were able to turn it around, were able to work it through, so I think it was, you know, defining what kind of success is, defining what learning is, that it doesn't always have to be some beautifully presented thing, it actually is a whole range of responses allowing somebody to be there as a support for somebody, allowing somebody to suggest a way to repair what's gone on. All these, you know, really positive things.

At the third case study site, Medway Walk, the switch towards a topic-based curriculum was organised around the Creative Partnerships work in those year groups where creative partners were employed alongside the teachers. For this reason there were more clear-cut examples of wellbeing initiatives in which the whole school was involved such as Healthy Eating Days, a National Personal Safety Day and 'Wake Up-Shake Up' activities each morning as an aid to fitness. Like many other primary schools, there was a special 'time out' area where one of the classroom assistants specialises in working with students who have learning or behavioural problems. Apart from the concentrated Creative Partnerships activity there has been whole school involvement in a project, 'Every Child a Writer' (ECaW), a national, not a Creative Partnerships, initiative, whereby leading teachers (LT) were trained to work with a cluster of schools, including their own, to raise the quality of writing in Key Stage 2 (see Fisher & Twist, 2011).

In their first year as a Change School Year 5 students had set out to explore the use of indoor and outdoor space making use of digital media. The class composed the advertisement and shortlisted a group of applicants, each of whom came and did a workshop and were interviewed by a panel including students. The Year 5 teachers involved said that the results of working with the creative practitioners over a long period had a profound effect, particularly on their use of space and on expectations:

The practitioner opened our eyes to taking learning outside the four walls of the classroom. So you know it can be using any space around the school as a stimulus for learning inside and outside.... The digital media, we feel we're a well resourced school but we wanted someone to show how we could make better use of our ICT facilities. Last year opened our eyes on how much we could possibly restrict children in their [learning] how we word things, how we deliver our lessons. And I think our Creative Practitioners last year opened our eyes up to that and in terms of differentiation within the lesson. How much we hinder the children's learning because we set the work that's given to them [to do].

Another important lesson learned involved scaffolding the task so that students were provided with a framework in their attempts to think creatively.

*Interviewer:* You have explored those kinds of things [in reference to previous quotation]?

*Teacher:* Yeah, and I think it's about the way you put things across to children isn't it? You know part of the skill in producing a leaflet or a pamphlet, or whatever, is to talk to them [the children] about why things are designed the way they are, and the relevance of what's included, so it's making them aware of choices that artists make.

In the year of the case study visit Year 2 students were working with a local theatre company. The work involved:

Lots of drama games, drama activities, and movement for children and we've done sound recordings, some pod-casts. Children had to imagine they were nocturnal animals.

In Year 5 the creative practitioner described himself as being mainly involved in 'public art, the production of bronze sculptures', although dabbling in 'other art forms'. This was the first time he had been involved in Creative Partnerships. The main activity, extending over a four week period had been to replicate the various items of the 'Staffordshire Hoard,' an Anglo-Saxon treasure trove discovered by a local individual using a metal detector. The culmination of the project, which took place during the case study visit, was an exhibition of the various artefacts produced by the students, with a film showing how these had been constructed, accompanied by a chronological history of the Anglo Saxon period and a description of the discovery of the treasure. The exhibition was opened by the local Mayor, and other visitors included the rest of the school, parents and specially invited guests who had worked closely with the school during the past year. The day was entirely organised and managed by the students, some of whom wrote and gave the speeches of welcome, while others acted as tour guides, security guards and provided and served refreshments to the guests. There were plans to exhibit the students' work in the cathedral of a neighbouring city.



*Fig 4.4 Staffordshire Hoard Exhibition created and displayed by Year 5 students*

For the artist concerned working with the children was mainly about establishing friendly relationships and creating possibilities.

When I'm in school I see myself purely, well you never really see yourself as an artist anyway, but that's what you do. Really, I just see myself as a friend. I don't teach, I don't raise my voice, I don't discipline, I don't cajole in any way. I actually have nothing to teach them, perhaps just to show them how to work things out. That's different from teaching....I think the key for me is getting creativity into the school. It replicates my studio practice. That's all I've done, brought in my studio practice and offered it to children which is 'here's materials, use your brain, use your imagination and let it out'.

Working with the local community and parents was also a key aim for the school and Creative Partnerships coordinator:

Creative Partnerships coordinator: We talked last week in the staff meeting about auditing the parents to see what skills they've got, what jobs they do. You may have heard of the project we did when we did a restaurant - we opened a restaurant for a night - and that was all through a parent partnership which was fantastic. We went to the restaurant, spoke to the waiters and waitresses, they made pizza in a proper kitchen and stuff. So yes, I think it's going to be looking out there at what's in the community, but trying to tap into people's ways of thinking as well which is sometimes difficult for parents to verbalise.

Compared to the two other case study Creative Partnerships schools Medway Walk was much more explicit about using creative learning to raise student wellbeing. This related, especially, to students 'belonging' and 'feeling connected' to the school and it's local community. Thus one of the Creative Partnerships projects had involved Year 2 students making a film about living in a world without adults which raised issues about personal safety etc. The teachers who were interviewed had all been involved with creative practitioners. They tended to be very explicit in their aims and values, particularly about the impact of Creative Partnerships in raising self-esteem.

Year 5 teacher: The boys, in particular, had moved through the school with different perceptions...and just seeing that from day one completely shift because someone new was coming to work with them in a different way, their self esteem and confidence grew tremendously and when the practitioner left that continued ... and that just made them want to come to school and to be here and to engage.

The three schools therefore offered a range of strategies for embedding Creative Partnerships into the curriculum. Although it was not possible as a result of the visits to be certain whether this represented stages of development so that in time Medway Walk would become more like West Rington, once all its staff had 'lived the experience' of working intensively with a creative partner. At Medway Walk teachers were still experimenting in ways of balancing the benefits for students from engaging in creative learning with the external demands of Ofsted to raise standards.

Creative Partnerships coordinator: And I think it's made me look at paperwork that we're required to do, if you like, and... and what the benefit for it is. And if we sit down a week in advance and plan these lessons because we've spent so much time nurturing what we're going to do that next week, and planning it step by step, you stick to that plan. And actually how much is that hindering the children, because you feel like you have to stick to this plan almost that you've got going on. Whereas if you leave it, well we're going to do this, how we get there and what we do is kind of directed by the children, ... we'll be more open, if we haven't got anything written down, to allowing that to happen. I think the issue for us, as a school, is finding a happy medium almost, because we do have constraints of paperwork and assessment, and teaching'... So what we need to teach, knowledge rather than anything else. And I think the next step for us is trying to find a way that those two link, in a... in such a way that allows us to tick all the boxes of the things we have to do, but also allows the children and us to learn in whichever way is best.

Keswick Grove presented a slightly different picture. Observers did not feel that the work of Creative Partnerships, however excellent, was embedded to the same extent as was the case at West Rington, particularly where it concerned the teachers' continuing professional development. Perhaps the task of being a 'School of Creativity' had resulted in the staff becoming more involved with presenting their past achievements to others so there was less time available for personal reflection. Table 4.1 summarises the main characteristics of the 3 Creative Partnerships Schools that emerge from the previous sections.

**Table 4.1 Descriptors of the 3 Creative Partnerships case study schools**

School	Description	Creative Partnerships strategy	Recent Creative Partnerships initiatives	Other initiatives
Keswick Grove	A community 4-11 school on the edge of a West Midlands conurbation with 570 on roll. 11% of students categorised SEN. In 2011 91% of Year 6 scored level 4 or above in both English and mathematics.	Involved in Creative Partnerships since 2002 it was awarded School of Creativity Status in 2009. It conducts a large number of projects in all year groups culminating in a cross age phase annual Creativity Week of activities.	<i>Tricky Curriculum</i> exploring ways of making 'dull' topics more interesting. <i>Angles</i> looking at mathematics and using film to inform parents. <i>Making your mark</i> Y6 making a film record of time at the school <i>'Secret' Exhibition</i> post cards of drawings from all those involved in past creative Partnerships <i>Creativity Week</i>	It is a Forest School and has many continental European links with other primary schools through the Comenius Project. A number of other 'arts' related projects have evolved because of the school's status as a School of Creativity  <i>Take one picture</i> with the National Gallery and Performing <i>Shakespeare</i> with a National Theatre company.
West Rington	A Church of England voluntary controlled school in East Anglia with 190 students on roll. In 2010 20% of students are registered SEN. In 2011 80% of Year 6 gained level 4 or above in both mathematics and English.	Began working with Creative Partnerships in 2009 as an Enquiry School although they are now have Change School status. Activities are built into the schools 'integrated' approach to developing a creative curriculum across all year groups. Practitioners support cross age phase activities in the form of 'WOW' days and cross-curricular themes in the classroom.	<i>Digital media</i> project on Evolution <i>Reflective Journals</i> using visual content – developed across whole school <i>WOW days</i> Creative practitioners had also been used to support curriculum projects with partner school in <i>Uganda</i> – e.g. making school banners, sustainable energy project.	It is an ECO school and has run several environmental projects with the help of the local community. Eastfeast, RSPB and also with a partner school in Uganda. The school holds a Healthy Status Award.
Medway Walk	A former middle school in a dormitory area serving the West Midlands car industry and its subsidiaries. It converted to a 4-11 primary under recent local reorganisation. In 2010 it had 280 students of which 18% are listed as SEN. In 2011 72% achieved Level 4 or better in Maths and English. In 2009 it was only 51%.	Began as an Enquiry school in 2009 but became a Change School a year later. Until this year it operated a policy of concentrating Creative Partnerships activity in two year groups (Yr3 and Yr5). In 2011 Years 2 and 6 were added.	Several <i>Digital media</i> projects- e.g. 'World without Adults' and 'Uses of Indoor and outdoor space'. Mounting an exhibition of the <i>Staffordshire Hoard</i> . <i>Night Carnival</i> - Dance/Drama performance.	The school contributes to National Safety Day and holds a Healthy Status Award. It is also an ECO school. The school has also participated in the then Labour Government's sponsored programme, <i>Every Child a Writer</i> , which aimed to raise literacy standards across Key Stage 2.  ' <i>Wake Up, Shake Up</i> ' – early morning exercises run by Year 6 students.

## ***Impact of Creative Partnerships on Teachers***

When asked about how Creative Partnerships projects linked subjects across the curriculum the Year 3 teachers at Keswick Grove were not clear that they would. Their comments indicated that they had enjoyed working with the creative practitioners and that they had observed different practices with them that they might use again. The two Year 6 teachers interviewed, however, were much more positive, possibly because they had been in the school for longer than their Year 3 colleagues: it was their only school and at least one of them had been involved with Creative Partnerships since the very beginning.

*Year 6 teacher:* I've been involved with the projects from the very beginning. It was like a movement project that I did in this classroom actually. We had a dancer come in and did like a Reggio approach. We worked with Reception so the children in Year 4 worked with children in Reception and they did similar projects. We worked together with those teachers and got all the tables out the way which I found quite frightening because I was used to all the children sitting at desks and planning everything. So it was really a big steep learning curve for me - but I've never looked back. It's changed the way I approach things now and the way I teach...and how I look at how we can get the children engaged.

This teacher was convinced that her experience was shared by others, although it is noticeable that it's an impression gained in casual conversation rather than through deliberate professional sharing.

*Year 6 teacher:* Yes, and it starts to leak out. It's not just this week that we're doing Art, but it's all the time. I was speaking to a teacher in Year 3 and I said I don't think we really realise how much creativity we put into our teaching or how we've changed until you stop and think about it. It all just sort of evolved. With us it's been a slow process, but it's there with us now – I think forever.

It seemed from this and other interviews at Keswick Grove that teachers tended to work within their respective Year groups, whereas at West Rington the accounts presented by teachers suggested that attempts had been made to create a genuine 'community of learning' with many of the successful characteristics put forward by Stoll and Louis (2007):

*Deputy Head:* I think the key to it here has been having whole PD days where we just spend the whole day, not playing really, but you know trying different things.

*Interviewer:* It's how you structure them.

*Deputy Head:* Yes, and being very open and having lots of conversation, lots of group discussions and then whole discussions and then... I mean the one we did on Monday, my focus was on them understanding the sort of creative process, the problem solving and the you know one being an observer and watching the others. We did decorate a cupcake, it's all very low-level stuff but it was actually observing others as you would like to do with your class given that time and then thinking about what it meant to follow that process through, so we've had lots of days like that where we've spent time just talking and coming up with questions and reflecting ourselves. And I think without those days and then the follow up sessions as part of our staff training, which has been all in-house led apart from a bit of input from people like [Creative Partnerships practitioner], it's kind of built up that environment where people feel safe to have a go and talk about it and then say 'oh I'm going to go and try that in my class' and then we come back and talk about it.

Teachers at West Rington found it easy to provide examples of the way in which creative practitioners had had an influence over their classroom practice:

*Interviewer:* So how has it been you working with sort of different types of people?

*Year 2 teacher:* I think it's been really helpful actually because, especially with the, you know, the arts side and we worked with a scientist as well last year, and it's just bringing that extra dimension and those extra resources and those extra ideas. I mean the work that we've done with the learning journals has just been absolutely amazing, we did altered books, I mean I couldn't have come up with that, the children themselves have actually had the idea of taking a book and transforming it into your own thing and again the way that the Creative Practitioners have worked in this school has been very, very much open so they've not come in and said 'right we're going to be doing this today', they've brought the resources in and they let the children explore and try things for themselves which fits in really with the way that we work here really well.

At Medway Walk the impact was most noticeable with teachers who had worked consistently with creative practitioners but even given the 'deep immersion' strategy that operated, attempts were being made to share ideas with other teachers. It was also envisaged that as students moved up the school they would carry with them the creative ways of thinking that they had developed during the previous year and so present a new challenge to their new teachers.

*Creative Partnerships coordinator:* I think this year the staff that have had a direct involvement in Creative Partners and have been part of the project, ... are now more on board, and they understand the process a lot better. We're still in this position whereby, because the Creative Partnerships money has been taken away, some staff haven't been a part of this project. They've heard lots about it, they've been part of Inset days, and staff meetings and things, but unless you are part of these projects you cannot see the... you cannot see it first hand, and that's... Again, ... you have to experience it.

One Year 2 teacher commented during interview on how Creative Partnerships has helped teachers reflect on practice and share ideas.

*Interviewer:* So in a way this whole process has been really good for professional development as well.

*Teacher:* Oh god yes. It's been so reflective and made us a lot better as a school at sharing our ideas and looking at how we teach. Last year it was just Yr5. They did the creative partners with something, it was something that Yr5 was doing. This year it has been something that involved the whole school, even though you see Year groups (like Reception and Yr1) who haven't actually had a Creative Practitioner working with them, but they have taken on - we did a session on Philosophy for children in staff training, and they took on the naughty bus idea based on that training. So everybody, no matter whether they've had Creative Practitioners or not, everyone's been involved. I think that timed talk as a whole staff and how things have worked has been brilliant.

Teachers also talked about the benefits of impromptu, informal conversations with the artists:

*Year 5 teacher:* And for me, I mean especially with P [artist] as well, it's the conversations that happen at lunch time, at break time, one off conversations that you have that you sit down and talk about their perceptions, our perceptions, that you actually start to think in completely different ways. Practically every time P's been in I've sat in the classroom and just chatted generally, and his philosophies, if you like, and his mindset has made me think about things in a completely different way, that I probably wouldn't have done if I'd have just watched him interacting with the children. I can get so much from that, and I can get so much from reflective conversations as well.

This perception was endorsed by one of the creative practitioners who had worked in the school for two years.

In this school, and in the other schools I've worked with, we've had time in Staff Development time when the children aren't here, to grapple with some of the bigger concepts. And obviously depending on how far down the line the school is it might be a conversation around, what does

Creative Learning look like in the classroom, and coming up with a vocabulary and a definition that's relevant to what the teacher's seeing and finding space within a very cluttered, very paper-heavy, outcome-drive kind of... Over the year, the Twilight Meetings and the Inset Days that the teachers have, having space to literally talk about pedagogy and talk about what they're seeing. And so we give them the tasks to go away, look for evidence of, bring it back and talk about it. And in this school particularly we started off the year with coming up with a shared kind of vision for what we wanted to achieve and that we all wrote the enquiry question together so that all of the teachers, regardless of what they point they were working with a Practitioner, had a real understanding of what we were doing and why we were doing it, and how their part would feed into that.

The result of all this has been to boost the teachers confidence, particularly confidence to abandon the rigid forms of planning that dominated the Literacy and Numeracy strategies.

*Interviewer:* Have you got to the end of the process yet? It's finished? So, just talk about the process.

*Year 5 teacher:* I have to say at the beginning, I've been teaching for 9 years, and I have planned every lesson in my life intricately and have to have that plan - I don't stick to it - but I have to have it there, and to know roughly where I'm going. And, it killed me, [it was] really, really hard, and at the beginning I was really thinking I don't think I can do this and the first day I literally had to keep leaving the room to get coffee or something, because I found it so hard to not respond. But as the process went on, I can't really explain it (I know that's not helpful); it was so bizarre to see how I changed as a teacher. And yes, ok, there were still things I thought, 'Ooooooh, that's quite hard, that would be quite tricky for me to do', but it has changed my teaching and my practice considerably. I am quite happy now to think, 'right, scrap that, we're not doing literacy and numeracy, we're doing this, this and this because I want to see how that works' or 'let's try a project - let's see how that works' or 'let's just change a numeracy lesson - let's do it outside.' Let's do it a different way.

*Interviewer:* It allows you to take a few more risks, would you say?

*Y5 teacher:* I would, yes, definitely. And allows me to know that that's OK, because I think in the previous schools where I've worked, that wouldn't be OK. I think you've got to have the backing of the school, and people like R and J [Creative Partnerships Co-coordinators] are fantastic because they give you the confidence to do that. I think it's difficult, and I know a lot of the teachers find it difficult, but ... by having the backing there to say 'it's ok, let's try it. If it doesn't work, it's not actually the end of the world' it fits realistically with the philosophy of how I've always taught, but I didn't think it did.

Thus at both Medway Walk and West Rington teachers appeared to have gone beyond the initial stages of cooperation with creative partners where their practice of planning lessons with a beginning, a middle and an end has to be abandoned in favour of a more flexible approach in which the content and direction of the lessons are, in part, determined by the children's ideas and choices. In both schools, however, matters appeared to have been taken further in that working with practitioners and sharing with each other had begun to influence the pedagogy. At both schools Creative Partnerships was seen as the central means of promoting change and wellbeing, whereas at Keswick Grove teachers were involved in a number of other initiatives so that, depending on the extent of the outside involvement, Creative Partnerships activity tended to be concentrated in year groups rather than at a whole school level.

### ***The Students' Voice***

At both West Rington and Medway Walk students confirmed the impression gained during the first and case study visits that Creative Partnerships was firmly embedded into all parts of the curriculum



although at the first of these schools there was still some ambiguity about roles and identities of teachers and creative partners.

*Interviewer:* Is it different working with an artist than working with a teacher?

*Several Students:* Yes.

*Interviewer:* Why? What's different about it? You said yes straight away. Why is it different?

*Year 6 boy:* The teacher, well they expect you to do, if she thinks you can do loads and if she thinks you can do very much then she will expect you to do much, but the artist just expects you to do what you can, so if you're struggling you don't think that you have to complete it perfectly.

*I:* So does that make you feel different? When you're working with an artist does it make you feel different then?

*Year 6 boy:* Not really.

*Interviewer:* Ok.

*Year 6 boy:* I know if I don't do something correctly I won't get yelled at.

*Year 6 girl:* I like that with the artists there is actually no wrong or right so what you do is you just do whatever you want and, say if it's a little different that's not wrong, it's just what you've produced and that means something to you.

Here, presumably, these students are referring to the pressure in year 6 that derive from the SATs. Nevertheless, the differences between teachers and creative practitioners are fewer and less severe than those expressed by students in Galton's (2010a) study where the teachers were at the beginning stage of working with creative practitioners. In the earlier study students noted that artists, unlike teachers, didn't shout, encouraged you to make big choices and didn't change your ideas. Here at West Rington, the students said that creative practitioners were often able to give more individual attention while teachers tended to communicate to them as a group. Artists, on the other hand, would come over and talk one to one in a way that they would talk with anyone.

*Student 1:* They [artists] look at you like you're one person – it feels as if they're only talking to you. Because they say "it's something that you want to do".

*Interviewer:* So they do work with you individually.

*Student 2:* If you're stuck they come over really quickly and work with you.

*Interviewer:* But don't you feel your teachers do that? That they work with you individually?

Don't you feel because he sees you every day that he does know you as individuals?

*Student 3:* Yes he does know us as individuals.

*Student 4:* He works in focus groups.

*Student 3:* Because we work in such a big group some of us – say 4 or 5 of us are stuck on something – he can't come round to all of us and help us. And sometimes he calls all of us who are stuck into one group and sometimes it's as if he's only focusing on one person. And at the end of that focus group to make you unstuck you're still stuck.

At Medway Walk, where staff were at an earlier stage of their 'creative journey, the distinctions between the teachers and the visiting artists were more sharply defined. Although during the case study visit, there was ample evidence that the teachers in Year 5 were striving to put into practice the ideas developed jointly with the creative practitioner in matters such as, choice of task, use of space and ways of supporting children when problems occurred and so forth, the cultural stereotype of a teacher as someone whose behaviour in class could often fluctuate appeared as a strong influence when these Year 5 students came to comparing them with the artist.

*Student 1:* I think S [creative practitioner] is like a card. He is always the one for fun and he's not someone who like says like 'Oh write something. Do this, do that.'

*Student 2:* He doesn't go, 'Can you just be a tour guide ' like Miss C [the class teacher] would say but 'Please, would you like to ... or would you'... [He] gives us a few options.

*Student 3:* And if the teacher said like ... if you give that [job] to somebody. If you said like, 'No'  
*Student 2:* Then he wouldn't go 'Oh!'  
*Student 1:* 'I wasn't asking you. I was telling you' [students all talking together]  
*Student 3:* No. No. You do it now  
*Student 2:* You can't say it because it's the teacher  
*Student 1:* You just feel more nervous when you tell the teacher because if we say 'No' you never know what they are going to say.

For the younger students in Years 3 and 4 the differences were less to do with teachers' behaviour and more to do with curriculum content. Students wanted more fun, more active participation, less writing.

*Interviewer:* You think artists are more fun. What could the teachers do?  
*Student 1:* They could make it better for us.  
*Interviewer:* Learning?  
*Student 1:* Yeah.  
*Student 2:* They could make fun things to help us learn.  
*Interviewer:* Right, what does that mean? Let's think about numeracy.  
*Student 3:* I like numeracy.  
*Interviewer:* How can teachers make numeracy more fun?  
*Student 4:* Games, where you walk round the school and find like sums and then come back and work out the answers.... I think when we work with D and N [creative practitioners] it's better.  
*Student 1:* It's better than doing writing all day.

At Keswick Grove it was more difficult to be sure that the students interviewed sampled the voice across the school or even year groups. The school had created a system of Creative Partnerships representatives, the *Creative Partnerships team*, who helped choose and plan activities. These children tended to represent the school on public occasions and in most cases were involved in major performances and visits abroad. They tended also to represent the student voice and as such were also the ones offered for interview. While, in theory, the Creative Partnerships team was selected by some of their older peers, it seemed that the School Principal also influenced the choice.

*Interviewer:* Okay, so for the Creative Partnerships team, could you guys just tell me how you got on the Creative Partnerships team?  
*Girl 1:* Well, we had to write a letter on the computer, bring it in and give it to our teacher...  
*Girl 2:* And we got interviewed.  
*Interviewer:* Who did you get interviewed by?  
*Both girls:* The Year 6 Creative Partnerships team.  
*Girl 1:* And [the Head teacher]. They asked us quick questions and we had to answer them, and they had to see who was going to be quite good at it.  
*Interviewer:* How do you get to be on the Creative Partnerships team?  
*Boy 1:* Well, we got interviewed by [the Head teacher], and she said in the assembly...she asked all the people in year 3 to come out...well, not to come out...Basically, when we were sitting down after assembly she asked us, "If you want to be in the Creative Partnerships team you have to write a letter either on the computer or with a pen - telling what you're good at and why you should go into the Creative Partnerships team". At least 4 people got in, but in Year Three 5 people got in because there's some more in the other class. Of course we do lots of creative things. We do acting; we do the umbrella dance...

Some teachers at Keswick Grove also felt that the School Principal had a major say in this decision.

*Teacher1:* Every child matters but I sometimes think there are certain children that are picked out, selected, which must make certain other children look and think 'why them, why not me?' And then those particular children get to do special things; they're taken out of lessons, which is

extremely irritating. I'm not saying that they're missing out, they're not, they're doing something else, but from a practical point of view, from a classroom teacher's point of view it's a damn nuisance sometimes.

*Interviewer:* How are those children picked?

*Teacher 1:* Well if it's the Creative Partnerships well I think really [the Head] picks them.

*Interviewer:* Is this going to conferences and doing things like that?

*Teacher 2:* Generally it's the children who are on the Creative Partnerships team. And other times it might be children who have been chosen. But it does mean, because obviously it's going out of school, it does tend to be the better behaved and the ones who've got the confidence to speak.

Being on the Creative Partnerships team seemed to result in greater opportunities for participation in high profile activities, such as visits abroad as part of the Comenius project.

*Student 1:* When they went to Berlin...there were eight of us that went to Berlin and the head teacher said that anybody who went to Berlin can't apply for Nonantala. But Berlin and Nonantala were free. So when it came to Sicily, even people who went to Berlin and Nonantala could apply for Sicily, and it ended up with four people that went to Berlin went to Sicily.

*Interviewer:* Does everybody want to go? Clearly you're involved with all of this and you're keen...

*Student 2:* What you do is... there's a letter given. Everyone gets a letter and if you want to go you bring the slip back in. If you don't want to go then you don't have to bring it in

*Student 3:* Most of us really want to go and it's really nerve-wracking. Your stomach goes because we have the big raffle ticket thing...and she gets the lid open...

*Interviewer:* Like the Lotto?

*Student 4:* There are always more people that want to go so it's names out of a hat.

*Student 1:* It's a bit weird though because it never really seems to be like...it's always the same people...

*Student 2:* It was the same people for Berlin and Sicily...it was me, Chelsy, Steven and Paula

*Interviewer:* So Bevan, where have you been?

*Bevan:* Eastbourne. I put my name in for everything but only got picked for Eastbourne.

*Student 2:* But at least you got picked for something. That's how I think about it. I feel a little bit bad about it because I've been abroad twice.

*Student 1:* I found it a bit annoying as well because Berlin and Nonantala were free and that one you had to pay for. That's a bit unfair...

As part of the enquires into wellbeing children were also asked, as in the non Creative Partnerships schools what things helped to make their time in school a 'good day' and what things caused them stress. In all three schools the responses were very similar. Having friends was most important and consequently falling out with friends was highly stressful. Keswick Grove had a similar arrangement to one of the non Creative Partnerships schools of having 'friendship benches' where children could sit quietly and according to one Y6 student.

*Student 1:* You sit on it if you've got no one to play with, and then someone knows to come along and cheer you up.

*Interviewer:* Does it work?

*Student 2:* Oh yes, we all know where the friendship benches are. We used to walk past it and see people on it and say, "Do you want to come and play with me?"

*Interviewer:* What if people do want to be on their own?

*Student 3:* They just don't sit on it really...

*Interviewer:* So there are spaces they could just take themselves away?

*Student 3:* Yes, it's just one bench. They could stand.

There were, however, two aspects affecting wellbeing where the Creative Partnerships' case study schools differed from the two other schools. The first of these concerned the functioning of the

School Council. In both the other schools students were either mostly unaware of its powers or thought they were limited to environmental or maintenance issues such as developing the playground area or repairing broken locks on lavatories. In all three Creative Partnerships' schools decision making went further so that students felt they could raise concerns about fairness, particularly about school rules and also discussed issues giving rise to behavioural problems, including the possibility that boring lessons were the cause of disruption. Thus at Keswick Grove the above conversation about the friendship bench continued:

*Student 2:* The School Council has been working towards a quiet area. We've been suggesting things like a reading area. We're not sure if we're going to do it, but we think we should all have the option to stay inside or go outside, and be independent.

*Interviewer:* So at the moment are you all forced outside?

*Student 2:* Yes. Some people just stay in the toilets though.

While at Medway Walk:

*Interviewer:* So on the School Council What sort of things can you discuss?

*Student 1:* So when people are having troubles at school we help. We help sort out their problems.

*Interviewer:* You've told me maths is not very exciting. Would you take that to the School Council?

*Student 2:* We have talked about it and they have said, 'yes. But we do need, sometimes you do need to sit down and work in your book. But at School Council we did resolve it a little bit because some of the children were saying they got bored in lessons.

*Student 3:* yeah

*Student 2:* But in the end we have sorted it out and we tend to do more interactive lessons.

And at West Rington, too, Year 3 children didn't appear to feel that some issues were not for discussion.

*Interviewer:* So are you were saying something about behaviour. Is that something you're trying to think about in School Council?

*Girl student:* Yes.

*Interviewer:* And what are you trying to do?

*Girl student:* I'm trying to...

*Boy student:* Make people safe and make sure they don't hurt themselves and let them play fairly.

*Girl student:* And make sure they don't get told off. We're not doing it so other people don't get bullied but we're also doing it for the people who get told off and they get put on the bad policy.

However, it was clear in all schools that the School Councils were essentially a consultative and not decision making bodies when it came to matters concerning rules and behaviour as this conversation with Medway Walk students illustrates:

*Interviewer:* So if there was a situation, for example, where there were problems of fighting in the playground, would you discuss that in the School Council?

*Student 1:* Yes. We do discuss that sometimes. Say that they get a warning and then if it happens again they either go to Mrs. B the deputy head, and then if it carries on

*Student 2:* Or Miss [overlapping dialogue]

*Student 1:* They go to [overlapping dialogue]

*Interviewer:* But who decides that? The Council?

*Student 1:* The teachers. The teachers sort it and the School Council talk about it.

*Interviewer:* So you just talk about what the decision is.

*Student 1:* No. We don't make the decision. The teachers make the decision, but School Council think of ways we could stop it.

*Student 2:* Resolve.

*Student 1:* Yeah. Resolve it. That is the word.

The second way that Creative Partnerships schools differed concerned the negative aspects of wellbeing. Students at Medway Walk, unlike those in the non Creative Partnerships schools, cited ownership of one's work as another cause of stress. In Galton (2010a) students often said that whereas creative practitioners tended to help improve on a student's design teachers often suggested changing it. In contrast to the non Creative Partnerships schools, where children talked about preferring 'fun' to 'normal' lessons, because the former were more relaxed, students at Medway Walk said that not being in non Creative Partnerships of their work was upsetting and stressful although they also thought Creative Partnerships lessons were, generally more fun because of the presence of creative practitioners, whom 'you could joke with' and who 'let you get on with it'.

*Interviewer (with Y5):* So what stresses you most at school?

*Student 1:* Teachers

*Student 2:* When she tells you one thing

*Student 1:* ... and you've been told to do something and when you are doing it someone will say ... tell the opposite. And when you're having fun writing your song, and they just messed it up by saying don't do it like that. And all you're doing is writing your song.

Even with the younger students the same sentiments appeared to be strongly felt.

*Interviewer (Year 2):* What do you want teachers to do?

*Student 1:* I just want them to [can't get the words out quickly enough] I just want to get on with my work. I want to do it myself. If the teachers are helping 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?

*Student 1:* Yeah. Because why do we come to school if the teachers are going to help us? We've come to school to learn, not people helping us learn.

### ***The Curriculum and its pedagogy***

At both Keswick Grove and West Rington it proved difficult to see classes other than those where creative practitioners were involved. The schools were naturally keen to show how they promoted creative learning in the classroom. Thus at West Rington students were having a *WOW* day during the visiting day set aside for observation. During the day it was clear that in all groups, both those run by teachers as well as by creative practitioners, the students were encouraged to make choices not only of which tasks to undertake but also how such tasks were to be undertaken and what would be regarded as success. In these sessions teachers, like, artists tended to draw on personal experiences when making requests to students rather than seeking to impose their authority.

In the case of Keswick Grove the School Principal arranged the visit to coincide with *Creativity Week*, so there were no opportunities to see teachers working with children without the presence of creative practitioners who tended to take the leading role in the activities. However, at Medway Walk negotiations for the visit were conducted with the two Creative Partnerships school coordinators and arrangements were very flexible so that the two observers could spend time watching both Creative Partnerships activities and normal lessons. In both years groups observed (Year 2 and Year 5) there was a great deal of evidence of change in the way teachers engaged with students.

One obvious change was the way in which teachers gave students the responsibility for organising the classroom space. In Year 5 mathematics' lesson, for example, the teacher, Miss K, told her class:

This is what I'd like, [moving 2 tables and an OHP to the corner of the room] the rest is up to you. We need some tables and chairs around and we must be able to access our equipment. We've got 15 minutes to get it sorted [this included storing the artefacts from the previous day's exhibition].

Similar activity was taking place in the other two Year 5 classrooms. In one of these the students placed the chairs and table in a horseshoe arrangement. In the other the tables had been arranged in four lots of three (two long ways and one across an end). In Miss K's class students had chosen to make four tables with 10 places. Miss K told them:

I like the way you've done that. We've got carpet space again.

Students also could generally choose who to sit with and how to work (individually, pair or group) although in mathematics the classes were arranged by ability. Miss K, who takes the top group, set them a challenge because:

You can do lots of things that I teach you, but what you seem to find very difficult is to apply what you know to new situations.

The class was set the task of making a scaled down (1 in 5) model of a football pitch. They were provided with a diagram with the dimensions marked out in yards, a trundle wheel, set squares, tape measures and meter rulers. The class spent 10 minutes practising converting yards to meters using a calculator. Then the noise level rose as, in their excitement, the children rush to get hold of the equipment. The field note records that Miss K raised her voice slightly and said,

Quickly sit. I'm not going to tell you how to use the wheels. Why have I given you a setsquare?

Student 1: To fix the right angles

Miss K: You also have to make a circle. It's got to be in the middle and the same diameter. You've got a tape. I'm not going to tell you how to work it out

Student 2: Can we work in pairs?

Miss K: There's quite a lot to do. Lets' get our coats on and out we go.

The field notes describe a somewhat chaotic remainder of the session in which no group of students completed the task. Some took advantage of marked white lines on the tennis and netball courts to construct two sides of the pitch at right angles without needing to use the set square. However, they failed to notice that this left then insufficient room to construct the other two sides of the pitch on a flat surface so they continued to move the trundle wheel up the adjacent grassy bank. Other groups didn't move the wheel in a straight line (using the set square and meter rule in combination) so the opposite sides were unequal. This made it difficult to place the circle at the centre of the pitch. As the class stopped for break one student told the observer,

I prefer to be inside and work these things out on paper.

However, the purpose of the lesson became clear (although not observed) when at break Miss K explained that in the next session the class would be discussing 'what problems they encountered, where they went wrong and what they could have done to overcome their problems'. Thus in many ways the sequence concerns what in the opening chapter was referred to as 'strategic learning' which it was argued is a key element of creativity. The sequence compared very favourably with the topic based activity described later in one of the non Creative Partnerships schools where the lack of

scaffolding led to similar failures. The difference in Miss K's class was that her goals were clear and achieved at the cost of half a morning's lessons whereas at the non Creative Partnerships school several day's work had little to show for it. The approach to mathematics in Miss K's class was replicated in the middle ability group's session, which also took place outside, with Miss W (the Creative Partnerships coordinator) where the students attempted to measure the capacity of various objects by filling them with water and where teams competed with each other to find the correct solution and the simplest approach for solving the problem.

The teaching sessions had the same relaxed atmosphere as was evident when the creative practitioner was present. On the morning of the exhibition in Miss W's room the whole year group was present while various tasks were allocated. Students were allowed to choose.

*Miss W:* Zac, What would you like to do?

*Zac:* [silence]

*Miss W:* Shall I come back to you?

*Miss K:* I've got a suggestion. When I go to a museum there's lots of people who stand around answering questions. Do we need someone, some people who will answer questions?

*Zac:* I don't want to be asked questions. I'll be the curator.

*Miss W:* There's lots of things to finish. We have to do treasure maps, finish time lines. I need help with making the ribbon that the Mayor is going to cut to open the exhibition.

The exhibition proved to be a great success. There were big sculptures made of corrugated cardboard and painted gold to represent the treasure Hoard, and smaller artefacts such as bracelets, plenty of swords, shields, bows and arrows and coins. These have all been carefully labeled, many in the children's own handwriting. This was clearly the students' own work and had not been edited by the teachers. In one case a notice read, 'Saxon necklaces'. There was an account of how the treasure was discovered and a history, including a time line of the Saxon people.

There was ample evidence that the project had an impact on the student's functional and personal wellbeing, particularly their confidence and independence. Two examples can be cited to support this conclusion. In the first case, three students were required to thank the Mayor who made a short speech praising the exhibition and the manner in which the students conducted themselves. All three short responses, unrehearsed, according to the students, and it appeared to the observer, spontaneous, had different points to make and even used different phrases as an opening:

*Student 1:* Thank you for your comments.

*Student 2:* Thank you for your kind words.

*Student 3:* Thank you for your support.

Even more impressive was the second example. In the afternoon, after the visitors had departed, it was the turn of the other year groups to visit. In a corner of one of the exhibition rooms the Year 5 students had set up an area where visitors could learn how to make some of the smaller artefacts, such as bracelets, daggers etc. The reception class was observed when engaged in these activities. There were 30 children clamouring for attention and yet an atmosphere of total calmness and order prevailed. At no time was it necessary for teachers to intervene. As the creative practitioner remarked:

You don't really need teachers. Do you?

The previous paragraphs concerning the Creative Partnerships initiatives, the impact on teachers, the 'types' of the pedagogy employed and the extent to which students were given a voice in the decision

making are summarised in Table 4.2. A useful means of distinguishing between the three case study Creative Partnerships' schools, is to employ the frameworks developed by Bragg and Manchester, (2011) for identifying the school ethos, Thomson et al, (2009) for defining creative pedagogies and by Bragg et al, (2009) in determining the extent of students participation in decision making. These were described in the opening chapter. All three case study schools provided evidence of Bragg and Manchester's classification of ethos (considerate, convivial and capacious) but in each case certain qualities served to create a stronger impression on the observer. In Keswick Grove it was the sense of 'spaciousness' that dominated, not only because of the way that 'outside of school' was utilised for teaching purposes. Both other schools also had come to recognise the potential for reorganising physical space and time to support learning with, for example, learning zones in West Rington, but in this school it was the sense of enjoyment and fun in their learning that students conveyed during interview that was most striking. Medway Walk could be considered to be 'at a stage along the way' to establishing a similar position to that of West Rington. In the Year Groups where Creative Partnerships had operated there was strong evidence of a 'caring' and 'sharing' considerate environment and children's wishes were taken seriously (as in the discussion about which jobs Bevan would like to do on Exhibition Day). The teachers from these Year groups in Medway Walk also provided a great deal of evidence that the experience of working with creative partners had changed their thinking and practice in profound ways. At West Rington, however, the sense that all teachers and support staff felt very much a part of a learning community was extremely strong. Perhaps the very size of Keswick Grove and the multiplicity of activities prevented the observers from gaining a similar perspective but the teachers interviewed seemed to engage with creative practitioners in planning and reflecting on various activities in their respective year or phase (KS1 or KS2) groupings rather than as a whole school.

In all schools there were elements of default pedagogy, particularly in Year 6, but in Keswick Grove the observers gained the impression that outside of the various creative activities a transmission mode of teaching was regularly employed. However, there was little first hand evidence to support this conclusion as the observers were only present during Big Arts Week when normal lessons were suspended (although some teachers chose to employ the transmission mode in their contributions during this week). All schools offered many examples of creative approaches, none more than West Rington which met all of Thomson et al's (2009) criteria in classifying this type of pedagogy including a shift away from conventional testing towards greater reliance on portfolio assessment. There were also indicators of both negotiated and exploratory pedagogies being used in many of the individual projects at both Keswick Grove and West Rington where every effort was being made to give the students a sense of being part of a wider community, both within the surrounding areas and internationally. Environmental projects played a big part in 'widening students' horizons'.

Student Voice was very much in evidence in all three schools although both students and some teachers suggested that an element of manipulation was employed at Keswick Grove to ensure that the most suitable children were chosen to act as 'school ambassadors' on public occasions and on trips abroad. In all three schools, students participated in the choice of projects and of creative partners. Students said at interview that they were free to choose how about a task although some were ambivalent about whether teachers allowed the same degrees of freedom as creative practitioners. It was very noticeable when it came to discussing School Councils and their powers that students in all three schools felt they were widely consulted not only on matters to do with improving the environment but also in matters to do with school organisation and conduct. In this, as will be shown in the following sections dealing with the two other non Creative Partnerships schools, they differed considerably.



**Table 4.2. Ethos and other Aspects of the Creative Partnerships case study schools**

School	Ethos	Teacher Impact	Pedagogic Types	Student Voice
Keswick Grove	Dominant ethos is <i>capacious</i> in with attention paid to the use of outside space for teaching. Strong emphasis on widening children's horizons though links with European schools and outside bodies (e.g. National Gallery).	Tends to vary according to teachers' involvement in projects. Many initiatives means that whole school development opportunities are limited.	<i>Default</i> pedagogy still operates outside the various projects and was observed in some teacher led sessions during <i>Big Arts week</i> . Projects offer many examples of <i>creative approaches</i> and also of <i>exploratory pedagogy</i> in the links with Comenius schools, and such activities as the <i>Leaving Your mark</i> project and Forest Schools.	Creative Partnerships teams had a big say in choice of projects, methods of working and in the selection of creative practitioners. There was a sense that a 'cadre' approach (see Bragg et al, 2009: 61) operated when selecting for presentations/visits. At School's Council students feel they can raise most issues (e.g. Quiet areas, freedom to stay inside at break etc.)
West Rington	Strong elements of a <i>convivial</i> ethos with stress on inter-relationships of knowledge through integrated curriculum. WOW days offer many pleasurable choices but also attempt to sustain a <i>capacious</i> ethos (links with Uganda).	Creative Partnerships has helped develop an effective community of learners between teachers, students and creative practitioners. Learning zones offer many opportunities for 'informal' dialogue of this kind.	Fewest indicators of <i>Default</i> pedagogy and strong in its emphasis on <i>creative approaches</i> with 'portfolio' assessment. Also <i>exploratory</i> and <i>negotiated</i> pedagogies much in use during WOW days and in the environmental work with the Ugandan partner school.	<i>Learner</i> voice dominates with strong elements of <i>citizenship</i> participation. Students choose topics and creative partners. Negotiated choice of learning zones. No sense of student hierarchies in decisions making. The School's Council tackles all issues including 'behaviour problems', although it's still in such matters a consultative body.
Medway Walk	Strong elements of a <i>considerate</i> ethos with students exercising considerable choice over classroom arrangements, choice of tasks. Very relaxed atmosphere between teachers and students.	Considerable evidence of huge impact on teachers' taking part in Creative Partnerships (both planning and pedagogy) which is now being disseminated to other Year groups through inset days.	Considerable use of <i>creative approaches</i> and <i>negotiated</i> pedagogy in those years where Creative Partnerships operated. Strong evidence that within these Year groups creative learning was embedded across the curriculum with an emphasis on strategic thinking and reflection.	Learner voice features strongly in the Year Groups involved in Creative Partnerships. There are also elements of <i>critical, reflexive</i> voice (Bragg et al, 2009:74). The School's Council does reflect aspects of <i>citizenship</i> voice but mainly advisory. More radical decisions taken at Year Group level (e.g. classroom rules).

## Final Comment

To conclude the Creative Partnerships schools seemed, to a greater or lesser extent, to share the following common features:

**Positive joint working approach developed between teachers and Creative Partnerships practitioners** i.e. they plan together, they regularly discuss learning, they work together – the teacher takes an active role in sessions, they reflect together. The reflective discussion between practitioners and teachers seems particularly powerful in building teacher confidence to 'have a go'.

**A greater focus on learning processes rather than learning outcomes** i.e. less focus on the outcome and more value on learning processes such as developing thinking skills, developing emotional literacy, developing communication skills, problem solving, working together.

**Emphasis on joint outcomes rather than individual** – the products created through working with artists are also very important – especially for the students. Successful Creative Partnerships projects have often focused on developing joint outcomes, where students work together to develop a single entity. This may be a performance or an exhibition (Night-time Carnival, the World Without Adults Film and Staffordshire Hoard at Medway Walk) or it may be a joint work of art (Garden Sculpture and School Banner at West Rington). The emphasis on a shared product may be important in developing social aspects of student wellbeing – a sense of belonging, a shared purpose, and a sense of being part of a school and in other cases the local, national or international community (Keswick Grove).

**Enabled the school to work with other local organisations – the school becomes better known locally** – working with Creative Partnerships schools has enabled schools to develop links with local organisations. E.g. West Rington has worked with the nearby Zoo on an Evolution Project and is working with local groups and parents to develop a community garden. Medway Walk will be exhibiting their work about the Staffordshire Hoard in an adjacent City Cathedral alongside artefacts from the real hoard. Such events help the school become better linked with the local community and better known. It also may well support a greater sense of belonging to the school – strengthening relationships and a sense of common purpose between students and teachers – a shared pride in who they are.

## The Other Non Creative Partnerships Schools

### *The Schools' Ethos*

James Dernwood Primary School, named in honour of a local war hero, is situated in a large conurbation on the edge of the West Midlands. Its manufacturing industry was decimated in the eighties and the area where the school was originally situated is now one of dereliction with terraced houses, boarded up shops and several pubs amid surrounding waste ground following demolition. In contrast, there are a number of stately, if somewhat rundown, buildings, testimony to the more prosperous Victorian era, including a large hotel with two ballrooms and a civic hall. Designated a regeneration area, the school moved into new premises in 2001 about a mile south from its original site. It is now surrounded by blocks of high rise apartments on the opposite side of the main road and parkland with a large lake, again a testimony to Victorian philanthropy, on the remaining three sides. Part of this parkland has been converted to a bird sanctuary with specially built observation decks. The new school with 450 students is an amalgamation of two former junior and two former infant smaller schools. Students are mainly white British although the new high rise apartments are attracting an increasing number of students from different ethnic backgrounds, mainly from Polish and Asian families. As the School Principal explained, these groups are prioritised for support.

It's very mixed. Its high social deprivation, probably it's about majority white but increasing ethnicity year-on-year. We've quite a large, growing Polish community. Many children come to school because of bilingual support that we have here through Miss X [polish name]. And then we've got Mr Y whose bilingual support for Asian-speaking languages.

Most of the students arrive before 8.55 a.m. After this time the school doors are locked and late comers have to sign in. The school has a record of gradual improvement. The 2009 Ofsted Report gave it a *satisfactory* grade. Although, as is the case in most English Primary Schools, English and mathematics dominate most morning sessions there have been attempts to integrate these subjects within other curriculum areas and to move gradually to a more flexible style of curriculum planning.

Yes once a week we have to do something that involves outdoor learning-not necessarily PE but any other subject so we've been doing a math lesson each week outside... We do a maths hunt like a treasure hunt but they work out finding the next question, those sorts of things. For literacy we do story mapping and acting things out before they write anything. (Year 3 teacher)

It's not been suddenly, it's been gradual. So on September 2009 it was "Be brave, have a go and see what happens." So it was like a transitional year from 09 to 10. We were experimenting with different planning formats. We've experimented with children's responses where they've said, "Oh! Being outdoors helps me learn." So we've said, "...lets put more outdoor leaning in." When the children have said, "Oh drama helps me learn," we've put more drama in. So it's been a response to what the children have said when we asked them. (School Principal)

At Monkton Grange there was a less obvious promotion of the arts. The school, situated on the edge of a large conurbation to the North East of London, in a neighbouring Local Authority, catered for around 360 students from 4 to 11 years. Like James Dernwood, it is adjacent to a large area of green space in which there is a Community Leisure Centre. About half the surrounding housing was privately owned but the school still had an above average proportion of children eligible for free school meals. There were an average proportion of children from minority ethnic groups but the

numbers of students with special needs was above average compared to the national figures. According to the 2008 Ofsted report, pastoral care 'is a considerable strength of the school.' The school received 'good' grades in all areas except for the standards reached by learners and for attendance where, in both cases, the rating was satisfactory.

Monkton Grange prides itself on its policies of inclusion with a team led by a Behavioural Support Worker who herself has a child with cerebral palsy at the school. Staff describe the school as a place where there is a

Sort of community feel to it that all staff work together. I feel very much a part of a team rather than just off on my own doing my own thing. [There's a] sort of freedom we have as well, you know things we can do, I can go to people with ideas and be allowed to do it. Things like links with the community...we go to the Leisure Centre and do sports and walk and talk...I like how we sort of use our community a bit more. ...We have freedom but we're all a big team as well. (Male Year 5 teacher)

As an example of this team building and sharing approach, the other Year 5 teacher cited making chocolate.

I think it's so friendly here. ... everybody is so keen to help each other and everybody works as one unit, you don't have Year 5, Year 4 and Year 6 separated out. ...We did a lesson in our Literacy where we took our instructions for making chocolate and we then taught Year 3s using our instructions...I think the children enjoyed working with the younger children and being role models. ...It makes them feel valued and with the ones with behavioural problems, they respond well to being positive role models. (Female Year 5 teacher)

The school's aspirations for its students can best be summed up in the song that the students sang at the end of the school assembly:

These are hopes and dreams I know I must achieve.  
I want to give my best in all I do,  
There is a future that is just for me,  
I'm gonna make the most of every opportunity,  
You get one life, one chance, I'm gonna make the most of it  
One life and I'm going to reach for the highest goal.

### ***Wellbeing Initiatives***

At James Dernwood two clear traditions appeared to dominate and to a greater or less degree underpin the school's approach to wellbeing. The first of these was a strong evangelical religious presence throughout the school. Various uplifting biblical quotations and the school prayer could be found on posters along the corridors and in the classrooms. There were regular assemblies in which outside ministers were brought in to conduct services. As one teacher explained,

Yes, we do like to get the community involved. I mean we are involved with Priory Road church and St. Peter's church. We get different speakers coming into the school so the children get a flavour of the community and how it sort of fits together. (Y3 teacher)

Most students could recite the school prayer without looking at the poster.

This is our school  
Let peace live here  
Let the rooms be full of happiness

Let love be all around,  
Love of one another  
Love of all people  
And love of life and loves  
Let us remember  
That as many hands may build a house  
So many hearts make a school.

The *Every Child Matters* agenda was also emphasised. The school had received a 'Healthy School' status award for the past two years. Players from one of the local second division football teams had been brought in to encourage the children to eat healthily. Free fruit was available at break time. In the school entrance there was a large pin-board with a poster headed, 'A James Dernwood child' and underneath a series of speech bubbles, some of which read:

Feels happy, confident, secure.  
Has a healthy approach to life, "a healthy body and a healthy mind."  
Works as a team member.  
Has motivation and confidence to be what they want to be.  
Shows courtesy, trustworthiness, respect, empathy and tolerance towards others.

The second tradition was one of performance. Although the school has never been involved in Creative Partnerships, the Arts played a central role in the life of the school. There were singing groups (*Song Birds*), after-school drama sessions (*Drama Divas*) and students participated in several bands (*Samba drumming and rock band*) which the nearby High School ran for its local feeder primary schools. Every opportunity was taken for the students to perform in outside cultural events and festivals as well as offering a number of events for parents. For example, the Drama Divas, at the time the school was visited, were preparing a one-act play on environmental issues and were to share a stage at the local civic theatre with other local primary schools. The curriculum was adapted to take advantage of any opportunity to develop students' performing skills.

Wednesdays are usually different to the rest of the week. This week was particularly different. Year 4 teachers have PPA in the afternoon. There is also singing practice and changes to the schedule include break dancing lessons (which will continue for the next 5 weeks) and a special event, Key Strings, which is in the afternoon in time that would usually be ICT and SEAL. After the break dancing and singing practice the following conversation was heard in the classroom  
Y4 Teacher: You're having an easy day today. Lots of fun activities  
Girl student: We're not doing any learning today.  
Y4 Teacher: We are. Secret learning. (Observer's field note)

Staff saw performance as a means to engaging reluctant learners and as a means of boosting students' confidence and building up self-esteem. There were constant references to these benefits and teachers were quick to cite particular examples.

So it gives the children confidence, it gives them the spark to want to do other things. All the majority, all the children you've seen this afternoon have all got issues of some sort. A little girl, Debbie, she talked to you, when Debbie first came to school, again problems at home, would not even speak. She came to me in my class, wouldn't even speak to the teacher. She wouldn't speak to a child. She wouldn't speak to anybody. She now comes to drama. She sings, she dances, she speaks, she does everything. So it's giving the children all this, a different look on life really. (Year 5 teacher)

From last year...their speech and language really progressed and their confidence levels grew. To see a child that would be crying up in a corner refusing to do learning to be the child in the

middle of the stage singing solo, saying words that were pronounced correctly within the space of six months...was just outstanding. (Senco)

The school employed a part-time drama teacher, a former actor who came to offer a short course and was judged to make such an impact by the previous Principal that she was invited to join the staff on a permanent basis. Davina, like the creative practitioners in Galton's (2010a) study, when asked if she saw herself as a teacher answered, "No" and when pressed about the differences replied,

The difference is, I wouldn't put up with the crap, simple as that.

In the interview Davina acknowledged that only some of the teachers had bought into her ideas and this was confirmed during one lesson observation where one Year 5 teacher participated while the other stood on the side, intervening only to shout at children for misbehaviour. During drama classes Davina, herself, had adopted the school's strategy on counting down from 5 whenever there was too much noise. After-school the sessions with the Drama Divas were more relaxed and the relationship between teacher and students more equal. In a similar manner to the creative practitioners in Galton's (2010a) study Davina often used examples from her own life history to illustrate a point or express a feeling. In the rehearsal for the one act play on the environment, two of the students played sisters, one of whom was concerned about global warming while the other was not. In one scene the sisters had an angry exchange over the issue. To introduce greater intensity Davina told the group she and her own sister still didn't get on after 30 or more years. She simulated the kinds of angry feelings she required in relaying a recent exchange where her sister had told her that she was in need of Botox injections. At another point in the rehearsal the Divas had to list all the things that could be done to reduce global warming, including installing solar panels. The performance was rather flat so Davina stopped the group and said

I know that solar panels don't seem very exciting to you but you've got to show the audience that you are keen. So when you come to the bit with solar panels I want you to think of something which really excites you. I'm going to think of lots of gin and tonics. What are you going to think about? (Field note)

This contrast between what took place in formal lessons, and in drama and the other creative interventions differentiates James Dernwood from the Creative Partnerships primary schools in the study where, as described in the case of Medway Walk for example, teachers were endeavouring to absorb the knowledge, skills and pedagogy of their creative partners into their everyday classroom practice. At James Dernwood, however, promotion of the arts was a means to an end: to help motivate students and get them 'ready to do their learning,' whereas in the most effective Creative Partnerships schools the aim was to develop a dialogue between the teachers and the creative practitioners as a way of encouraging students to think flexibly, be willing to face challenges and engage in risk taking activities across the whole curriculum. Nowhere was the separation between teaching the arts and teaching the core curriculum more evident than in Mrs Nolan's Year 5 class. This teacher, who had been at the school for 30 years was an ardent supporter of Davina and took an active part in all the Drama Divas sessions. There she modelled her behaviour on that of her mentor. It was this teacher who provided the earlier example of the way drama helped students like Debbie. Yet despite her enthusiasm and the evident success of Davina's methods, Mrs Nolan was unable to bring herself to adopt the same approach when teaching English or mathematics. She did, she explained, sometimes act out historical incidents but typically in the classroom

I'd have my objectives. ... But in the drama situation you can see the children; you can almost see their minds working, 'Yes. I could do it this way' or 'yes. I could do it that way,' which perhaps you don't see so much in the classroom situation.

Interviewer: Well that's the question I was going to ask. ... Do you feel like a split personality?

*Mrs Nolan:* I do. ...Yes. Very much so.

At Monkton Grange the approach to wellbeing appeared to be more structured and planned. It too had received a Healthy School Status award but the main focus of its efforts concerned enhanced support for children with both moderate and severe learning and/or behavioural difficulties. It was, at the time of the case study visit, negotiating with the council to have the local Student Referral Unit (PRU) based on the site. Among various initiatives were the following:

- Employing four additional members of staff supporting children who otherwise would be in special schools.
- Withdrawing students for enrichment sessions focussed on practical activities.
- Employing counsellors from outside the school to run arts therapy sessions and to provide additional emotional support.
- Providing supervised safe-play provision during break and lunch times. This was designed to eliminate bullying and confrontation. Midday supervisors refereed team games and managed 'play zones' for participant sports such as football. There were designated student play leaders to offer support for 'impromptu' activities and there were quiet areas as well as opportunities to remain inside school in designated 'drop in' zones.
- Offering before and after-school activities, mainly run by the support staff. Sessions included film, 'funky food' and Indian cookery clubs as well as various sporting activities.

Table 4.3 summarises the descriptions provided in the previous paragraphs.

**Table 4.3 Descriptors of the two non Creative Partnerships schools**

School	Description	Wellbeing Strategy	Recent Wellbeing initiatives
James Dernwood	<p>A 3-11 primary school (455 on roll in 2010) situated in a run-down area of a large conurbation north of the West Midlands. It has a 'well above' average number of SEN students (27% in 2010). Currently being monitored by Ofsted as a Grade 3 school. In 2011 76% of Year 6 scored level 4 or above in both English and mathematics.</p>	<p>Reactive in that it tries to create an environment where children feel safe and cared for by use of rewards and sanctions for obeying/ breaking rigidly enforced rules. Also promotes positive feelings of caring and sharing through links with local evangelical churches/missions.</p> <p>Uses 'public performance' as a means of boosting children's confidence and self-esteem.</p> <p>Withdrawal area staffed by 2 HLTAs, one with responsibility for parental liaison.</p>	<p>Healthy eating through free fruit at break launched by visit of a local football team.</p> <p>Establishment of drama, singing and instrumental groups who give regular public performances.</p>
Monkton Grange	<p>A 4-11 primary school (415 on roll in 2010) on the edge of a 1950's 'New Town' development to the north-east of London. It has an 'above average' number of SEN students (25% in 2010) and a special unit taking 10 students. In 2011 73% of Year 6 scored level 4 or above in both English and mathematics.</p>	<p>Takes many positive measures to create a safe, trouble free environment (organised games at lunchtime and breaks, play monitors etc.) backed up by a system of positive rewards (Golden time, Green card at Assemblies, award of House points etc). Special unit staffed by a HLTA currently engaged in seeking further qualifications.</p>	<p>Makes considerable use of facilities at next-door Leisure Centre to promote fitness etc.</p>



## ***Behaviour Management***

At James Dernwood, perhaps the starkest contrast between the provision of drama, the other arts opportunities and the more formal curriculum activities concerned ways in which behaviour was managed during the 'normal' sessions. No visitor could fail to see the copious notices posted around the school describing *good moving through the school*.

Hands behind back  
Lips together,  
Straight line,  
Walk on left

Teachers could be heard regularly either admonishing or encouraging their classes in their attempt to get students to follow these guidelines:

Off the wall. It will stand up by itself.  
Why are you not in line? Why are you the only one?  
Hands behind your back.  
Much better, well done Nursery.  
Good Walking Year 1.

According to one Year 5 teacher interviewed this was part of a current campaign to improve the school ethos:

Well before half term, I think it was, people were feeling pretty down. Staff were very low morale, children's behaviour wasn't good at all-lots of rudeness, aggressive behaviour amongst themselves-so I think it was decided something had to be done for our own sanity as well as the safety and wellbeing of the children. And so we came back after half term with this, the new rules which seem to be working well. Behaviour is much better.

Evidence for this positive assessment of the change came from a decrease in the number of warnings being handed out with the result that more students had earned the right to 'golden play time.' Students' responses to the new rules were generally positive, which was somewhat surprising, since generally the imposition of such reactive structures (e.g. lining up after break, standing outside the classroom while waiting for the teacher etc.) is resented (see Watkins & Wagner, 2000, p.30). However, students at James Dernwood saw the walking rules as the lesser of two evils. As in other primary schools visited, when students were asked about feeling stressed in school they mostly chose to describe the situation where the whole class was blamed for the actions of one or two individuals because the teacher was unable to identify the culprits. At James Dernwood, the result was usually the loss of part or the whole of golden playtime but under more intense supervision such incidents dropped dramatically.

*Student 1:* We haven't had many warning people

*Student 2:* Because if one did it they use to punish us all but now they are just punishing that person by going in seclusion or being expelled

Interviewer: So does that make you happier?

*Student 1:* Yeah, because we're not getting the punishment.

Nevertheless, in agreement with Deci and Ryan's (1985) proposition that excessive non Creative Partnerships school environments tend to restrict creative initiatives, students at James Dernwood tended to limit their responses at interview to single sentences and were rarely prepared to take up

the offer to 'say more' or to 'comment on one another's answers'. In contrast, the same interviewers were able to obtain extended responses in the other case study schools.

Monkton Grange, like James Dernwood, made use of 'golden time' which took place in the final thirty minutes of Friday afternoon when students could choose from a range of activities. One of the most popular was taking tea and biscuits with staff which provided an opportunity for the teachers to learn about the personal circumstances of students. For example, asking a student about her/his plans for the weekend might elicit the information that s/he was visiting her father indicating that the parents were not living together. At both schools individual students, or a whole class, lost golden time for unacceptable behaviour. At Monkton Grange there was also a system of houses and a house cup, which was awarded each week for outstanding achievement or effort. Individual points could also be collected. Each student had a credit card, earning points which contributed towards gold, silver or bronze badges as well as the house earning points.

Generally, behaviour management at Monkton Grange was more proactive than at James Dernwood. It was noticeable that on Friday mornings teachers did their best to award points to students who were in danger of losing all or part of golden time. Even when students were penalised and required to perform some housekeeping task they were still able to watch the chosen video while working. In contrast at James Dernwood students were set academic tasks and sent to a special area to work in isolation from the rest of the school. According to the School Principal Monkton Grange students' were also encouraged to raise issues pertaining to behaviour in class and in the School Council although most students interviewed were doubtful if this ever happened in practice.

*Interviewer:* What kinds of things do you discuss? [in the School's Council]

*Student 1:* like changes in playground equipment and things like that. It's normally playground equipment.

*Interviewer:* But what if it was a problem like you talked about? Like people annoying you. Would you talk about that?

*Student 1:* yeah

*Student 2:* Yeah, I think they should

*Interviewer:* But do they?

*Student 3:* Not really.

*Student 1:* We're not. I'm... None of us in here are [on it]

*Interviewer:* What if you thought the teacher was being unfair? Like you think they are being unfair to stop your football, don't you?

*Student 2:* Everyone just argues, going, 'Oh, why are we banned?' But it weren't us. It was [him].

Another example occurred in the male Year 5 teacher's class where there was a suggestion box which was opened in 'circle time' during PSHE lessons.

What I do have in my room, but it's used less and less as the year's gone on I've noticed., I've got a concerns box and that's the way I've told them all because they know if anyone else goes to the concerns box it's a huge offense and it's where they can write a private note to me.

### ***The Curriculum and its Pedagogy***

Like nearly all the primary schools visited during the first stage of the study both of the non Creative Partnerships schools had adopted a more flexible approach to curriculum planning in which topic work was a key element. This approach, it was argued, led to higher levels of motivation, less behavioural problems and greater enjoyment of lessons. Yet in both non Creative Partnerships

schools the legacy of the Literacy hour and the daily mathematics lesson meant, as in Mrs Nolan's case quoted earlier, that topic work was mainly built around other subject areas with limited opportunities for children to make use of their literacy and numeracy skills. Thus at James Dernwood Year 5 students were observed in the Information Technology Room where they used the internet to research, individually, various forms of transport. They were then to construct a questionnaire to be given to the rest of the school and the results were then to be tabulated and presented as a bar chart.

The shift in policy at James Dernwood had occurred some three years previously during the former head teacher's reign. As one Year 3 teacher explained,

I mean sort of changes happened I think because we had constraints with the curriculum. For me, personally, as a teacher over the time everything had got to be so much regimented... So you thought you were so much regimented and so I think perhaps with the children...you hadn't got a relaxed atmosphere...So the curriculum had to fit the children's needs and not the other way round. And obviously with Every Child Matters it's the child as learner, the different learning styles, which we've taken on board and we do the creative curriculum and lots of cross curricular activities. So the children are beginning to sort of, we are more relaxed.

Classroom practice did not, however, did not always match such high aspirations. In the transport project on the day of the visit Year 5 students went to the computer room to search the Internet.

*Teacher:* Only research what is in your plan; that is the history of transport. Don't look at lots of cars. One topic. Look in your notes and see what are your research questions.

There was considerable noise and the teacher counted down from five for silence. Some boys were not facing the front and others had forgotten their passwords so 10 minutes elapsed before the class was settled. The teacher, Mrs Hanbury-Kelt moved around the various workstations.

*Teacher:* What type of transport?

*Student:* Boats.

*Teacher:* What six things do you want to know? Write out a list, then choose six to research on the web.

*Teacher:* Jason (to a boy on the opposite end of the row): Is there any reason why you are looking at famous people and not at transport?

*Jason:* (inaudible mumble)

*Teacher:* You do yours and he'll do his. (Switches Jason's computer screen back to fast cars).

To the outside observer the lesson appeared to lack structure. Students either looked at cars, boats, trains or aeroplanes, flipping from page to page without a clear sense of purpose. No one paid much attention to the notebooks containing the research questions. Students appeared more interested in what their neighbours were doing or else searched the web at random. One pair of students found an exercise video with a young woman in a bikini doing stomach toning exercises. When the bell rang after an hour students moved to the play area for the morning break with little evidence that anything taken from the Internet had been recorded in the note books.

The play area was vast with two full sized football pitches, various climbing frames and slides and a wooden maze. Most of the students walked around in pairs talking. There are few staff present except for the Learning Mentor and one or two Teacher Assistants. Classes lined up on the whistle and Year 3 was told off for not standing still. Back in the classroom it was fruit, biscuit and black

current cordial time (served by students). Jason was again in trouble for allegedly pushing someone when moving from the play area.

*Mrs Hanbury-Kelt:* Anyone else see it? (silence). Well what ever happened you won't be sitting next to him (student who claimed he was pushed) so there won't be a problem.

*Student:* Miss.

*Mrs Hanbury-Kelt:* Thank you. It's being solved by an adult and not by you... You'll need your topic books (for independent writing with the other Y5 teacher while Mrs H-K takes the other class to the computer room). You will need something to write with. I have put your books on the side.

In the Literacy group students were writing stories. They had been given the opening line,

The doorbell sounded breaking the eerie silence in the house

The teacher walked around the room looking at the work and offering the odd remark such as, "check your spelling," or "Is it witch or witch?" Then she sat at her desk and appeared to be doing some administrative task. The students were not very attentive. Whenever the teacher's attention was elsewhere they stopped writing and chatted to each other. One boy played with his book, raising the lid of his desk and letting the book slide down the incline. At 12.50, thirty minutes after the writing began, the class was told to put their pens down and read each other their stories. Jason is told to "read his story quietly and be fair to others." Meanwhile the teacher writes on the white board,

She was a -----Norwegian in a foreign land.

Students were asked to guess the missing word. They chose words like 'ordinary,' 'special,' 'famous,' 'popular,' 'poor,' and 'ugly.' They were told to go on guessing until the end of the day.

After lunch students went to the hall for drama with Davina. The class were rehearsing a series of song and dance routines for a public concert. Some boys appeared to be reluctant participants, while others pushed each other out of the way to get sufficient space to dance.

*Davina:* You can't have a conversation in the middle. My insides are like this (shaking fingers). What am I going to do if I feel too crowded? I'm going to take a small step back or forward. Merci beaucoup (when two girls at the front step backwards). Can I have more space? Starting. In your positions. More space, my space your space.

The two reluctant participants were told to come to the front for the next song, *Always Walk on the Bright Side of Life*. During the song Davina flirted with them by dancing close to them somewhat provocatively. Gradually, in embarrassment, they join in. At the end she addressed them,

*Davina:* Can I just ask? (there's some talking at the back)... Shut, I'm speaking. How did you feel? Just be honest with me. Tell me as it is. Do you know how it feels when you're joining in?

*Boy:* Inaudible response.

*Davina:* Good. There you are.

The last routine is *Everything's Coming up Roses for Me and You*. For this dance each boy was required to find a female partner and the obvious embarrassment of some boys led to much talking and laughing.

*Davina:* I've not got the energy at this time to repeat things so if you don't listen and there's silliness. ... Girls grab yourselves a partner, a boy... Boys, give me an attitude. Sorry, (more noise) Hang on.

*Mrs Hanbury-Kelt* (who has not participated in the session but stood watching in silence by the door): You were talking when you should have been listening. I'm jolly cross. It's annoying me.

The last exchange is very similar to those recorded in Galton (2010a) where teachers tended to distance themselves from the creative activities and after the excitement of a dance or drama session it was, 'back to normal.' Once back in the classroom Mrs Hanbury-Kelt told the class they were to pay a 'flying visit to maths.'

*Mrs Hanbury-Kelt:* yesterday you collected information on your questionnaires. If you haven't got the answers it's your fault for not asking the right questions in your groups. Choose one answer and tally the answers.

There was evidence of streaming since Mrs Hanbury-Kelt's class were told to choose the easiest questions. The exercise was part of the Transport History project and the students have constructed a questionnaire which everyone in the two Year 5 classes completed. Each group now had to tally up the answers and construct a pie chart.

It was quickly evident that the students didn't know what to do. Mrs Hanbury-Kelt suggested that each student took one question and passed the questionnaires around the group. But there were more than one question per group member so the students argued whether, as one boy suggested, the first person did question 1 and 2, the second 3 and 4 etc. or whether they followed a girl's directions and did one question each (1, 2, 3 and 4) and then passed the survey around again to complete questions 5, 6, 7, and 8. Because some students were quicker than others the girl's solution was soon rejected in favour of the boy's approach, whereupon the girl started to walk around the classroom unnoticed by the teacher.

There were also problems with the questions asked in the survey. One group, for example, had chosen tanks as their topic. Their questions consisted of the following:

How hard are tanks?  
Have you ever driven a tank?  
Have you ever seen a tank blown up?

Thus the main problem, as with the work in the computer suite, appeared to be the teacher's inability to provide any prior scaffolding when constructing questionnaires, particularly failing to initiate a discussion of what made a good survey question, the idea of piloting and so forth. In the above example 100% of the sample surveyed would have answered 'No' to two of the above questions, thus defeating the attempt to construct a pie chart showing the variation in students' responses.

At Monkton Grange there was more evidence of an attempt to develop an integrated, more structured approach. Although Year 5 students were engaged in a historical project concerning the states of Athens and Sparta in one lesson which was observed students had to create an advertisement for recruiting men to the respective armies (in preparation for the war between the two states). The lesson mainly dealt with the qualities required for effective persuasive writing and students worked either in groups or pairs to produce a recruiting poster.

*Teacher:* As a group next week you will have produced your own radio advert. You've done persuasive writing so you have to ask yourself:

- Who is speaking in the advert?
- Who is the audience?
- How does it sound?
- What type of language will you be using?

I want you to set out your success criteria for creating the advert. Can you tell me what the point of an advert is?

*Student:* To persuade someone to buy or do something.

*Teacher:* Good answer. Well done! Think about ways of making it successful. We're going to turn your advert into a CD so you can take it home. It's got to be a good project therefore.

The teacher's approach, as is often the case, was to scaffold the task as he moved round the class in the form of 'guided discussion' and the use of cued elicitations.

*Teacher:* When you record an advert what do you think you record?

*Student 1:* Produce a script.

*Teacher:* Yes. You need something to frighten the enemy.

*Student 1:* use bossy words.

*Teacher:* Good.

*Student 2:* spell clearly. (teacher stays silent)

*Student 3:* Give lots of information.

*Student 4:* Use adjectives.

*Teacher:* Yes. Very good.

*Student 1:* Use adverbs.

*Teacher:* George. You can have a credit because you responded first.

*Teacher:* (a little later) George. You're not within your group. I've asked you to stay within your group. (His credit isn't cancelled)

In the lesson after morning break students were told to design and make various bits of equipment (helmets, swords and shields) to wear in a mock battle that was to take place in the following week. Students were allowed a complete choice in the matter of design but were limited in the choice of materials available. The girls were also making swords but will not take part in the battle. The lesson was interrupted when the teacher's brother arrived with his baby daughter. Students were invited to ask questions.

*Student 1:* Is she a pest?

*Brother:* No, wonderful.

*Student 2:* Does she cry?

*Brother:* Only if she has wind or is hungry.

*Teacher:* I don't know anything about babies so I'm learning.

*Student 3:* Was it scary?

*Brother:* Yes, living on your own then being told you're going to be a father and having to look after such a little one. Yes, that's scary.

*Teacher:* See how she responds to you. She's wiggly, wiggly.

The atmosphere was thus fairly informal. The teacher appeared to take every opportunity to award credits so that everyone in the class would qualify for the afternoon's golden time. In the adjoining Year 5 classroom students were also making swords and shields but here the teacher has designed templates so that every piece of equipment would be similar. The teacher described the class as 'more uppity' than the companion Year 5 next door and there were frequent references to off task behaviour.

*Teacher* (to boy student): Are you doing any work?

*Boy*: I'm doing some.

*Students*: Where's Callum?

*TA*: I imagine he's gone off somewhere.

*Teacher* (to another student): Why are you standing around and not working?

There followed a disagreement between two boys over the ownership of a pen. They had a lengthy argument with the teacher; each boy claiming the pen was theirs. Eventually, the teacher took the pen and gave it back to the boy in possession at the time the dispute began, and who had acted very aggressively when the pen was taken from him. For this and the earlier off task behaviour the class lost 3 minutes of golden time. The teacher produced a large egg timer to count off the minutes. In the male teacher's classroom next door students are not taken to task in quite the same manner, although possibly this had to do with the impending golden time and this teacher's obvious desire to allow as many students as possible their full allocation. When, for example, a boy pulled a girl's hair as he passed by her table the response was,

*Teacher*: Excuse me. Leave her alone. I'm not seeing you working with these (pointing to the rules for doing group work posted on the wall). When you come to use the expensive equipment to record your advert, it will need a group effort. Can I ask you what your advert is to be about? What sounds are you going to use? Right! You have 6 minutes to crack on.

In Year 2 there was, as in the Year 5 female teacher's class little opportunity for the children to make choices and or to use their imagination. At the time of the visit, the whole school was engaged in *Enterprise* week. Year 2's task, chosen by the teachers, was to make and sell booklets. The teacher told the two Year 2 classes (60 students seated on the floor in front of the teacher's desk)

Now what we are selling is nothing tricky... It's very nice. We're going to sell booklets (showing a stack of white paper booklets). But I wouldn't buy them... They don't look very interesting. So we are going to make them look much nicer. Now I'll draw you a book and show you how we can make it more interesting.

The teacher then drew a rectangle on the whiteboard, took a yellow cut out of a paper fish and demonstrated how to draw around the cut out for the shape of the fish. She then showed the class where to place the eye of the fish and told the class that the booklet needed to be decorated.

*Teacher*: Do you remember how you stuck sparkles to make calendars to take home for your parents. You should be brilliant at this. You know how to do it. (puts her finger to her mouth) 'Hamid' (before continuing to address the class). It's going to look gorgeous with a sparkly fish. They are going to say, 'Wow, I want one of them.'

Hamid was told to stand by the door and that if he couldn't keep silent the next word would be, 'out'. The teacher continued to draw on the whiteboard showing the fish in the centre of the rectangle with its eye. She shaded the top and bottom of the rectangle and explained that this was where the glitter was to go to represent the sea and the sky. She then pulled a strip of paper from out of a book and asked the students:

*Teacher*: What's this? (pointing)

*Student 1*: It's a bookmark.

*Teacher*: Very good, 5 credits for that. What is a bookmark?

*Student 1*: I don't know.

*Teacher*: that's OK my love.

*Student 2*: It tells you where you are.

*Teacher*: And how does it do that?

*Student 3:* You put a tick.

*Teacher:* No a bookmark doesn't do that. Let's say it is teatime and you're in the middle of the book and you want to know where to start the book next time. You put the bookmark there so you will know exactly what page you're on next time. Who was making that noise? Raise your hand. (a child raises her hand). Unfortunately your name is going down on the Golden Time list but thank you for telling me. Now you can put glittery sharks down the middle of the bookmark. You can put great big sequins of moons, flowers and shells. You can put bigger ones down the middle and smaller ones round the edges.

### ***The Students' Voice***

At interview students were asked about the various factors which caused them to feel either happy or stressed in school. The factors promoting positive feelings in both schools were:

- Friendships
- Being praised for good learning and good behaviour
- Doing things with your hands/not writing
- Feeling safe from bullying, fighting. Pushing etc
- Fun lessons (Monkton Grange)

Having good friends was mentioned by nearly every student interviewed. Some had the same friends at home and school others belonged to different groups. Having a friend to walk to and from school was a prized asset. There were however mixed feelings about which friend, those at school or those at home, were more important. For some Year 6 student at James Dernwood it was,

Inside school you're more used to them [friends] because you see them every day and you can talk to them and everything. But outside school you can't do as much things as you want to do. Friends inside school because they are more better at keeping it. Because my friends in school I can trust them more than the outside ones.

Friends outside school also had their uses. To the question 'who would you tell your secrets to?', the majority said to outside friends because:

*Girl Student 1:* In school there's a lot of people and if you tell them [something] they might betray you and tell all the school.

*Girl Student 2:* Outside friends because inside, say if you had a fallout they'd tell everyone else.

*Boy Student 1:* Outside school because if you tell someone in school, say someone told you a secret you'd be like, right, 'I've got to get this out, I have to get this out but I don't want to tell him because he wouldn't be my friend anymore. But outside school you don't worry about that. Interviewer: So friendships change in school. If you fall out your secret isn't a secret any more. Is that what you are saying?

*Boy Student 2:* It's better outside because...once you've told them and they're not your friends anymore you don't have to see them there. But when a thing happens at school you keep seeing them and you can't get it out of your mind.

Safety considerations were also deemed important so that the rules at James Dernwood were accepted because it made things better and it earned the teachers' praise when the rules were obeyed. Praise for any kind of learning was also valued.

*Student 1:* It stops people from pushing in when you go to dinner... because normally everybody runs and people get injured.

*Student 2:* It's good because people comment on how well we're being.



*Student 3:* Learning ... When people were saying how good we were and how people expected us to do well in our SATs.

Similar sentiments were expressed by Year 5 students at Monkton Grange. Being praised in front of the whole school, and having a trouble free day was particularly rewarding:

*Student 1:* If you've done something really good liked helped out or done something special for the teachers, the teachers give you a green card and then in assembly you get called out to the front and they tell you what you've done.

*Student 2:* I think I've had a good day when lessons were good, I've had some good teachers and I've had a good playtime and lunchtime.

Students supported the observations that there were two kinds of lessons being offered; what they described as *normal* and *fun* lessons. The former consisted mainly of literacy and maths lessons while fun lessons were more hands-on activities such as art, PE and making swords and shields during the history work on Athens and Sparta.

*Student 1:* When I have a good day it's when we're doing fun things but we also learn a lot.

*Student 2:* Something like art, 'coos we don't do much of that but it's like something special to do. Or say if a different person came into school to teach us about another school or something we don't really learn about in school.

*Student 3:* Sparta and Athens. We're going to do a massive war and I like doing stuff like that because you can really use your acting skills.

Interviewer: Do teachers behave differently in different lessons? I mean if you're having fun lessons are they different from when they're teaching maths and literacy? Are they?

*Student 1:* Yeah. Definitely...because I think when we're doing PE like from registration onwards he's all like happy because he loves sport, because he's quite a sporty person. But whereas when it comes to literacy he's just acting normal. He's a total person change when it comes to PE.

*Student 3:* He changes different lessons. ... When we're doing Greek he's like in the kid's position. Like he's not an adult.

*Student 4* (placing hand over microphone): When it comes to literacy and maths...I don't really think he enjoys [them] 'cos I don't think he's really that good... so he tones it down a little which is weird.

Feelings of stress at school were induced by the absence of these above, positive factors. 'Falling out with friends,' having a non-fun learning day, 'not understanding lessons and being told you should be able to understand,' and getting into trouble for misbehaviour were most frequently mentioned. In regard to the latter particular objection was made to the frequent situation where the class was punished collectively as in the incidents described earlier where the teacher was unable to decide who was to blame for the offence.

At home having a good day, typically, was doing something together as a family.

*Student 1:* 'Well usually my Mum and Dad don't get to spend time together because both work and it's nice, but not very often, but my Dad gets to come home early so it's a nice surprise to see him.

*Student 2:* Having outings. Doing things together.

*Student 3:* When my Mum plays with me then if I need help with homework she helps me.

*Student 4:* If me and the family go out like to the zoo... and we come home and we sit together and watch telly or play a game together. Something to do with the family to get us all together.

Other pleasures included reading books, playing computer games, and staying out late playing with friends. Negative feelings emerged when there were family arguments, when a favourite toy was

broken or wouldn't work, when there was a falling out with friends or an older sibling and when the girls, but less so the boys, were asked to do cleaning and tidying chores.

An interesting dialogue arose when students were asked about the effects of having a stressful day at school on home life. While some students said that a bad day at school soured the enjoyment of home, for others having a bad time at home did not influence their determination to have a good day at school.

*Student 1:* if I've had a good day at school I don't mind doing the chores at home.

*Student 2:* If you've not had a good day at school it doesn't seem to get any better at home.

*Student 3:* If I've had a good day at school then you go home and maybe you've forgotten to do something and then you get told off you've gone from a really good day...you start to feel...

*Student 2:* Your world turns upside down.

*Student 3:* Yeah.

Generally, for whatever reason, students can isolate what happens at home from the next day in school. The new school day offers the opportunity for a fresh start. In contrast, the events of the school day seem to carry over into the home. Some students did mention factors that had a dramatic effect on their lives, such as the father leaving home, or moving house and losing all one's friends but for most students their general wellbeing was bound up in small, everyday events; a fun lesson, time with friends, being praised for attainment or effort, a surprise awaiting at home, or quality family time. Because a considerable amount of time is spent at school, the impact of events that take place there may therefore, have a greater impact on the wellbeing of these primary aged children than is sometimes suggested.

Table 4.4 summarises the above findings. Compared to the Creative Partnerships case study schools observers found it more difficult to gain a sense of common purpose among the whole staff in matters of curriculum or pedagogy. Considerable variations in practice were seen, not only when visiting different year groups but also when teachers with parallel classes were observed. Both James Dernwood and Monkton Grange appeared to differ from the other case study schools, even where students were allowed to exercise limited choices, in that such freedoms were guided in ways that induced a degree of dependency that was not observed in Creative Partnerships schools, where students complained when their freedom to choose was restricted in this way.

Both non Creative Partnerships schools went out of their way to create a safe environment where its children could work and play. This determination, more than any other factor, could be said to characterise the schools' ethos. In one case (James Dernwood) the environment was overtly controlled, with blasts of whistles for lining up, 'good' walking from playground to classroom and instant reprimands for 'talking out of turn'. At Monkton Grange the atmosphere on the surface was more relaxed and friendly and control was exercised by seeking to reduce the possibility of troublesome incidents. Children were kept active and busy, heavily supervised (by staff and student monitors) and the emphasis was on rewarding good behaviour rather than punishment for misdeeds. Both schools had 'above average' numbers of children with special needs, some, no doubt, with behavioural problems, which went some way to explaining the approach adopted. In addition the corridors at James Dernwood were narrow so that the chances of students bumping into each other when passing (thus provoking an incident) were highly probable and this made some rules for movement essential.

Observers, however got the sense that finding ways to maintain a safe, and at the same time inclusive environment were the issues which brought teachers together and took up much of their energies. This left little room for mounting other whole school initiatives with respect to professional development, the curriculum and its pedagogy. Both schools had embraced a thematic approach to curriculum planning but this operated mainly within each age phase. Consequently it was difficult to judge the extent to which common approaches could be identified.

Compared to the Creative Partnerships schools student voice seemed to be somewhat muted. Few students had a clear idea about what the School's Council did, how one became a member or the extent of its remit. In Monkton Grange one teacher, on his own initiative, had introduced a 'suggestions box' in his classroom but it had only been used occasionally. All in all, the contrast with the Creative Partnerships case study schools was striking, although both other schools were places where students appeared to feel safe, healthy and reasonably contented, apart from the occasions where they fell out with friends, were blamed for something they hadn't done, or got poor marks. The difference manifested itself in the common sense of purpose and engagement that teachers working with creative partners displayed; a sense that they were on the same 'learning journey'. This transformed the way these practitioners viewed their students resulting in raised expectations, changed relationships, and the introduction of 'new' approaches to teaching. In turn, students responded by accepting greater responsibility for both their learning and behaviour so that classrooms became more relaxed and cheerful places.

**Table 4.4 Ethos and other aspects of the non Creative Partnerships schools.**

School	Ethos	Impact on Teachers	Curriculum & Pedagogy	Student Voice
James Dernwood	Strong sense of convivial ethos in the various clubs and after school activities such as ‘dram divas’, ‘songbirds’ etc. but did not carry over into the normal school day when the environment was highly ‘controlling’ (e.g. good walking).	Mixed response in that only certain teachers saw the benefits of a ‘performance’ curriculum in developing students’ functional wellbeing. Attempts to make mathematics more stimulating and of using a thematic approach in Humanities but little sense that such activities involved a whole school coordinated approach supported by professional development. Consequently teachers reluctant to make use of the experiences gained when helping in the ‘performing arts’ in regular lessons.	Overwhelmingly default pedagogy in most lessons that were observed outside of drama, music and dance. The school tended to grab at every opportunity to extend students’ experience by inviting various outsiders so that time tables were flexible. Some <i>exploratory</i> pedagogy seen in Humanities projects but not well scaffolded.	Very subdued in that unlike other case study schools, where the same interviewers had been, students were reluctant to offer their views. Only strong opinion concerned the class being punished unfairly for an individual’s behaviour. Tolerated strict rules because it reduced such incidents. Few knew how the School’s Council operated or if its remit extended beyond improving the environment although the Council had helped choose the new head teacher.
Monkton Grange	Difficult to get a sense of an overall school ethos because of considerable variation in teacher-student relationships between year groups and between teachers within year groups. Outside lessons students seemed relaxed and teachers friendly and approachable. The school went to great lengths to avoid disruptive incidents by keeping students occupied with fund raising for Charities, organised games at dinner time, and quiet areas supervised by ‘play leaders’ so few cases of isolated, lonely students were seen. Emphasis was on rewarding rather than punishing behaviour.	Teachers were encouraged to develop their own ideas so collaborations were ‘impromptu’ rather than planned as part of a whole school initiative. Much professional development devoted to making ‘inclusion’ work. Teachers very supportive of each other.	Students talked about ‘fun’ lessons and ‘normal’ lessons, the later consisting mainly of mathematics and English where default pedagogy operated. Wide variations were seen in teachers’ classroom practice (even in the same year group) when thematic approaches were adopted. In some cases there was genuine <i>exploration</i> and attempts to adopt a cross curricular approach. In others classes students had few opportunities to use their own ideas (e.g. creating a template for making swords; designing a booklet for sale on enterprise day).	Students very articulate and positive about the school and some teachers. Similar complaints about the class being punished unfairly when an individual culprit couldn’t be identified. Again, students not clear about the remit of the school’s Council but appeared to be participatory when dealing with environmental issues (equipment, use of space).

## ***Concluding comments***

Both these non Creative Partnerships schools had certain features in common although the approach used in each case differed in some respects.

**Greater emphasis was placed on feeling rather than functioning when seeking to improve wellbeing.** The two schools actively took steps to ensure that the environment reduced the chances of incidents taking place that could give rise to incidents of bullying, injury etc., although they adopted different ways of doing this. The Creative Partnerships schools seemed to rely more on the sense of community which developed through working together and the interdependent relationships which resulted (both between students and between teachers and students) to create a problem free environment. Thus there was less supervision of play areas, less rules (good walking) and less use of extrinsic rewards and sanctions, although Medway Walk used golden time.

**In the non Creative Partnerships schools students gained confidence from the approval of others.** Being praised in assembly, performing in front of parents or in the community were emphasised by students as events which made them feel 'good about themselves'. In the Creative Partnerships schools there was more talk about the positive feelings engendered when solving a problem without the teachers help although these schools also celebrated individual (and group) successes in front of the whole school.

**The non Creative Partnerships schools tended to regard the work in Literacy and mathematics as distinct from their efforts to create a curriculum which was more interesting enjoyable and relevant to the students.** While all the schools had acknowledged that the highly structured curriculum during the Labour era of Government had de-motivated students, and this had led them to introduce a more topic based, practical and more active replacement, students still referred to being taught the core subjects in 'normal' lessons. While in the Creative Partnerships schools the claims for total integration were somewhat exaggerated, (particularly in Year 6 with SATs) teachers appeared more comfortable in opening up the whole curriculum to more creative ways of learning.

**In the non Creative Partnerships schools there was less of a sense of shared vision about teaching and learning.** While teachers did endorse similar ideas during interview there was little evidence that this gave rise to consistencies in practice across year groups, or indeed between classes within year groups. This was true even where teachers in the same year group claimed they used similar methods. In the Creative Partnerships case study schools there was a greater sense of a 'community of learners' either across the whole school or in year groups.

**Student voice was less evident in the non Creative Partnerships schools.** Although there were attempts to pay regard to students' views and to allow an element of choice (e.g. golden time activities) the process was more advanced in the Creative Partnerships schools. Both non Creative Partnerships schools had a School Council where students had taken part in interviewing prospective School Principles etc., but students had very limited understanding of how the Council operated or what it could or could not discuss. In the schools involved in Creative Partnerships students, while not the final decision makers, school councils were able to offer views on teaching, issues affecting behaviour as well as suggesting ways of improving the school environment.

## Chapter 5: The Secondary School Case Studies

### The case study schools

For this second stage of the research we visited three Creative Partnerships schools and one that had no involvement in the programme; these were selected from our notes of the initial visits and from the student questionnaires. These four schools were situated in different local authorities and in different Creative Partnerships areas; they also had distinct characteristics from each other but broadly two of the Creative Partnerships schools could be described as being in 'more challenging circumstances' and the other Creative Partnerships as well as the non Creative Partnerships school as being in the 'more leafy suburbs'. Three schools out of the four are for students aged 11-19 and one is for those aged 11-16; two are large and two are small – none were selective and none were single-sex (although within the non Creative Partnerships schools there was a girls' school and a boys' school which raise interesting issues as to whether the initiatives put in place in these schools have come about because they are tailored to all girls, or all boys, and whether they would be as effective in mixed environments).

Our visits needed to be timed so that we could observe 'normal' lessons as well Creative Partnerships activities (in schools that were in the programme) – this was difficult in the secondary setting where 'fun' and extended activities tend to be done with KS3 at the end of the school year with no formal lessons going on alongside as Year 11 have left and Year 10 are often on work experience. Thus in two of the case study schools our visits were split so that one researcher visited in June/July and the other in the autumn of the new academic year so that KS4 students could be included. In these two schools it was possible to spend time with Year 11 students who were in the middle of their GCSE and BTEC courses and so had continuity of both course and teachers across the two academic years (unlike all other Year groups). In large secondary schools it is difficult to cover the range of experiences that students have in school as well as those that relate to different year groups so in the schools chosen we had to adopt slightly different foci and go along with what fitted in with their timetables on the day of the visit. In the two schools where we concentrated on Year 11 we happened to choose a day when option courses rather than the core subjects were being taught and while we were presented with the opportunity to observe lessons such as PE, Design and Technology and History we did not observe any English, Mathematics or Science.

The age phase that the school covers and the nature of its sixth form, if it exists (whether academic or vocational), clearly affects teachers' orientations – in one non-case study school the researcher was asked whether the research was going to consider the wellbeing and learning needs of sixth form students too as a number of teachers in that school only taught A level at KS5. Our research in secondary only covered KS3 and KS4 – i.e. up to age 16 although clearly some of the issues we found at KS4 (the academic/vocational divide; the emphasis on performance and module testing; the nature of subjects themselves) could also extend to KS5. While there is a large divide at age 16 in school – in terms of the different pathways that young people follow as well as how Sixth formers are perceived within the school (mostly allowed to wear their own clothes and not be on site all through the school day), the corresponding divide now in society is less marked. Young people's lives outside of school, while more complex than in the past, in reality do not now change that much as the age 16 milestone is reached and it is no longer clear what that milestone now signifies. In the past most young people left school for work and more independent living, now most do not; in the past few carried on in education

or training post 16, now most do. Young people's transitions to adulthood have become extended and as a result their status as children or adults similarly ambiguous, this is also true within the school setting. The secondary survey compared young people's feelings inside and outside of school with the finding that they are generally more positive about their lives outside of school than inside and that as these children and young people get older they become more and more disenchanted with school as a whole. We cannot extrapolate our survey findings for young people of compulsory school age to those aged 16+ in the same school settings but it would be interesting to look at whether the issues that we raise in this chapter are still pertinent and relevant for these young people in their post-compulsory phase where there certainly is more autonomy and choice and where relationships with adults are perhaps more equal and relaxed.

In different ways all four schools could be described as 'local' in that their intakes were drawn from the same geographical areas (one from an urban estate and the other three from self contained villages that bussed in students from smaller enclaves). Therefore there was real overlap between students' inside-school and outside-school lives in that the other young people whom they encountered in the areas where they lived were also likely to be those that they encountered within school. The localness and community setting of our case-study schools was not deliberate but it subsequently did allow us to reflect on the importance of 'belonging' both to school and locality as an aspect of young people's wellbeing. From the student survey an important aspect of young people's wellbeing is the 'interpersonal' dimension – the relationships that they have with others, their sense of inclusion and feeling part of things and their sense of ease; this interpersonal dimension appears to be equally important inside as well as outside of school. As young people grow up they start to develop more significant relationships with others outside their immediate family and to find their place in the world. In this chapter we recognise the need for young people to reconcile their inside and outside school identities and therefore try to explore the connections that schools have with their local communities and their 'place' within these.

School ethos is intimately linked with context – where the school is located, how it is positioned and what the perceived needs of the majority of its students are, to a great extent, determine each school's orientation and values. Below we describe aspects of the different contexts of the case study schools and how these in turn influence their different approaches to creativity, wellbeing and therefore their underlying ethos.

## Section 1 – school sketches

### A: Eastgreen Community School

#### *Eastgreen Community School - Contexts*

Eastgreen Community School is a much smaller than average secondary school with a small, but growing number of students in its sixth Form (that it shares with other local schools in a recently formed consortium). It has a '*media arts*' specialism and is a '*school of creativity*' having been involved with Creative Partnerships for a number of years. The small size of the school has led to its "*family*" feel – nearly everyone knows everyone else (teachers, support staff and students themselves) and some teachers either live or grew up locally. The school can truly claim the '*community*' in its name as most students live locally and the school works hard to bring in parents, local businesses and to get involved with community issues.

Eastgreen Community School is situated in a rather run-down area of a city in the heart of the Black Country – famous for its industrial past based on coal mining, iron and steel production and heavy industries. These industries are mostly gone and with them the jobs that made this area one of the most productive in Britain - now the whole of the West Midlands area is characterised by high unemployment especially amongst the young. The city itself has enjoyed some regeneration in recent years and is proud of its art gallery, museums, historic buildings and a 1992 university: these are all important resources and offer potential partnerships for this school. Creative Partnerships in this area originally capitalised on the history of the area, the reputation of its people for ingenuity and creativity and wanted their skills and heritage not to be lost.

But, as in any urban school, Eastgreen is not immune to the problems found in its local area and in the city as a whole:

It's lively – [the city's] got a lot of postcode issues at the moment so there are lots of gangs around. There's a lot of low-level quite nasty drug-related crime. ...I think it's got its fair share of problems. And a lot of our kids are in that little grey underclass that's about, you know, a fairly dodgy economy. I mean, nobody [here] would ever go and buy a DVD because they're all available on the black market. Drugs are very easily available. We've got more of our fair share of kids who are embroiled in families where there are lots and lots of social issues and problems. We are, I guess, socially and economically towards the lower end of [the city's] colourful spectrum. ...

Therefore the school is in what can be described as 'challenging circumstances' (see, for example, MacBeath et al, 2007 for further discussion of what this descriptor means in practice) having relatively high numbers of students eligible and claiming free school meals, very high numbers of students with special educational needs – particularly those with mental health issues and, in the words of a governor in the school, a rather disaffected and demoralised student intake:

.... we have very low aspirations, very low levels of higher education qualifications amongst our parents, many of whom came to this place. Lots of issues around ambition, mobility, enthusiasm for learning, engagement.

Engaging some young people so that they have a reason for getting out of bed in the morning let alone attend particular lessons that they do not much enjoy can be a continual challenge.



A particular and unexpected 'challenge', raised by students themselves, was the state of the school buildings and the impact of the local environment on students' sense of wellbeing and feelings of self-worth. The school's buildings, which were built in the 1960s, are now looking shabby and run-down and the local area around the school similarly so. The physical appearance of the school has contributed to its reputation of '*being quite bad really*' and the young people in it felt similarly labelled as a consequence – the identity of the school became part of their own identities:

*Year 8 boy:* People just think 'cos the outside looks a bit scruffy, all the paint's coming off, and all the wood's worn away.

*Year 8 girl:* .... they think that we can't learn anything.

*Year 8 girl:* Yeah people from other schools say our school is crap and everything, it is because they don't know what we are... they don't know how clever we are, but they are taking it on the look of the school.

*Year 8 girl:* My mum thinks it looks like a dog's kennel. Even my cousin, she lives around the corner, but they are choosing [a different school in special measures] instead of this school.

A visitor to the school – a creative practitioner, was able to see and articulate the problem:

Well, it's just an old school isn't it? I don't think that necessarily helps with the challenging people. I think if you've got better spaces and places where teachers can move, spaces they can arrange how they want, which is sort of the vision for building schools for the future, then I think that's going to help immensely.

The school was promised a rebuild under the previous government's BSF programme and much discussion and planning had taken place but the plans had been scaled back and are now going to take place under PFI while the school continues to function on the same site. The school is working hard to improve its reputation locally but it continues to be dogged by its appearance and previous history. Students claimed it not only looked like a '*prison*' but also felt like one too - "*look at those windows – they put bars over the windows, it's like we're animals*"; others likened their school to a '*factory*'. To compound the problems to do with the look and state of the actual buildings there is also a lack of green space that belongs to the school and little also outside of it. The local environment seems to provide few facilities or opportunities for sport or other activities and so it was often left to the school to fill in the gaps.

*Year 8 girl:* I used to do 2 kilometres a week swimming.... I wish I still did because I want to swim the channel ... but now I can't because the swimming baths have shut down.

The school also does not have a swimming pool and no-one discussed how either the school's PE or primary swimming lessons were organised but in general the school does offer its students a wide range of opportunities, trips and excursions outside of the local area and into the city centre and beyond.

### ***Eastgreen Community School – student wellbeing***

A recent OFSTED for the school has rated '*the effectiveness of care, guidance and support*' that the school gives its students as '**excellent**'. The pastoral support team work to support teachers and classroom learning. They take on a number of responsibilities and have launched a number of initiatives as the Head of Pastoral Support explained:

Well pastorally we pick up a lot, we are always thinking about things.. Things we are doing at the moment... - we do assemblies, we put out competitions, we do a bit of discussion, we do fundraising. We have got the GRUB CLUB which we identify specific students and then their

parents come and cook with us. Like triangle relationship sort of thing, and that's working really well. The Head of Year 7 does a lot, so she identifies work groups and that sort of thing... The next thing we want to do is an outdoor group with parents, so rather than taking them out for the day, the parents actually come with us. So we are going to run with that one soon. We are running a summer school, so it is all proactive stuff. Hopefully when we appoint, because we haven't got any males on board, a male role model, I need them to run an under-achieving boys group.

A particular feature of Eastgreen Community is its small tutoring group system – it has abandoned tutor groups as classes and has placed five or six students in the care of an adult in the school – this can be a teacher, support staff worker, teaching assistant, lab technician, etc. Students meet their tutor at the end of the day to iron out problems before they go home and there are three or four tutor groups in the same classroom so students can talk to a different adult if they so want. While not all students got on with their allocated tutor all agreed that there were staff in the school who they would go to if they needed advice. The advantage of this system is that each group is mixed age so older students can better support younger ones; however whole year groups also meet with each other for assemblies and other activities. One Year 8 girl, who was rather disenchanted with her learning experiences in the school, said that the best thing that had happened to her this year in school was “*becoming House Captain of the Tutor*” and feeling pleased that other students had voted for her.

While not much can be done about the physical state of the school until the re-build has been carried out the school does recognise that it has to do perhaps more than other schools would do to meet the other and often very pressing social and emotional needs of its students. A larger than average proportion of its students have some sort of special educational need – whether physical (the school is a centre for the deaf and those with hearing difficulties), cognitive or emotional/behavioural. The school has been described as fully ‘inclusive’ as it has a zero exclusion policy and will take in and work with troubled students from other schools who need a fresh start. In addition the school has recently set up a ‘young carers’ group to support a number of students with this responsibility for other members of their families. The management of the school has not only tried to recruit talented teachers who can motivate and encourage students in their learning but also works with a number of different bodies and agencies to support students in other areas of their lives. The school clearly recognizes that young people do not leave their troubles at the school gate and that many of their lives are complex, troubled and troubling; their outside school lives and what they experience there inevitably impact on their inside school lives and their classroom orientations:

...the work you'll see this morning, which is this sort of multi-agency - working with the police, with social workers, with health workers - is about equipping our teachers to recognise that a lot of the kids coming into the classroom have got baggage that probably needs to be understood, if not unpacked, before they can do some of the things we expect them to do. ....

An important aspect of Eastgreen Community's approach seems to be in “**redressing the balance**” – it clearly recognises that its students need much more from staff than those in more ‘leafier’ schools to allow their students to compete on equal terms:

I'm just very aware of the fact that all our kids need as much support as we can give them in every way and a lot of that's around entitlement for me, redressing the balance.

There is no doubt that the senior leadership team, individual teachers and support staff are really trying to make a difference to the lives of the young people within this school by giving them as much support and opportunities as they can. But in ‘*redressing the balance*’ the school has decided that their students

have to be able to compete on academic grounds with more advantaged students in other parts of the city and nationally:

... [the school is] moving into a mainstream model curriculum for everyone that means that we can shift things properly. So we can have youngsters achieving well at GCSE and they can compete on the same terms as the leafy school that you described down the road with proper middle class kids. And they absolutely can.



Fig 5.1 Eastgreen entrance

Alongside this social justice imperative there is also an accountability one - OFSTED and the local authority also monitor academic outcomes and the volatility of the school's cohort means that that Eastgreen Community can never afford to take its eyes off students' GCSE performance because if it does it faces take-over or closure. And so, as a consequence of these pressures, a rather controversial set of curriculum changes have been adopted that places 60% of students into an academic E-bac<sup>1</sup> curriculum stream and the remaining 40% into a more competency based one with more opportunities for 'creative' learning. Within each stream students are further grouped by ability for some subjects (particularly in the 'core' subjects of mathematics, English and science). The school publicises this as a 'personalised' approach to student learning and wellbeing because it is targeting individual students and providing individual pathways to suit them. While also arguably a wellbeing approach, this division of students appears to be impacting negatively on their wellbeing in other ways – particularly those related to student-student relationships and school cohesion. The creation of such a grammar/secondary-modern divide within the school itself potentially undermines one of the principles of comprehensive education that emphasizes

the need for students to mix with a range of others different from themselves (e.g. as enshrined in Circular 10/65 at the very start of comprehensive educational reforms in the 1960s (DfES, 1965)).

### ***Eastgreen Community School – creative initiatives***

The school has been involved in Creative Partnerships for a number of years and is now a 'school of creativity'. The Deputy Head, who has been in the school throughout, explained:

At the start when it was first introduced as an initiative introduced our then head teacher saw it as something that would be very good. In fact, we talked about wellbeing, actually, in terms of our students and it being something that would be very beneficial to them, and so we put an application in and we became a Creative Partnerships school.

Right at the time where we became a Creative Partnerships school we'd just come out of special measures. And that's why I'm saying, the point that we were at was, we had to actually do

<sup>1</sup> The English Baccalaureate has recently been introduced by the Coalition government and is comprised of a core set of GCSEs including English, Maths, (at least) Double Science, a Humanities and a MFL

anything that would in any way engage the children. We were willing to try anything, which again, that's why we applied for it. 'Cause the then head teacher just saw it as something that would bring in quite a sizeable amount of money initially so that you could really do something with it.

The Creative Agent who has also been a key player in the school from the outset saw the school's involvement in Creative Partnerships as a real opportunity for a school like Eastgreen Community, especially in its attempts to '**redress the balance**' by giving their young people a greater range of opportunities than they would normally get from school or would be able to access with their families. More creative and innovative lessons across the curriculum, it was argued, would benefit all by allowing some young people to achieve more highly and by encouraging others to at least come through the school gates. In this school there was very much the view that creativity should drive wellbeing rather than the other way round:

*Senior T:* If you put the well-being first where would ...

*Deputy H:* You don't get the creativity.

*Senior T:* Yeah. The creativity could fall by the way-side.

While the school's definition of creativity is much broader than just 'the arts' its media specialism has been useful in developing some projects – in particular the Safe Night Out [City] Nightclub project carried out with other schools in the city and the [Local Housing] Estate Regeneration project that involved collecting local history, reminiscences with older residents and working with local authority planning officers. Linking with the local community, opening the school up and taking students out into the city and beyond are a key focus of Eastgreen Community's Creative Partnerships work. All teachers are encouraged to adopt 'creative' approaches in their classrooms and to guide them the Deputy Head and Creative Agent have put together a set of principles for 'creativity' and creative learning:

### **Creativity**

Student led – Listen to the students, they often have better ideas than we do! This instantly gives them ownership and engagement in their learning.

Cross Curricular – Make those connections across subject areas, it reinforces learning. You also get to work with colleagues that you might not normally get the opportunity to collaborate with.

Relevant/Context – Can the students relate to the learning? Will it interest them? Will it 'hook' them in?

School Improvement – How is learning going to raise standards? Make sure you can answer this question (convincingly!) otherwise why are you planning on doing it in the first place?

High Profile/Celebratory – How can you make the learning so important that everyone knows about it? How is the learning going to culminate? What will the students be able to showcase?

Risk Taking – Just because something has never been done before doesn't mean that it won't work! In fact it adds excitement to the learning. It can also be good if you are learning alongside the students.

Sustainable – Can you do it again? Can it become an expectation of the students and school life? Could other colleagues or other schools use the idea?

There is certainly so much going on in the school that it was impossible for the researcher to categorise what was a 'Creative Partnership' initiative and what was not (excepting the 'creative week' at the end of the summer term where all KS3 students take part in 'creative activities' either with external artists or with their own teachers in different settings). The following examples given by the creative agent not only show how wide-ranging their definition of 'creative partnership' activities are but also how resourceful he is in establishing these key contacts and making the work happen:

...A lot of the best ideas have just come from just chatting to kids - sometimes structured, sometimes informal, sometimes they'll come running up to me in the corridor and say, 'We thought of something'. A lot comes through working with staff, and that may be strategic where the leadership team will say, 'Maths need a bit of encouragement' or, 'Could you go and work with this fabulous new teacher in subject area X', or we have a teaching and learning focus, [the Deputy Head] mentioned the CPD, I'll hover around that and sometimes teachers will go, 'How about?' and I'll always try and say 'Yes'. And the third bit I think is critical is being out and about in the wider community and picking up on opportunities which we'd always say, again, if there's money around. So we tend to use Creative Partnerships money to lever other money, and for every pound Creative Partnerships gives us we try and bring in another 20. So if we get £15,000 we'd try and raise, this year we've got just over £200,000 to spend with the kids, with the staff, doing things we think are fun.

And, from the researcher's notes:

[The creative agent] told us about the flower arranging that is done in the school. The florist around the corner is run by a local family and he goes there often. The daughter mentioned that she'd love to see what's going on in schools. So [the Creative Agent] brought her in to an art class for three weeks. In the first week she chatted to the kids about what she did. In the second week she brought in and demonstrated flower arranging. In the third week all the children were given a vase, flowers to choose from, and took the arrangements home for their Nan. Some were kept in school and were used for still life drawing. It was a couple of hundred quid and now they do this every year in February. As the Creative Agent said: *'Tiny example, but local enterprise, local company, good relationship with the school, they've taken kids on work experience, all of that type of stuff. And **again it's just making some of those connections**'.*

Clearly extraordinary activities went on outside of lessons and the school itself but it is unclear how much of the spirit of these actually transferred into mainstream lessons. Yet again the school's focus on examination performance and the consequent early entry for GCSE (in Year 9 for some students for maths and in Year 10 for English) at the same time seem to undermine its stated aims for creativity and innovation. One Year 8 girl announced to the interviewer *"I hate science"* - the main reasons she and her top set classmates gave was because they merely copied out of books, did few experiments and were tested every week to ensure that their levels did not drop; this girl, who had no problem understanding the content of lessons and was clearly motivated to do well, was simply bored stiff in her normal science lessons. While the school celebrated the example of a creative science day at the local town hall involving students in a forensic activity this seemed to be a 'one off' example of creativity in science for one year group rather than typifying a mainstream creative approach that was embedded in all lessons for all. Similarly, early entry for GCSE maths for some in Year 9 resulted in a very different curriculum experience for those placed in different classes with the lower groups in Year 9 having more opportunity for more creative numeracy tasks using a gardening project and higher groups having to prepare for module tests.

### ***Eastgreen Community School – ethos and direction of travel***

While student creativity and wellbeing (particularly around community projects and community involvement) are important components of the current ethos of the school the main underlying aims and values of the school now seem to be based around students' academic performance. The pressure to ensure student performance sometimes conflicts with some of the other stated values and aims of the school - in particular the recent policy of allocating students into attainment streams appears to have undermined other stated values of the school, particularly those around school community cohesion, student engagement and creativity in mainstream subject lessons. Aspects of all of Sara Bragg and colleagues' creative ethos dimensions (2011) could be found in Eastgreen Community School – the school is '*considerate*' in the staff-student relationships that exist and the care and consideration that staff give to students; it is '*convivial*' in the creative activities it undertakes that provide fun and enjoyment in different settings and with different people; and it is '*capacious*' in the sense that the school is not bounded by its walls and buildings but takes learning outside and into the locality, the city and beyond. Yet in this school we feel we need to add a different dimension (or at least one that describes a lack of the above) to properly describe its ethos – and that is '*contradictory*' because so many of the initiatives and approaches already discussed seemed to be pulling the school, its teachers and its students in different directions. Despite Eastgreen Community's stated commitment to 'student voice' not all students did feel that they 'mattered' or that they had that 'voice' – particularly those in the lower streams; despite the commitment to creativity across the curriculum some Year 8 students in the higher stream found the drilling for exams and GCSE preparation 'boring' and certainly not 'fun'; and despite the work going on with architects and planners for the rebuild many students experienced the school not only as 'tatty' and 'falling apart' but also as oppressive and prison-like at a more deep and emotional level.

The change of headteacher a few years ago has resulted in significant changes in the school that not all students appreciate. It remains to be seen how much the school will change in the future (or adopt a different course to the one started by Creative Partnerships some years ago) in order to accommodate the present government's policy agendas. Some students feel that there is now too much emphasis on behaviour, restrictions (locked gates at lunch time), rules (no mobile phones), uniform (even black socks) and a restriction on choice (options at KS4) that might ultimately backfire – some Year 10s and 11s certainly preferred the school how it used to be and were sceptical that its current course of travel could be maintained.

### **B: Belcliff School**

#### ***Belcliff School - contexts***

Belcliff School is a smaller than average secondary school with 850 students aged 11-16 with a sports specialism. The school is situated in a large village in the Peak District and is the designated school for children and young people living in villages round about who are bussed in. Most students are from White British backgrounds and there is a greater proportion of boys than girls in the school. The number of students who have special educational needs is broadly average but rising and the proportion of children who are looked after by the local authority is the highest in the local area. The number of students eligible and receiving free school meals is broadly in line with secondary national averages and with similar schools but the students in the school not in this category could hardly be

described as 'advantaged'. The school also welcomes a small number of students who have not succeeded in mainstream secondary education elsewhere as it offers an alternative curriculum that better addresses individual need.

Belcliff is a large village on the edge of the Peak District in beautiful countryside. It used to be a mining village that guaranteed male employment but since the closure of the pits in the 1980s other employment opportunities have had to be found and most of these lie in nearby urban areas accessible from the M1. Despite ease of commuting and the lure of the countryside to tourists the village itself is not wealthy and the 'average' descriptors used above tend to underplay levels of deprivation found in the locality and, therefore, in the school. However the relative isolation of the village (especially for those without transport or the money to pay for unlimited petrol) and its history have resulted in a tightly knit community who both know and support each other as generations of the same families have grown up and remained in the village. Consequently, in the school as well as outside, everyone – teachers, support staff and students, know everyone else. Many parents attended the school and there is great loyalty and support in the village for it.

The school used to be much smaller than it is today (450 students) but a recent amalgamation with a nearby school, while boosting student numbers, has had no corresponding new build to properly accommodate these. This amalgamation may also have disrupted the 'family feel' of the school because there are fewer students based on this different site and there student absence has been cited by Ofsted as a problem. Split site schools are very difficult to manage in terms of teachers and resources but another aspect is the managing of student feelings of inclusion and belonging. Students on the main site described some of the difficulties but also how supportive they found their own school:

*Student 2:* I actually really do like our school, it's like a proper family environment.

*Student 4:* I think that's the problem with [the other site] coming in, it's just like adding another Auntie or adopting another child.

*Student 2:* But I don't think there are many teachers in this school that I don't really know, is there?

*Student 3:* No, we know pretty much all of them, and now there are people from the other site coming down and we need to get to know them.

*Interviewer:* It does seem like a really friendly school.

*Student 4:* Yeah because we've got friends as well in other year groups, and not just a few friends but like a whole group of them

The current school is inadequate because it was built for far fewer students and, as a consequence, feels very cramped – the corridors and classrooms are too small to fit in the numbers of students who have to use them and pressures of people accelerate 'wear and tear' on the fabric of the building. Staff facilities are also inadequate with long queues forming at the one toilet at break times. The school had been promised a new build under 'BSF' but this has recently been cancelled to everyone's dismay. As in Eastgreen Community, a number of discussions with students was centered around how the appearance and feel of the building affected their sense of wellbeing within it – as in Eastgreen Community School students themselves have been active in planning for a future new build. As a temporary measure new mobile classrooms have been brought in but this is not a long term solution – the appearance of the school undermines the sense of pride that students have in it which is a real shame given how positive everyone is about other aspects of it.

Despite the cramped feel of the buildings there is a sense of space outside as views from classrooms look out onto the Derbyshire countryside. The school has a sports specialism and so makes use of a communal sports space just outside its own grounds.

Belcliff has been particularly praised for its partnership work. It also has an outward looking perspective and has received the International School Award, the International Inspirations Programme and in 2009 won the 'Outstanding Contribution to Raising Awareness of Global Issues' award from Giving Nations. Closer to home Belcliff has excellent links with feeder primary schools and its students have opportunities to lead activities with these younger children to ease their transition; being a 11-16 school it has no provision for any post 16 education and its links with the local college are very good. The NEET rate (Not in Education, Employment and Training) is below the national average for which the school should take credit. These aspects of the school are significant in defining its current orientation and focus.

### ***Belcliff School – student wellbeing***

The school is characterised by its relationships and commitment to student wellbeing. Again, like Eastgreen Community, which is also small and recruits locally, there is a discernible 'family feel'. Everyone knows everyone else and everyone cares for everyone else: students mix between year groups because they also mix outside of school; families know each other; Mums and Dads have also attended the school and they know each other. The researchers remarked that there seemed to be little differentiation between how students behave in school and how they behave outside of it, school /community boundaries have a fluidity evidenced by the following quotes about how students and staff interact in school and outside:

... the kids get on... the kids don't really stick to their year groups. They do hang around with people in different year groups. That would have been social suicide in some of the schools I've been in, and when I was at school. You know? You don't hang around with the younger kids; it's a bit weird. And if the older kids hang around with you they were the geeky weird ones.

So it's quite a fluid movement of staff and students, and students between students. I think the other thing is the staff howling with laughter at each other, joking, sitting with each other at dinner, popping out... the students know that... you know... They know that I see Miss C at the weekend, because we go out for a coffee, and 'Oh, you live near Miss S, don't you?' 'Yeah, I do'. 'So do you go round her house?' They're not afraid of asking questions. And they're interested, you know.

Students feel genuinely valued and that staff, classroom teachers as well as more pastoral workers, are interested in them as people rather than just a learner gaining levels and grades. Relationships seem authentic and unforced but with none of the crossing boundary issues that can sometimes occur when teacher-student relationships are so close.

... on the whole, you know, we get a lot of parents turning up to parents' evening. I think the other thing that we're good at is feeding back about, actually '*yes, your child is doing well in this*', and '*this is why they're doing...*' but also '*oh, aren't they nice?*' '*And how did their football go?*' And '*oh, you went on holiday*'. You know? I don't know what it is but, staff remember stuff like that. When kids go, '*we're going to Majorca*' you'll generally get staff asking, '*Oh, how was your holiday in Majorca?*' And the kids, at that point, I think that makes them go, '*oh, they've remembered*'.



Teachers and students don't just work together in lessons but also outside of them. Familial, trusting relationships between staff and students allow for a blurring on 'inside school' and 'outside school'. The following quote highlights this – a girl on a trip to France with the school – doesn't perceive it as a 'school trip'.

And I do think that because we are a team, we are working together, we support each other that the whole ethos of the school is a family atmosphere. And... it is the way that we treat children. It is like an extended family. I had a group after school for French last year and when they got into Year 11 they want to go on a visit to Lyon. Now it is too expensive, there is not enough of us. So they get on the Internet. *'We've got this price, this price can we do it?'* So I was conned to take them just before Christmas, and because it was really snowy and everything when I was walking out that evening, I said *'Right, let's just walk in the road. Walk behind me.'* And I said *'Anna don't get yourself knocked over because I haven't done a risk assessment for walking in the road'*. And she said *'Well why have you done a risk assessment Miss, this isn't a school trip'*. The fact that we are out of school, and it wasn't a school trip.

The pastoral and the academic seem better connected than in many schools – each supports the other because of this blurring of relationships and because their relationships are close (as indicated by the Assistant Head):

I think the wellbeing in our school is so good, basically because of the strong pastoral team that we have got. And I think that is the key to the issue. It is like we are altogether in one office. Now there was talk at one time of splitting us up into individual offices, because yes sometimes it is nice to have the privacy. We actually fought against that because we feel that there is a strength from working together as a team. All the students that come in, we actually know the issues. Every Head of Year knows the issues of kids that are in other years, so if there is an issue and the Head of Year is not there, I am not there, we actually pick it up. And it is supporting each other, and I think that is a big strength of our system.

This approach to wellbeing also extends into the curriculum and how this is organized. Ofsted particularly praised the alternative provision in the school for those who find mainstream difficult. Unusually for a secondary school Belcliff is a FOREST school and takes advantage of the opportunities that its local rural environment provides. It is significant that this alternative provision is not a permanent one for the students who undertake it – there is expectation that they will return to mainstream classrooms and will find it easier to cope there as a result of the experiences they have had on the programme and relationships that they have developed with staff there:

So Forest Schools is every Thursday. There's a group of about ten students on a ten week programme. At the moment we've got [the] Wood, who have loaned us part of their area for them to work in. They work with forestry skills, and tools. It's very, very practical. They go out in the mini bus. They look at cooking meals, using forestry skills, so they build the fires safely, the balanced meal again. And it's the communication techniques and that social skills side of things.... And sometimes some children stay on to be leaders for the next group, if they need additional support, or maybe that confidence boost.

... when they get back into school they've made new friends, they've got friends in different years, and that support mechanism for them coming back into school. And sometimes for some kids it's just a thank god it's Thursday, because I can get out, and I've got a day that I know I'm totally achieving.

[We pick students from] the whole range. Some with behaviour issues. Some who have very low self-esteem, some with poor communication skills, some who struggle in class - So you've got Asperger children, autistic children... I can think of one child that hasn't been permanently excluded because of that. I'm certain it's because they are at Forest Schools.

[When their 10 week period is up] they miss it but the relationship with the staff that they go with, because it's such an intensive thing, they've got a safe base to go to here. They've built up such a good relationship. We've got a very vulnerable boy who has been on Forest Schools twice who is phenomenal, practically. He hates writing. He despises reading. He doesn't like busy classrooms, it's not for him. Plonk him outside in the woods and get him to light a fire, and say right, I need you in groups of two. Well, before you've finished that sentence he's got people in groups of twos. And he's sorted them, he's fixed them... And they start to understand other kids with different needs some of the time, which helps them go, 'Oh yeah, okay, I can... I understand'.

### ***Belcliff School – creative initiatives***

Belcliff School has been involved with Creative Partnerships since 2005 and is a Change School. As a Specialist Sports College staff had already seen the benefits of a more open approach to learning within the sports faculty and therefore the initial focus for this partnership was to influence an active and participatory approach across all areas of the curriculum through professional development for staff. The focus of the school was to *'develop creative thinking as well as creative practice'*.

The initial impetus for its involvement with Creative Partnerships came out of a desire to develop the sports specialism and the realisation that the two approaches were actually very similar and could be combined to greater effect:

[the Head of Specialism] wanted the money we got from specialism and from Creative Partnerships to push [active learning] right the way across the school, totally cross-curricular, and actively getting the kids involved and engaged. And he saw the parallels between the two [initiatives] to be quite useful - like some of the things we have to do to engage some of the students in P.E. He thought we could use some of these tactics or strategies to have a wide ranging sort of project. So initially it was seen as a big opportunity for professional development for teachers. And that still is, to a large extent, the case. So he used the funding from Creative Partnerships and the funding from the specialism to pay for practitioners to work with staff to develop them in terms of, not to be a creative *'well that means you wear clogs and the false beards'* teacher, but about how to incorporate a creative approach into teaching.

As in the next school, senior management realized that they needed to work slowly with staff so that proper relationships could be formed and teacher real learning could take place:

Basically ... we've got these practitioners that we've built up very, very good relationships with, and what we did was we didn't put pressure on the staff to say *'right well you know you're working with this practitioner for six months and therefore we expect your teaching to go from, yes, good to outstanding'* or whatever. We felt that a lot of time was required for them to build trust, it's more of a mentoring process rather than... To build trust so that those relationships really could work.

Independent learning days are an opportunity for two faculties to come together to organize cross curricular projects with creative practitioners – an example of which is the Medusa Story that combined poetry from English with drama but also used creative skills that might be developed in other subject areas (as shown in Figure 5.2). The school have tried to be inclusive in their use of creative activities for their students – they are aware of those who are looked after, who are on free school meals, who can be described as *'gifted and talented'*, etc. and try ensure that these activities allow *'choice for all'*. This is the foundation of their independent learning days –

[it's] about the kids having a say and they're the ones who dictate it. Choice is a massive thing with these kids, they want a choice; every time we've done a planning session we've used different kids each time and we use a variety of kids.

The researchers certainly did not pick up any antagonisms from students as to who did what, who had their say and who could choose what.



Fig 5.2 Medusa activity

It can sometimes be difficult to distinguish between wellbeing initiatives and creative partnership ones as the two aims often overlap. The Forest School initiative could equally well be called a 'creative' solution to the problems that some students experience with school. Another example of incorporating aspects of both wellbeing and creativity is 'the Short Burst' initiative. There are 92 Short Burst Leaders in the school who lead 'short burst' activities in classes. These are activities that either re-energise a class or calm it down. The student leaders initiate these activities in any lesson where they think it is needed. A DVD has been made by the Creative Partnership local area delivery organisation called 'Everyone's a Winner' that documents this programme in Belcliff. In this DVD students act out three scenarios to highlight the impact of short burst activity on student motivation and engagement and, in so doing, highlight that the programme becomes meaningless unless students themselves are allowed to take full charge of it and to have full autonomy.

The idea of students as 'leaders' has been extended into other areas of school life and in particular in the school's partnership work with local primaries. Thus the work of Creative Partnerships alongside the sports leadership approaches have contributed to the extension of student voice and greater responsibility for students generally in the school.

### ***Belcliff School – Ethos and direction of travel***

The school is particularly characterized by its ethos of student wellbeing in the sense that it really does try to see students as individuals with lives outside of school as well as inside of it. While it also has a number of initiatives that link students with others in other parts of the world it is its internal relationships that really mark out this school – everyone nurtures each other and as a result not only do all students in the village attend the school but also many staff are reluctant to leave. Ofsted too have recognized the 'outstanding' aspects of Belcliff's contribution to their students' wellbeing – particularly:

'the extent to which students contribute to the school and wider community'

'the effectiveness of partnerships in promoting learning and well-being'

There is clear evidence of a 'creative ethos' in Belcliff School and this is particularly apparent in its '*considerate*' dimension which emphasizes a commitment to student voice, positive relationships and initiatives that allow all students to feel noticed and valued. There are clear overlaps in this dimension with the 'interpersonal' aspects (particularly 'belonging') of student wellbeing and so it is also possible to characterize the ethos of this school as one of promoting student 'wellbeing' in general.

Despite the cessation of Creative Partnerships funding the school intends to carry on its primary partnership initiatives building on its impressive community links and its commitment to local social cohesion. Creative Partnerships work has not only built on the existing strengths of the school but has enabled these to be extended and properly embedded.

## **C: Kilverston High School**

### ***Kilverston High School – contexts***

Kilverston High School is a large 11-18 secondary high school in a 'leafy' village in the West Midlands. Geographically Kilverston High is close to Eastgreen Community School being only 5 miles outside the same city centre but it is not 'close' in any other respect. Its orientation is more rural – it looks to other schools within its local authority which itself is also rural and wide-spread; the school is isolated not only from city schools in a different authority but also from other rural ones in the same authority because of distance and perspective. It has a performing arts specialism that is particularly popular with parents and students themselves.

The school is in a largish affluent village with a busy row of shops and a pleasant village green a 10 minute walk from the school – there is a bus service from the city but it is not that frequent. Like the village itself the school has an old-fashioned, past-times feel - its buildings and classrooms have seen better days in that some are a bit tatty but they are adequate and the view from the windows is pleasant. Outside there is a large green area at the back of the school where the football and rugby pitches are found – there is a sense of space and openness. The environment is peaceful and pleasant – as are the staff and students when visiting. In the words of the Head:

Nice children in a nice school even though the building's 50 years old and falling apart.

Compared with the other two case study secondary schools already described this high school is in many ways 'advantaged' – the number of students eligible and claiming free school meals is much lower than the national average as is the number with any special educational need; students predominantly come from a White British background and while there are a small proportion with minority ethnic backgrounds there were none (observed or referred to) who require support for English as an additional language. There are few 'challenging' students in the school – in fact the latest school OFSTED (2011) says that

One of [the school's] greatest strengths is the students themselves who are polite, confident and articulate.

As a result of its intake the raw performance of its students in external examinations is relatively high (e.g. in 2010 68% gained 5+ GCSEs at grades A\*- C including English and Maths; and at KS5 the average point score per entry was 220 that compares well with other schools in the local authority). The High School has a large sixth form with mostly an A level rather than a vocational offer (some students do

BTECs at sixth form level). Yet some teachers expressed a disquiet that the school – both teachers and students, was ‘coasting’. Students in this school were seen to have it too ‘easy’ compared with students in other schools as they had little drive and ambition – they never had to fight for anything:

Most of them are from homes with jobs and income. [My] sense is that when things get broken they are replaced and that therefore, 'there's no work to get it.' There's no work ethic or there's little work ethic or drive to succeed because it's handed to them too easy. And that this attitude is transferred to school.

Separate observations of two students at morning reception who were allowed to phone their parent (at home and apparently with nothing better to do) to demand that they bring in forgotten books and equipment also bore this out.

While students bus in from neighbouring villages and over half of Year 11 stay on into the sixth form with others joining them still Kilverston High is undersubscribed. This is a consequence of the village’s changing demography with fewer young people and families living in the village. Falling rolls have implications for the school’s budget and some teaching staff have recently been made redundant – the school is not as wealthy as other schools in similar contexts:

...we're in an ageing village. The average age of the village is about 93. So we have to attract students from outside. People have come, their children have grown up, their children can't afford to live in the village so their children move out of the village. Here we've got one council estate and the rest of it is nice and very nice housing. ... Most people want to go to a local school rather than travel, because travel's got costs.

Jez, in Year 11, who had to leave his old school because of trouble, also supported this:

This was the only school I could go to – all the other schools were full.

Although the school buildings have seen better days connected to them is the sports centre for the village – this has a swimming pool and extensive facilities that are available for the school to share with adult education students (on the day of our visit we observed Year 11 in a PE lessons who had the choice of badminton, inside and outside netball, football, and even water polo in the swimming pool). In addition to these sports centre facilities the school has got its own netball courts and football pitches so that some classrooms look out onto extensive green spaces. When asked about outside school activities Year 11 students mentioned playing cricket and tennis (for the village), using the gym, going out and about on BMX bikes as well as ‘shopping’ in the nearby retail park. In contrast to the young people in Eastgreen Community School that is only five miles up the road the young people in Kilverston High seem to have a greater range of sporting, recreational and artistic activities available to them as well as the spaces to enjoy them; they also appeared to access these without needing the school’s support or in some cases knowledge.

### ***Kilverston High School – creative initiatives***

Despite the school’s apparent academic success some years ago the school management became aware that student progress (from KS2 to KS4), as measured by the Department for Education’s contextual value added scores was low and this measure indicated that teaching and, perhaps more importantly, learning in the school was not as good as it could and should be. The need to raise its value added scores was the impetus that the school needed to try to improve teaching and learning for all and so it embarked on a ‘Change School’ programme with Creative Partnerships. The School believed that teaching and learning had become ‘stale’ perhaps because of an emphasis on old-

fashioned methods from a teaching staff that rarely moved themselves on and who were rarely challenged by the students they taught. The Senior Leadership Team sought the funding needed to change (as this was not going to come from any other source) by arguing that:

**Our children are deprived, and they're deprived because they're not getting access to the teaching and learning that they should do**

Initially Creative Partnerships had limited its involvement in schools in more disadvantaged areas and so Kilverston High was surprised that their bid was successful. There are advantages in schools such as this being included in the programme because some schools in more deprived areas had been previously stigmatized and labelled as a result of the Creative Partnerships funding allocated to them. This does raise the question however, in new economic times where funding is tight, should schools that face greater challenges and disadvantages be prioritized?

The school started its journey with Creative Partnerships with a project involving the mathematics department (to some consternation from their creative agent who had worked as an English and Drama consultant). They put out a tender for a project on robots and got in some IT specialists from the local university (that didn't work that well); the department then got into code breaking and ENIGMA and finally on to the Maths Roadshow and NRICH (a mathematics enrichment resource bank based in the University of Cambridge). The deputy head and creative partnerships co-ordinator described the changes that had taken place in that department:

No, it isn't a usual project but ...**if it was gonna work anywhere it had to work in maths**. And that was for a variety of reasons, but the one being that we had to build a love of maths and whether or not we've done that, we've certainly raised the profile of maths significantly. Kids will talk about what they did in the maths projects. I don't think [the HOD] has altogether found the depth that he wanted yet, but then, having said that, we've only really done a couple of projects with it, but it's took off and I'm pleased with that. You know, people in the maths department are keen to look at maths in a different way, to get kids thinking in a different way. And that, for me, is what we were looking for.

Starting with the maths department allowed other staff to see the potential of the changes and to get involved themselves. By the final year there were three week-long cross-curricular weeks for students in Years 7 and 8 – two around pre-decided themes by a 'blended' team of teachers from across the subject range, and the last one culminating in projects that form classes decided and organized for themselves (using 'co-construction'). Discussions with students from these two year groups indicated that they valued these weeks – *"this is the week that everyone looks forward to"* and the 'fun' that is generated. Relationships between staff and students changed in these weeks with teachers appreciating that students were much more able to take control than they had previously been allowed and that they themselves had to 'stand back'.

There was some evidence that these more creative approaches learnt on the 'blended' weeks were filtering into more mainstream lessons, particularly at KS3 for the more academic subjects. A discussion with a history teacher however indicated how even within a supportive school environment that appeared committed to creative approaches his accountability was still measured by his last year's GCSE class and whether they had reached or exceeded their target grades (and when half the class were predicted A\*s there was little 'extra value' that he could add).

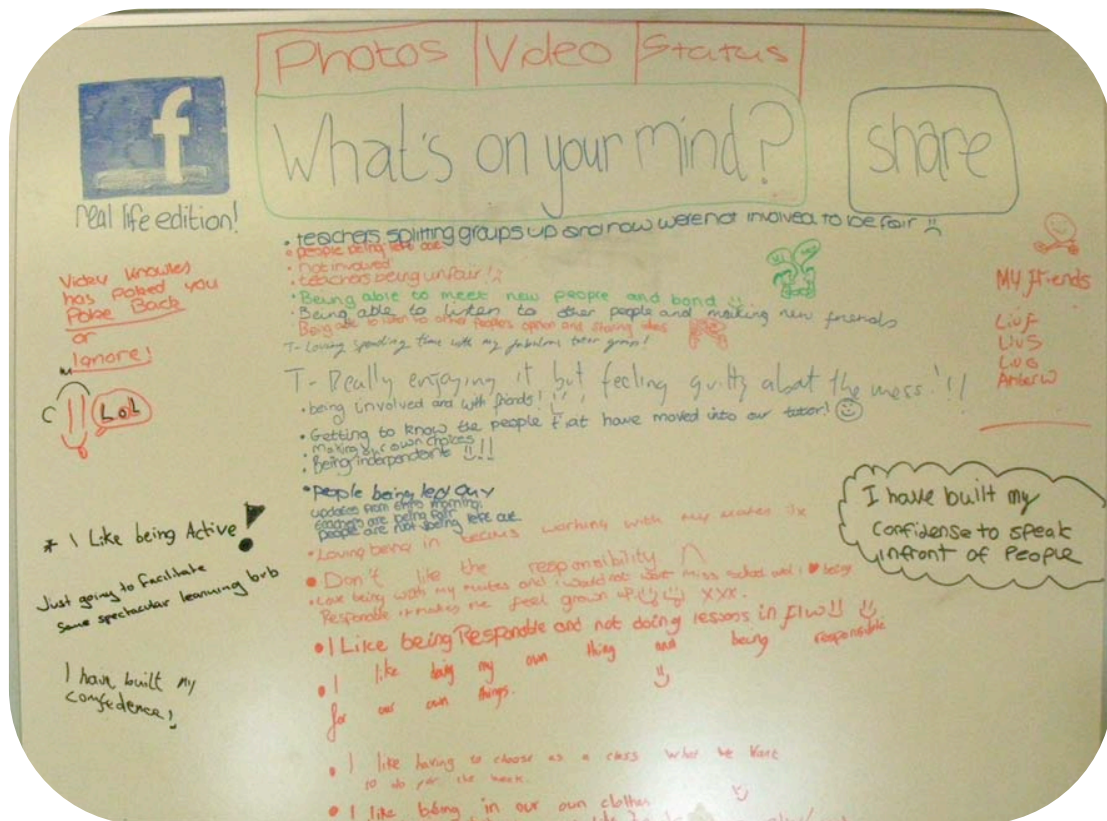


Fig 5.3 Reflection

### Kilverston High School – wellbeing initiatives

In this school, in contrast with creative initiatives, those around wellbeing were rarely discussed or even raised (either they did not need to be or we did not ask?). Students in Kilverston High, in the main, have untroubled home lives and so present few emotional and behavioural problems for teaching staff to deal with. In many ways it seemed that the school's approach to student wellbeing was one that proposed that better teaching and learning through creativity and collaboration for all, would ultimately lead to better wellbeing amongst all of its students. Looking through the transcripts of the interviews with senior staff in the school we are struck by the discourse that they used to describe activities in their school – “fun”, “excitement”, “passion” are words that tend to be used less and less by modern secondary school teachers about their classroom experiences but in this school these words were regularly used.

The senior managers in Kilverston High seemed to be genuinely concerned about their staff – they worried that teachers were being pushed too hard and that some of the creative work was disturbing teachers' sense of wellbeing. But they also recognized that staff and student needs had to be balanced and developed in tandem (in conversation with the Deputy Head, the Creative Partnerships co-ordinator):

... I'm looking at what I'm doing, and thinking, I actually am putting staff under a bit of pressure. Is that the right thing for me to do? And it might not be quite right for the staff, but is it right for the students? And it's, I find well-being very difficult to balance, because the students want the input, and they want, for their own well-being, they want to be doing things really differently, they want to have fun in the classroom, and I've got to balance that against putting some staff who [find that difficult] ...

Staff were put into what the Head called 'ability groups' ("*but they don't know that*") to help develop expertise together and over time a number of unexpected changes had come about in staff members who no-one thought would ever change, as this anecdote from the Deputy Head shows:

I said [to the HOD Maths], '*Do you know that geodome? ...We're gonna turn the inside of it into a maze*'. He went, '*Are ya? How are you going to do that?*' and I said '*We're digging up all the grass, and then they'll put bricks in and put concrete in*'. And he went, '*Absolutely fantastic, if you put a tarpaulin on that could we use that as an outdoor classroom?*' and I went, '*Well yeah, actually we're gonna put a tarpaulin on. We could actually look at it*'. He said, '**Fantastic. I like talking to you about creative things**'. I nearly had to inject my pacemaker - I thought I was going to die on the spot. I mean, honestly!

Interestingly it is at KS5 where OFSTED remarks on the care and support that the school gives its sixth form students:

The care, guidance and support that [sixth form] students receive are excellent. There is a culture of mutual respect between staff and students; everyone is valued. One student commented '*They should be really proud of the support they give*.' Students' personal development is not left to chance: there is a good induction programme which develops leadership skills well and helps those new to the school to settle quickly. In Year 12, all students take part in a good programme of enrichment through which they have opportunities to learn to cook, manage their personal finances and prepare for adult life.

It is a shame that Year 11 students cannot share in some of these activities (although two year 11s did value being prefects and the new status with teachers that this role had brought) because it was the school making connections with the outside world, and particularly the world of work, that Year 11 students seemed to find missing. Half the Year 11 cohort in Kilverston High move on to other institutions, training or employment and so miss out on these essential Year 12 and 13 activities.

### ***Kilverston High School – ethos and direction of travel***

Kilverston High arguably does have the three main characteristics of a 'Creative School Ethos' (Bragg et al, 2011) but it is perhaps the 'convivial' component that is particularly prevalent. On visiting the school there is a palpable sense of excitement and enthusiasm, relationships are good and relaxed, there is none of the 'edginess' found in some schools, nor the 'dullness' found in others. The word 'fun' seemed to come up in many conversations and was even cited by OFSTED in their latest report on the school (2011):

One parent described the school as a place where their children '*learn in a fun way with a high level of challenge*'.

A focus on creativity – understanding what this means across the school and developing teachers and students as a result is perhaps the current underlying ethos in this school. It still has its eye on OFSTED and how it will be rated and its KS4 and KS5 teachers are accountable for the results in their examination classes through student tracking and target grades but there does appear to be a critical mass of staff who are actively engaged with the creative process. The Headteacher, who is also relatively new in post, reflected on the changes that had taken place as a result of the Creative Partnerships initiative:

And this creativity, and the 'change school' subsequently, has definitely been something different for us. Because if you'd have 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 million years would they ever be 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 that was 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 has enabled us to do, I think, is to draw more people into that. Or to draw people in who were still a long way from, *'I'll take any old risk and do anything and practice and develop, but I'll step out of my comfort zone'*. And that for us is a huge step forward that wouldn't have happened without the funding and the access to the funding.

Generally the school feels it is on an upward trajectory and is optimistic about its future, and students too do not seem to dissent from this view:

*Interviewer:* What's the next step for you guys?

*Head T:* Outstanding!

## **D: Henry Gates College**

### ***Henry Gates College - contexts***

Henry Gates College is a large 11-18 secondary school with approximately 1600 students - 300 in the 6th form and with 9-form entry. It is situated in a small village approximately 5 miles to the north of a city at the interchange between north and south and between East Anglia and the Midlands to the West - around as many of 40% of students in the school are city overspill. The remaining 60% of the intake comes from the traditional catchment area, which comprises a number of primary schools in the village of the school is situated in and the surrounding area extending 100 sq miles. Due to college's rural location and the spread of families in the catchment area most students are bussed in. The village itself is extremely 'leafy' mainly comprising of large, old stone-built dwellings as are many of the other hamlets round about – families in this area have mostly chosen to live where they do and many clearly have the economic capital to do so:

A lot of [the students] are from villages, you know, pockets of villages which are places where people would want to live - you would want to choose to live there.

Consequently most students in the college are predominantly white and from relatively affluent homes – the proportion claiming free school meals is extremely low. Ofsted, however, notes that the percentage of students with learning disabilities and SEN is approximately average.

Henry Gates College is a specialist technology college; it also has the Healthy Schools award and Activemark. In its last Ofsted the college was rated '**outstanding**' overall. Both teachers and students in the college regard it highly.

**Maths T: I would argue that it would be the best state school in the area.**

It can also rely on parents to support them and their children in their education –

The majority of the students are very fortunate to have parents who take their educations very seriously.

There is no doubt that the college is successful. This success has also attracted increased investment in the fabric of the buildings in recent years with an interior refurbishment and the addition of new

buildings that have been built to cope with the school's expanding numbers. A Deputy Head in the College indicated that they had had to make do with shabby buildings for a long time and that had put some parents and their children from choosing the school (despite their results). Now the classrooms are new and gleaming with glass fronts – even the toilets are glass fronted with the result that this has got rid of problems associated with bullying and smoking that used to happen in these areas. The Deputy Head's impression was that the appearance and feel of the new and refurbished buildings had really raised morale amongst students as they now felt more valued and had also help to develop staff confidence through the development of a culture of sharing as teachers were no longer felt isolated in their own classrooms.

Year 9 student 1: We really don't take it for granted, these new blocks, we really appreciate them. Because we compare it to how bad it was before - not bad but it wasn't as nice as this.

Year 9 student 2: The facilities that we've got, like they are really good.

### ***Henry Gates College – wellbeing initiatives***

Ofsted ratings for wellbeing are also very high – 'excellent' for Every Child Matters related dimensions and only on one dimension '*contribution to the wider community*' did the college score 'good'. In an initial contact telephone conversation the Deputy Head indicated that '*welfare provision is of paramount importance*' in Henry Gates College.

The college has started to address its 'contribution to the wider community' that entails a sense of student belonging to both the college and to the localities that it serves by encouraging more after-school and community based activities. The fact that the majority of students are bussed in from outlying other villages restricts opportunities for after-school activities (in rural areas there are few buses) and therefore this requirement can be more difficult. Extra-curricular activities are an important addition to any school not only because of the activities that students undertake in non-directed time but also because of the opportunities that they give for mixing with others from different ages and/or with different abilities as well as working with teachers and other adults in less formal settings. Wanting to stay late in a school setting also demonstrates relatively positive attitudes to school and what the institution represents. To enable more extra curricular activities to take place the school has recently secured funding for a late bus one day a week – this was very much needed as the lunch break of 50 minutes is too short for these:

One of the barriers to students staying behind after school was, because we're a rural school, was transport. So we managed to get funding for two buses on a Tuesday night, and so on a Tuesday night you can stay at school and you can get home. And I think that's helped, again, sort of change the culture, because there was a view that 'oh students can't stay behind because they can't get transport', there haven't been that many students that have needed the transport, but it's had a knock-on effect that people now think that they can run things and students will come. So that's really helped create a sort of extended school culture, where things happen. We don't, we used to be completely 'no, five past three, all the buses in a military procession, nobody on site' and now there's quite a lot of children around, milling around doing different things after school.

While a sense of student belonging did already exist in the college it has been enhanced by this initiative because students are better able to make use of the buildings for activities that they choose rather than just for learning in lessons. And the range of these activities that go on outside of lessons is extensive – business enterprise, sport and fitness, a KS3 trip to Berlin, trips to the theatre, etc.

What might be regarded as more contentious however is the college's focus on provision for the Gifted and Talented. The last Ofsted raised the issue of the need to provide for this group as much as those at the lower end of the attainment spectrum i.e. those who have some sort of special educational need. Therefore a register of G&T students has been set up and these students have been able to access a range of cross curricular and outside activities provided just for them. Many in the school argue that there is a 'pull up' effect – that there is spill-over for the rest and no-one in the school voiced any concerns to the contrary (in fact the research team was surprised how keen the G&T students were to stay on the register and how other students did not seem to mind). For some students the G&T programme was a real incentive in their attitude and learning.

The researchers noted the 'relaxed' atmosphere in the school. Although academic standards are very high and student behaviour is good there is no sense that these are the result of either authoritarianism or coercion – most students seemed really happy in the college, as explained by a Year 10 student:

It's quite relaxed, I mean there's no one really, you're never sort of on edge. Most of the teachers are relaxed in lessons, there's not many strict ones, you don't need to be on your best behaviour and watch out what you do and stuff, you can always have a laugh in lessons. From my teachers anyway.

Relationships with teachers were also observed to be relaxed and informal, in many lessons a friendly banter between teacher and students took place in which teachers seemed genuinely interested in students' lives and activities outside of their classrooms. But underlying all the lessons observed was the impression that the majority of students wanted to achieve and that their teachers were there to support them to do so. The peer pressure placed on 'naughty' students to behave was huge – they were definitely in a minority and the majority did not like any disruption to their learning. The researcher's field notes sum up the feel of the school:

My general impression of this school is **that teachers and students are on the 'same side'**. The teachers are working in such a way to maximise students' marks on GCSE's. Students and teachers are all partners in generating work to maximise those marks.

There is also an external and amorphous body (e.g. 'moderators', 'examiners', 'the they') that teachers and students referred to. The geography teacher describes them as 'kind', the IT teacher infers to a student that they need to 'shove their work into the faces' of the examiners, the English teacher strategizes with one student on which assignment is more valuable given its opportunities for marks. In light of the above, I had the impression that teachers and students treated each other as being on the same team, negotiating the collective stress of externally imposed mandates and targets. It created an interesting atmospheric mix ... both stressed/rushed and relaxed/friendly.

The pastoral team is seen as the cornerstone for ensuring student wellbeing in the school. This is a team of six non-teaching staff, who have a background in welfare or social work and is significant as these staff need to follow up incidents and talk with parents as soon as these happen. Their role was described as:

... minute by minute, lesson by lesson, to make sure that we support kids to enable them to function in school. And they're busy, every minute of every day.

The pastoral staff have a distinct role from teaching staff with a range of sanctions available to them for students who prevent others learning:

We've tried to get to a point where teachers teach. That's what you're here for, so if you were here as a Maths teacher we'd be saying to you 'Your job is to teach, yes we want you to be completely interested in the children's lives and all of the things that go with being a teacher, but your number one role is to teach maths. And if that one [student] isn't letting you teach maths, then we'll take over and we'll make sure you can teach maths'.

To balance the sanctions for bad behaviour is a new system of rewards for good behaviour called '*I-Behave*'. The college has just introduced this electronic system that enables teachers to record warnings and to reward good work. Positive I-Behaves automatically generate an email home but the Head of Pastoral intervenes with the negative ones and rings parents to alert them herself. Positive I-Behave now seems to be the main system in operation to reward students and was introduced for that purpose. However this system does not incentivise all students - it was clear that some students did not particularly value the positive rewards currently on offer – which they said was a pass to the front of the lunch queue or some chocolate – they said that they would prefer something tangible such as voucher for I-tunes or trips out. Some younger students were unclear as to how system actually worked and what rewards were even on offer.

The researchers were genuinely impressed by the positive atmosphere in the school – G&T students felt well-supported and included and more middling students sang the praises of staff – particularly teachers who supported them in lessons and the pastoral team who supported them outside. Despite an obvious emphasis on student wellbeing in the school its actual underlying ethos was strongly based around academic performance – staff basically supported students' wellbeing in order that all could and would achieve.

### ***Henry Gates College – creative initiatives***

Somewhat frustratingly the researchers were unable to gather much information on the college's values in relation to creativity and as a non Creative Partnerships school that was included for its pastoral provision, this is what the researchers were directed towards. Ofsted makes no reference to creativity – and as a specialist technology college, creativity is not apparent in the specialism and so it appears that it is not something that is integral to the school's identity.

The researchers did observe classes in the Drama space and were impressed by the facilities – there had clearly been investment in this area of the school but nevertheless the teachers there indicated that curriculum time for the arts in general were being cut next academic year. Alongside the new recommendations for recording student achievement in the E-Bac was a rather long-standing attitude amongst the more academic students and parents in the school that the arts were simply not that important – some students were dissuaded from these option choices at KS4 because of a belief that these subjects would be of little use to their futures: as one of the fieldworker's notes reveals:

I had a young woman that said to me that she wouldn't do Dance because it wouldn't help her become a lawyer today. She was eleven years old I think.

While many students did not take the arts seriously within curriculum time they were offered many opportunities for extra-curricular activities in the arts as well as in other areas such as drama, dance, music and the like (described on the previous pages) therefore the arts were offered to those who 'opted in'. However, for a small group of KS4 students without a foreign language (now part of the E-Bac) extra classes were laid on after school that they were strongly 'encouraged' to attend. These extra classes however limited their ability to choose other activities – arts or not, in their own time that they

might have preferred. This rather suggests that in Henry Gates College the achievement culture is stronger than the arts culture and will always win out, despite its stated commitment to the arts.

No connection between creativity and wellbeing was made by college personnel – each was viewed as distinct and separate. Very talented teachers were observed in the college (as might be expected in such a successful institution) who did bring an enthusiasm and excitement to the more traditional subjects; perhaps these teachers could be described as ‘creative’ although it was unlikely that they would describe themselves in that way. Even teachers of the arts in this school had a less inclusive definition of creativity and therefore how this was expressed in the view that ‘you can’t teach creativity’.

### ***Henry Gates College – ethos and direction of travel***

The College is part of SUPER (Schools University Partnership for Educational Research network) and therefore has a close relationship with this university. Not only does it take PGCE students on placement but also supports its teachers with action based research and masters level study. In this sense it can be understood as a school with at least a core of staff who are open to new ideas, are ready to reflect and are willing to learn. The new headteacher appointed a few years ago is already stamping his identity on the college and there is a sense that despite its ‘outstanding’ reputation (and Ofsted) staff believe that the college can still further improve and move forward.

As in most schools there are elements of the ‘creative’ ethos that Sara Bragg and colleagues describe although perhaps it is manifested more clearly in the ‘considerate’ dimension here. Truly supportive staff-student and student-student relationships best distinguish the external face of the college but underlying these is the purpose of academic achievement. Teachers and students are ‘*on the same side*’ with a common aim of maximising external performance. It appears that the young people in this school derive their wellbeing from achieving in their classroom learning or in the words of one parent quoted by Ofsted:

“It’s great to have a 14 year old boy who enjoys going to school and who feels challenged”

## ***Section 2 – Issues raised by the secondary school case studies***

### **The link between student ‘creativity’ and student ‘well-being’**

I was going to say that surely a by-product of the creative is the wellbeing. But I suppose I feel that the creative is the emphasis in order to drive the wellbeing...

In our initial visits to the 20 secondary schools in the Creative Partnerships ones we focused our discussion on ‘creativity’ that then lead into issues of student wellbeing whereas in those not involved in the programme we focused primarily on wellbeing and then tentatively explored any creative initiatives in place. The same was also true in the case-study schools – in particular it was difficult to probe ‘creativity’ in Henry Gates College when our stated interest was ‘student well-being’.

In the initial visits to schools not all school leaders could easily link creativity with wellbeing (or vice versa) although a significant number interpreted this as meaning ‘excellence and enjoyment’ (as understood in the Department for Education and Skills Standards document of 2003a for primary schools) – i.e. the idea that students will better thrive when they are engaged with and therefore gaining ‘enjoyment’ through schoolwork that has come about through ‘excellent’ teaching and teachers.

Our task in Creative Partnerships schools was, in effect, to investigate the role that creative learning – through Creative Partnerships practitioners as well as other creative initiatives, played in the classroom and the extent to which teaching and learning strategies associated with these drove wellbeing when compared with other schools with no such involvement that arguably focused more on the wellbeing initiatives themselves.

A distinction that perhaps could be made between the two different types of schools was that the Creative Partnerships schools, in effect, had explicitly put the creativity first whereas the non-Creative Partnerships schools were more likely, (but not always) to see wellbeing as a separate issue to be addressed and might not have ever have considered creativity at all in relation to student wellbeing. As one Headteacher said to us (and perhaps heads in most schools, whether Creative Partnerships or not, would also subscribe to this view):

‘student wellbeing is usually understood in a ‘**social**’ rather than in a ‘**learning**’ context’

### **The impact of the environment on student wellbeing**

One aspect of student wellbeing that we did not anticipate and that is little acknowledged in the literature is the impact of the physical environment on young people’s sensitivities and feelings. School buildings were all mentioned in one way or another in all four schools and also in other schools during the initial visits. In Eastgreen Community School student feelings were most extreme – the reputation and appearance of the school affected how students were perceived locally as well as how they thought about themselves – they had absorbed the school’s negative identity and measured their worth by how much had been invested in the actual fabric of the building. Belcliff School has other problems too in that it is much too small – it was built some time ago for far fewer people and is now inadequate. In both schools students have worked with architects to plan their new schools before the funding was cut, partly supported by Creative Partnerships contacts. In

Eastgreen Community the rebuild is still going ahead but under the *Private Finance Initiative* and with scaled down plans; we do not know whether Belcliff will get the new buildings that it needs. By contrast we were struck by how much difference new school buildings and refurbishment could make to students and staff in other schools that had been lucky enough to receive *Building Schools for the Future* funding – students became proud of their school, they felt valued within it and wanted to look after it; additionally the look of the new school attracted parents who were previously put off. Henry Gates College, for example, is an ‘outstanding’ school and now has a built environment to celebrate and publicise its success – it has become even more popular locally as a consequence. The loss of funding from the Building Schools for the Future programme to improve old and falling-down schools, often situated in deprived areas, is a more important initiative than we and others had realized – in some cases students themselves were very involved in the planning of the school that they wanted, exercising active agency in the creative process. The right of every young person to attend a school that is big enough, built for purpose and ideally aesthetically pleasing should be a given - from our case studies we have found that the built environment, both school and outside, is an important component of student wellbeing but one that leaders and teachers in a school can do little about.

In the sections following we discuss issues affecting student wellbeing that schools can control and change, in this section we are merely flagging up that there may be other more important issues affecting this wellbeing that are out of the school’s control and that we may have missed.

## **Student Behaviour**

Our research focus was ‘the impact of creativity on well-being’ but within our case study schools this was also turned around to consider how the wellbeing of students could and would allow creative approaches to better take place. The behaviour of students was closely associated with their learning i.e. if behaviour overall could be improved then better learning would follow. All the case study schools (and arguably all schools nationally) have a battery of rules and sanctions but also rewards, support and even therapies that regulate and order the young people’s behaviour within them. Some of these approaches are directed at all students and some at a smaller number of students who may disturb the learning of not only themselves but of others in the same classrooms. In one case study school the Head claimed that creativity was not really possible until behavioural issues were sorted out whereas in another school a support teacher indicated that students were now intolerant of lessons that were not as exciting or as innovative as they expected (both were Creative Partnerships schools):

Our kids come to expect.... they have high expectations of what they are going to get. And if there's something that's maybe not as exciting as the next lesson, they're quite critical.

In more ‘challenging’ school environments giving some older students a reason to get up in the morning, to come through the school gate and into a classroom learning environment and to be ready to learn requires much more effort than in other ‘leafier’ schools. In Creative Partnerships schools where student behaviour was perceived to be more of an issue there was more of a recognition that motivating and engaging lessons – even creative lessons, were a crucial strategy in improving some students’ behaviour and motivation.

## Pastoral support teams

... if we can improve the behaviour we can improve learning.  
...you can't do anything until you sort out your behaviour.

Schools manage the relationship between learning and behaviour in different ways and this can be evidenced by the types of pastoral care that are put in place. Up until recently nearly all pastoral support for students was the responsibility of form teachers and Heads of Year - all of these were primarily different subject teachers and some (many?) did not actually teach those students in their year or tutor group. PSHE (Personal, Social and Health Education) was perhaps the only lesson once a week where a form teacher might encounter their form group for an extended period of time. Some schools use a team of teachers to deliver all PSHE content (e.g. as in Belcliff School) as some teachers actively resist teaching topics – e.g. drugs, sex education, bullying, etc. that they feel they have no or little training in. After the Workload Agreement of 2003(b) many schools introduced non-teachers into these pastoral roles who may have backgrounds in social work, health, welfare, the youth service or may have previous experience as teaching or learning support assistants. Three of the case study schools had pastoral support departments for students who needed this (we are not sure of the fourth because this was not discussed) - in the main the rationale for these was to enable better learning to take place not just for those who accessed these services but for all. In Henry Gates College, the one case study school that had not been part of the Creative Partnerships programme, the distinction between the academic and pastoral staff seemed most marked – the pastoral staff did not have teaching backgrounds and saw their role as that of supporting classroom teachers to allow learning to take place. This role was summed up thus:

... that takes a lot of work behind the scenes on the pastoral, the welfare, the council, all of those things. And I always think of it like - it's probably a really awful analogy, a swan gracefully swimming along the river but underneath their legs are going like crazy. I think my team are the legs, you know. And the teaching staff and the Head, they're the swan.

In more challenging schools, such as Eastgreen Community School, a range of different approaches was adopted – not only was there a group of pastoral support workers who closely liaised with teachers but also external agencies were brought in when needed and an innovative tutoring system was used. The pastoral support team were closely involved in the curriculum teams and also took responsibility for organizing events and groups such as a debate with another school, a boys club, and activities with parents. All adults in this school – teachers, TAs, technicians, etc. were required to be tutors to five or six students from different Year groups so that they could give more attention to these few individuals.

By contrast again Kilverston High School has a form tutor system with Year Heads who are all subject teachers. Some form teachers worked with their forms during the 'blended weeks' (cross curricular time on a particular theme) but others did not; some form teachers taught at least some of the students in their form for their subject, others did not. Generally it was felt that during these cross curricular week – especially the week in the third term where students developed their own learning objectives that at least knowing some of students made the start of the activity easier. Interestingly the focus of the Creative Partnerships initiative in this school was very much on improving teaching and learning and no-one spoke to the research team about the existence of other pastoral support that may or may not have been in place – certainly we saw no evidence of the armies of personnel employed to support learning as in other case study schools. But arguably perhaps there was less need in this school for this type of support? (A different non Creative Partnerships school had a very



similar approach to its pastoral system – all tutors in this school are subject teachers as are year heads – here academic results are very high but so is special educational need).

Some schools have adopted other systems for tutoring such as houses, vertical tutor sets where Year groups are mixed up and where older students are expected to mentor and support younger ones. How to best support students in a school – particularly those with more emotional and behavioural needs is an on-going problem at secondary level. The range of approaches that we saw in case study schools were replicated in other schools that we visited but there is no magic formula as to what works best and not all non Creative Partnerships schools separated teaching and learning from pastoral concerns to the same degree. At primary level pastoral support is perhaps understood differently because of the Every Child Matters agenda of education and social welfare which is integrated to a much greater extent and where primary phase teachers are able to adopt a dual role combining these.

### **Students with Emotional and Behavioural Difficulties**

Whether a school should focus on ‘creativity’ strategies to drive student motivation towards learning that ultimately leads to better wellbeing or whether a school should focus on wellbeing strategies first is also a question for this project. Nationally, many mainstream secondary schools have adopted strategies for the most vulnerable students in their schools – such as nurture groups, alternative curricula, therapy sessions, etc. as many schools recognise that such students may be so emotionally damaged that intensive therapeutic approaches are needed before more structured learning can take place. The case study schools have also adopted some of the strategies noted above and we discuss these in greater depth in the following sections; here we are simply flagging up that such individual and individualised approaches exist for a very small minority but that the overall focus in this report is on the majority students in mainstream schools.

(We cannot comment here on how the needs of the most vulnerable in our school system should be better met nor debates around ‘inclusion’ but recommend that perhaps Creative Partnerships approaches in special schools and Student Referral Units could be investigated to better understand the potential of creative initiatives on such students.)

### **Alternative provision – grouping students by perceived need and ability**

Comprehensive schools, by definition, have a range of young people within them with differing family backgrounds, interests, needs and crucially academic abilities. How to manage this diversity as well as those students who have greater or different educational need than their peers has become a pressing issue for secondary schools and our case study schools were no different (though the types of young people they dealt with and their differing needs were not the same). Whether any school can ‘do it all’ and equally cater for all the young people in its care can be debated – but issues of equity always come into play because some young people appear to need greater attention and intervention than others and therefore resources (particularly adult time and expertise) are not equally distributed.

One initiative that a number of schools have adopted in recent years for their most vulnerable students (particularly in Years 7 and 8) is that of the ‘nurture tutor group’. Students are placed in smaller tutor groups as well as smaller learning groups so that they can be given more individual

attention and support. Kilverston High has one such group in Year 7 (and in Year 8) and aims to integrate these students back into mainstream by Year 9. The box following relates 'Nicola's story' and how she appears to prefer mainstream provision so she can be with friends and like everyone else. Clearly the school thinks the nurture group is in Nicola's best interests but it is not clear that she does.

#### Box 5.1 – Alternative Provision

##### **Nurture Tutor Groups in Kilverston High – Nicola's story**

We met one student, Nicola from the Year 7 Nurture Tutor Group during the end of year cross-curricular week that the school had organized. For this one week students from the nurture group had been placed in other mainstream tutor groups to take part in the activities that the mainstream tutor group had already planned together. Nicola is physically disabled (her arms have not grown) and she may also find learning in some subjects difficult but in our interviews was an articulate and very personable girl. Because of her physical disability she is unable to ride a bike - the activity that her new tutor group had chosen for the week. Yet she was quite cheerful about this saying there were other jobs that she could do (although the interviewer thought that the alternative offered to her of videoing the others cycling would also be difficult). She said that some of the others in her Nurture Form Group were not able to get permission slips signed to go out on their bikes because they did not know that they were coming into this tutor group today and what the activity would be. But, according to Nicola, coming into this form group had been 'good' - the class have been nice to her, and she has friends in there. She thought that this might be a permanent move and was pleased about that.

Nicola was more vocal about the general behaviour of boys in her class – one in particular had very poor behaviour but she thought he had been 'expelled' recently. She was fed up of being a student in a tutor group that was constantly being blamed, held to account and punished for activities that were nothing to do with her:

*...it was really annoying in our Tutor Group - every Monday morning we have assembly don't we? And it was really embarrassing because we were the ones that, we were the least children in the whole school, like the ones with the least children in the tutor group, and we got the most detentions, all because of four boys, including, and that includes M.*

A different example of a 'nurturing group' is the Forest Schools initiative in Belcliff School. Here we did not have the opportunity to speak to students who had been involved but from the description given by the member of staff responsible there seemed to be many more positives outcomes. Here students were given the opportunity to take part for a limited time only (every Thursday for 10 weeks) with the aim that they would be better equipped to deal with the demands of mainstream education once they returned and therefore they were chosen for a variety of reasons. The member of staff saw many changes in those taking part once back in mainstream ranging from increased motivation, better social skills, better relationships with adults, more confidence and the taking on of leadership roles. The Forest Schools curriculum is completely different from other in-school curricula as it teaches resilience, autonomy and fending for oneself using practical outdoor skills. In this way it is in complete contrast with much other alternative provision which tends to reproduce mainstream provision but with smaller classes and at a slower rate.

Nicola (in box 5.1) also talks about another problem with her nurture group and that is the domination of it by badly behaved boys. The number of boys in the school system with a special education need is greater than the number of girls and particularly there are many more boys with emotional and behavioural difficulties (e.g. Costs of Inclusion? MacBeath, Galton et al, 2006). It appears that she wants to escape from these naughty boys and is fed up being blamed for their behaviour just because she is in the same tutor group.

A different approach to dealing with those who were less academic or had some sort of behavioural issues was taken in Eastgreen Community under the banner of 'personalisation'. Here 40% of the cohort followed a less academic and more competency-based curriculum (although the lessons allocated to this approach this year were called 'creative'). The researcher spoke to a group of Year 8 students who were in this lower stream with its different curriculum offer and found it difficult to know what the large number of 'creative' lessons actually entailed. Students in this stream followed the core subjects with some humanities and in addition had more practical lessons such as cooking (that was popular), much ICT (that wasn't) and some opportunities for trips, films and treats. The group of students spoken to was comprised of three not very articulate boys and two very vociferous girls – Emily and Chelsea (box 5.2); the boys and the girls had very different views about the school's

#### Box 5.2 – Alternative Provision

##### Bottom Stream in Eastgreen Community School – Chelsea and Emily's story

Chelsea and Emily are in the lower stream in Year 8 in Eastgreen Community School. They discuss the system and its consequences:

*Int: So how does the system work with A and B?*

*Emily: With [stream] A they're the highest and [stream] B they're the ones who need more help.*

*Chelsea: Like the lowest.*

*Int: So do you like being in [stream] B?*

*Both: No!*

*Emily: Cos you get ashamed to tell people you're in [stream] B.*

*Chelsea: There's this boy in our class he used to be in Band A last year. But now he's in Band B but he should be in [stream] A.*

*Int: So he got moved? Did somebody get moved up?*

*Emily: You just get moved because of your behaviour. He got moved because of his behaviour but you shouldn't have to do that.*

*Chelsea: In [stream] B – the one we're in – the behaviour is better in [stream] A.*

*Int: So is the behaviour not very good?*

*Chelsea: No – not in our class. Definitely not in our class – yesterday the boys were trying to wipe snot all over her.*

*Emily: And I ran out of the class because obviously you don't want a boy to wipe snot on you and then Miss shouted at me.*

*Int: But Chelsea was saying that it's hopeless in maths as well.*

*Emily: It is – really! If you ever came to our class you'd be like "oh my God"*

*Chelsea: And in my English class*

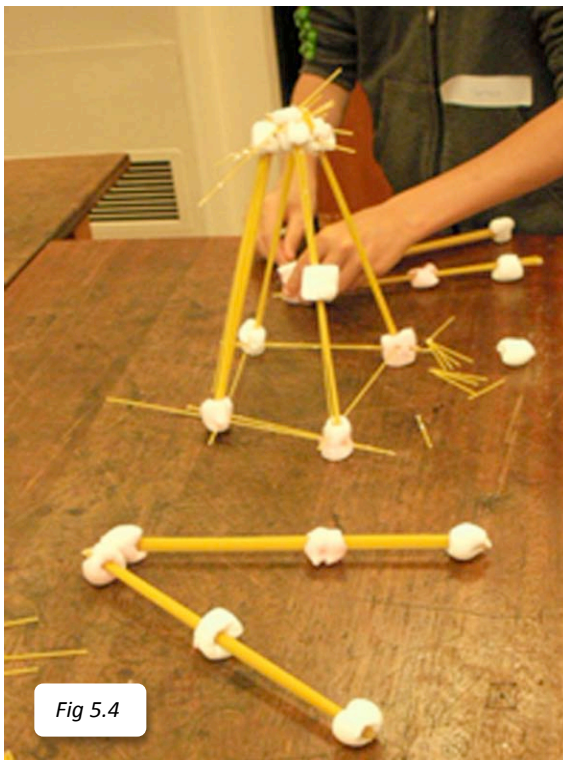
*Emily: I feel like I come to school to watch people mess about not to learn.*

*Chelsea: Most of the time I don't even want to come to school.*

*Emily: You want to go to school to have fun really don't you but most of the time you're begging not to come to school.*

grouping system that they were in. The two girls did not like being in this lower stream at all – in fact it seemed to be the main cause of their disaffection with school and both claimed that they were trying to transfer to a different school up the road. They did not like many of the lessons that they said were ‘boring’ and they detested the stand-in teacher who was teaching the large number of ‘creative’ lessons that they had each week, but worse of all was the behaviour of some boys in their classes. The girls felt isolated – sometimes they were only two in classes full of boys and although they probably could give as good as they got, they actually wanted more lessons with other girls who they were friendly with outside. They clearly thought that the reason for being placed in Stream B was because of behaviour rather than because of ability (and perhaps to some extent it was).

By way of contrast again Henry Gates College focused many of its special activities on the Gifted and Talented. While this did not seem to cause other students in the college problems the researchers were troubled by issues of equity and the evident hierarchies in the school.



#### Boys' construction

Int: Why do you think that most of the boys are here staring at their spaghetti and the girls are over there throwing marshmallows into each other's mouths?

Boy1: It's normally the opposite way around in normal lessons to be fair. I don't know.

Boy2: We find it more interesting and more competitive. Because we normally prefer winning and the girls don't care.

Int: How do you mean?

Boy1: They're normally the ones who never do anything, like always do what they're meant to straight away



#### Girls' construction

Int: Why do you think the girls are all down the back kind of not doing the task and the boys are all up the front doing the task?

Girl 1: Well we were doing it but then it kind of failed and then we just ...

Girl 2: And then people started breaking up the pasta ...

Girl 3: We're kind of just having fun. It all just broke anyway so we're just playing.

Girl 4: We're just trying it out.

Int: Do you think the girls aren't as competitive?

Girl 1: Yeah.

Girl 3: Boys are more competitive.

It is not always the boys and those in lower ability classes who are less well-behaved or engaged with classroom tasks. Girls as well as the 'G&Ts' can also opt out of tasks where they do not see the relevance to their learning or why the activity might be 'fun'. A marshmallow tower activity during a cross-curricular week in one school shows very different responses from the boys and girls – in contrast with their normal classroom behaviour.

### **'Personalisation' or 'child-centeredness'?**

A number of schools claimed that they had adopted 'personalised' approaches to better cater for the individual and differing needs of students (as described above). Personalisation was also linked to 'choice' in subject lessons – not only what options to study but how and what to study within an option. These definitions of 'personalised learning' fit with those cited by secondary teachers in a national study investigating how this term was being interpreted in schools (Sebba et al, 2007). Concerns that these definitions from secondary raise are not only that the school and its teachers appear to be deciding on behalf of young people (in terms of which curricular options they should follow, which teaching approach is best suited to them, etc) but also that 'personalisation' is strongly linked with 'individualisation' – implying a different strategy, course and curriculum for each student which is not only too costly but also unworkable in such large mainstream institutions.

By contrast primary schools in this study were more likely to discuss personalisation in terms of a 'child-centred' approach that recognises the 'whole child' and that sees learning as a group rather than an individual experience. In one secondary school (not one chosen as a case-study) the term '*holistic*' was used to describe their approach to student wellbeing with the proviso that this was only possible because the school is small (four form entry). In this school teachers and students communicate well – the HOY, a history teacher, said "*I know them all, I know their parents*" and claimed that in the classroom most teachers adopt a '*child-centred curriculum*' as they make themselves aware of individual differences and interests but in a whole-class setting. Out of the case study schools it is perhaps Belcliff School that can be said to have adopted a 'holistic' and more child-centered approach although no one in the school used this term.

### **Student voice**

A recent report looking at children and young people's wellbeing across a range of different contexts highlighted the importance of 'student voice' in school and the regularity with which those in their survey said that they were not listened school (Children's Society, 2012).

Yet nearly all 20 secondary schools visited in Phase 1 of the project mentioned the importance of 'student voice' as a facet of both student wellbeing and student creativity. There were a range of 'student voice' initiatives in our case-study schools too which schools claimed underpinned most of what they did. Much of the work around student voice was pioneered by the late Jean Rudduck (from this Faculty) and at its most effective it is a powerful tool for real school improvement. Rudduck and MacIntyre (2007) define student consultation as

... talking with students about things that matter to them in the classroom and school and that affects their learning. Ideally consultation is a conversation that builds a habit of easy discussion between student and teacher about learning. (p.7)

However these authors became increasingly concerned that the focus of student consultation was shifting away from student's main concerns that were inside the classroom to more manageable forms of consultation about things that went on outside of it. Our case-study schools all had school councils that were able to discuss issues such as uniform and lunches but we were not altogether clear that there were effective mechanisms for students to discuss learning at the whole school level (although there was some evidence that this was beginning to happen in Henry Gates to a limited extent). A further issue was raised by McIntyre et al (2005) around student consultation and that is which students are likely to be consulted and which students are actually listened to:

Students who have experienced most success in school learning tend to be the most articulate about what helps them to learn. Those from whom teachers most need to hear are those whom it will be most difficult to consult. (ibid., p.167)

We too have similar concerns from some of the case study schools to those above and particularly in Henry Gates where it was usually the Gifted and Talented students who sat on the school council.

In Eastgreen Community a banner proclaims that an important feature of 'creativity' is that it needs to be

*'Student led – Listen to the students, they often have better ideas than we do! This instantly gives them ownership and engagement in their learning'*

and many ideas for Creative Partnerships activities in this school clearly have come from students themselves (from discussion with the Agent in the school):

There have been particular subjects, themes, topics, ideas, projects that have emerged through discussion with kids, through discussions with staff where we've said, *'This can give us a excuse to do something that directly addresses areas of concern for young people'*, be that knife crime, or teenage pregnancy, or healthy eating or being able to go abroad; they're all things kids have come up with as concerns, things that can prevent them from actually feeling engaged fully in their education. And if we can say, right, we'll try and approach that in an interesting way, that you understand, then hopefully it promotes collaboration with the learner.

While there are a number of high-profile activities where students themselves have led much of the work a more contentious project was the re-designing of the school uniform. It was claimed by the school that students had designed it themselves and initially that was true but a few years on the same students who had been involved were voicing concerns that it was publicized like this but in reality their uniform had subtly changed and controlled so that it was no longer theirs (box 5.3). One girl in Year 11 articulated the problem:

**They say to us to have our say, but we have our say and then they don't listen.**

Uniform was also continually discussed at School Council meetings Henry Gates but nothing actually changed as a result. One student said that it was raised every year but also

...it's just something that I think we're always going to disagree on because you know throughout the school the staff think that we should and all the students don't.

Clearly teachers' and senior managers' views always win out over those of students. And if that is the case over something fairly trivial like school uniform then surely it will be the case over the curriculum and pedagogy? Our concern remains as to how ordinary and less academically successful students raise their classroom concerns. In Eastgreen Community School this was a particular concern for those who were less articulate or less academic. While the school claimed that it was

committed to student voice it was not altogether apparent that there were structures in place to facilitate it. The interviewer had asked what some year 8 girls in the lower stream what they would like to change about the school (if anything) - the issue of how students were grouped for lessons was raised and one girl said that she would like different grouping arrangements:

- Int: So you'd like to have more girl-only groups? Why don't you suggest that?  
Yr8\_G: I know **but I don't know who to suggest it to**. And I would really like to have some lessons with Stream A.  
Int: Could you not suggest that?  
Yr8\_G: **But it would never happen**.  
Int: Have you tried?  
Yr8\_G: **But I don't know who to suggest it to**.

### Box 5.3 – Student Voice

#### Year 11 girls discuss the designing of the new school uniform in Eastgreen Community School

- G1: ...when we first had our uniform changed into that, we did it, like we had our say, and it was fine, we all dressed smart and everything. And then they're trying to say to us that we're not, we're not making it look smart, we're making the uniform look trampy and the school looks scruffy. But if that was the case then we would know ourselves because of how we're dressing.  
G4: Yeah everyone had their own style when it first came in.  
G2: Yeah, they are making us all look like clones.  
G3: We all stuck to the uniform, like the tartan patterns and like all the, everything like the school uniform, but it was just how we put it, but it was still smart. But now we have to all be the same.  
G2: And you're not allowed to wear certain things  
G1: They're making it strict, strict, strict.  
Int: So really it's not your uniform any more?  
All No.

Within the case-study schools 'voice' was not mentioned explicitly in Kilverston High by either teachers or students (perhaps we did not explicitly ask about it?) and although there is a uniform this too was not brought up as a particular issue. What perhaps marks out this school was its initiative on 'co-construction' that the Creative Partnerships activities encouraged – this perhaps is classroom student voice in action. Co-construction requires the teacher and the students to actively construct the lesson together and in the activity week that we observed students talked in terms of the teacher and practitioners being 'resources' that they could draw upon when needed (KS3 students):

- Int: So how is this week different to your other weeks?  
S1: Well, instead of the teachers always being in charge we're having us being in charge really.  
S2: Responsibility for ourselves really, and everything. We had to make orders for what we wanted to get, and we're allowed to move around the school as long as people know where we're going. And it's more fun and creative.

- Int: So, the word that people keep saying about this week is 'co-collaboration'. Do you know what this means?
- S1: Working together - there's a lot of teamwork involved.

Similarly in Belcliff School an initiative that we would perhaps describe as 'student voice' but the school might not be the use of student leaders in different subjects areas. These young people play an active role in the planning of independent learning days, short burst activities (previously described) and partnership teaching in local primaries.

It is perhaps necessary to dig deeper into the meaning of 'student voice' so as to classify activities that might not be necessarily be classed as such. In Creative Partnerships schools in particular we were keen to see not only how 'student voice' was applied in projects but how it was enacted at the whole school and classroom levels. For student voice to have real meaning and purpose it needs to extend beyond just Creative Partnerships activities.

## Relationships

The other issue that came out of the Children's Society report (2012) promoting young people's wellbeing in school was the importance of good student teacher relationships – a greater proportion of boys than girls felt they had poor relationships with their teachers that affected their subjective wellbeing.

All of our case-study schools could be characterised by good relationships – they were all pleasant places to be in. We were generally made very welcome and everyone – staff and students went out of their way to try to help us. Our field notes are littered with references to '*good relationships*', '*friendly atmosphere*', '*positive student-teacher banter*', '*everyone knows everyone else*', '*caring*', '*relaxed*' etc. Even in the schools that we would characterise as 'performance oriented' there was a shared purpose – teachers were not imposing this culture on students they were sharing it and supporting student achievement for the sake of students themselves. This seemed to be particularly apparent in Henry Gates College where the researcher's field notes recorded:

**My general impression of this school is that teachers and students are on the 'same side'.**

And in the words of one year 7 student in Eastgreen Community School:

**The buildings of this school are rubbish but the teachers here are absolutely excellent!**

Of interest to us here were the other relationships that Creative Partnerships schools had with their agents and with the practitioners who came in to work with them – the key was shared practice and a willingness on both sides to learn from the other. Relationships were particularly positive in Kilverston High where different perspectives had certainly moved some teachers on in the school (Deputy Head who is the Creative Partnerships co-ordinator in the school):

I've valued ever second I've had my practitioners around me. Because they make me think in a different way. I don't have the level of creative discussion in my own school as I can have with my creative practitioners. Which in its way is my guide: because whatever I discuss with them, because I enjoy discussing on that level, I then can compute and take back in at a different level to work with the staff.

Key relationships other than those between school staff and students were those in Creative Partnerships schools between creative practitioners and students. It was here that the particular creative agent was particularly important. In our visits to the three case-study schools that had been



Creative Partnerships schools we talked to three very different agents who clearly ‘fitted’ well into the schools that they were allocated – we reflected on whether each would be as effective in a different school and concluded that by some fluke or another their skills had been perfectly matched to what their school required. In Eastgreen Community the agent, who was very embedded in the school, described himself as

...as a sort of broker, facilitator, friend of the school, who spends quite a lot of time here; sometimes working alongside teachers, sometimes picking up stray kids, sometimes working with the leadership team or the governors, but trying really to look at every opportunity to enhance and enrich what's going on in a school that will always be cited as challenging.

In Belcliff the creative agent sits on the school’s Teaching and Learning Committee so has influence over all areas of the curriculum and in Kilverston High an experienced practitioner sang the praises of the agent in this school – *‘[she] is the best agent I've been lucky enough to work with’*.

But in other schools we visited relationships between Creative Partnerships personnel and the school were not so good and this was often to do with poor communication or very different expectations; ultimately both sides had to be willing to learn and develop.

Students also valued some of the other adults who had come into their school, especially if those people worked in the school over many years (discussion with Year 11s in Eastgreen)

- Int: ... you're doing stuff with [the Creative Agent]?
- G2: I went to a show the other week at the Grand Theatre and at the nightclub
- G3 He takes us everywhere.**
- G4 We went to London.
- G5 Some people went to Spain.
- ...
- G1 I think he makes it like better as well.**
- G2 He makes it a laugh.**
- G3 Yeah, **I think that's he's the only one who can really**, to be honest

## Local communities – identity and belonging

By chance, all the case-study schools chosen could also be described as ‘community’ schools as they all served a very local catchment area and were a vital part of their respective communities. At a time when there is much discussion about parental choice of school creating segregated schools and ‘education markets’ (Gerwitz et al, 1995) the fact that these four schools were ‘local’ and that their students reflected the social, ethnic and cultural makeup of the communities roundabout is noteworthy.

While the stated focus in Kilverston High is very much on Teaching and Learning rather than on working with its local community (it gained an OFSTED 3 for approaches to ‘community cohesion’) still its link with its community cannot be denied. The Headteacher acknowledged the lack of school commitment to this aspect but says *“we can’t do everything”* (and perhaps this is correct – they feel they have to focus on one aspect of teaching and learning first). Yet there may be more links with the ‘community’ than the school acknowledges and that it subconsciously draws upon. Students in this school do fit a particular profile – it is one that is located in this village, perhaps parents or even grandparents attended the school, families chose the school because of its proximity to where they

live, they may have siblings already there, they may have transferred with friends from the same primary school or they may simply have moved to be able to access the school easily. Most students we spoke to here were more connected to the school and its local community than perhaps this school acknowledges. In the words of one Year 8 boy:

[The school's got a] good reputation. We do a lot of stuff for the community with dance shows.

**They always talk about us being a community school.**

By contrast Eastgreen Community School makes the community the centre of nearly everything that it does and very much sees itself as “a hub” for much local activity. Community cohesion is an integral part of the creative process with tangible wellbeing outcomes for students in this school. It has changed its name recently to include this ‘community’ commitment (see box 5.4 for examples).

In other case study schools there are attempts to recruit local staff, particularly support staff who live in the communities that students belong to. This connection with the world just outside the school gates means that the schools can better understand the tensions and issues that may flow into it from this life outside. Added to these teaching personnel are the creative practitioners who are **local** artists with **local** concerns.

#### **Box 5.4 Local Communities – identity and belonging**

The agent in Eastgreen Community School describes the community involvement in the school's Creative Partnerships activities:

*... as much of the work we do through Creative Partnerships as possible is shared and celebrated with the wider community, so we would say this is a good excuse to bring parents who, on the whole, aren't particularly enthusiastic about coming into school, into school to see and enjoy and celebrate what goes on. We have a local neighbourhood partnership, we have a local SureStart, we have a local, **very strong links with the local authority around regeneration**, around neighbourhood renewal so we've done a massive number of projects that have mobilised the kids to get them out into the community talking to housing developers, talking to planners, talking to architects, talking to community safety, street wardens, housing associations. These are the types of things we'd see as being wholly valid approaches just to enriching curricula activity and they promote all those skills, and also give our kids an insight into how the local authority works. .... Lots of citizenship, humanities, whatever you want to call it really, enterprise, **we do a lot with local retailers**, and all of that we put under the umbrella of CP, and I think wherever we can, we piggyback onto their priorities, agendas and ideas so if by saying, **'Use the school as a hub for consultation, use the school as a hub to come and work with our families'**, then again we do that. So those kinds of issues around health, around crime, around housing, we'd see as an opportunity, as a context for teaching ...so, great, let's take that on. **If that's a concern in this area let's work with those partners.** We're working with our local neighbourhood partnerships doing mapping exercises at the moment onto the grey economy. Where are there people working? Are there opportunities for kids to get training that would allow them to work in the same businesses? You know, **what's going on out on the street in our community that tell us that there are real employment opportunities for the kids coming through.** Are we looking at the right sorts of skills? **So we do lots with local shops and lots with local businesses, and lots with local parents.***

In the survey we asked students about their feelings inside and outside of school. One important factor that emerged in both contexts was a sense of ‘belonging’ through feeling included. Connecting the different contexts of school, home and the local area can only help young people's sense of belonging and being at ease with themselves. Schools, particularly those in more ‘deprived areas’,

need to balance the local and the global carefully. It is important that young people connect with their local areas and feel positive about them but they also need to have opportunities to understand the lives of people living outside their locality. Therefore taking students in these schools out and about is also very important. Michael Corbett (2007) in his study of young people and schooling in remote fishing villages in Canada talks about 'the irony of schooling' in this area as young people 'learn to leave' because none of the skills imparted by the school have a relevance for those who might want to stay. The case study schools, particularly those in more disadvantaged areas, seem to be providing a rationale for staying by engaging positively with their local communities and forging authentic partnerships with businesses, institutions, and artists found there.

## Definitions of creativity

In all three Creative Partnerships schools a more general view of creativity as something other than just an arts initiative prevailed. All three schools were initially helped by their specialisms – media arts, performing arts and sport and it was in these departments that initial creative activities began.

The Deputy Head in Eastgreen Community, who was in the school at the beginning of the Creative Partnerships journey, describes the approach taken as '*not just being an arts-based thing, it's about creativity, generally, across the curriculum*'. In Belcliff they took a similar view and the relevance of creativity to all curriculum areas - their take on it had a particularly active component with student leadership at its heart. The Deputy Head in Kilverston High adopted a similar line and in this school Creative Partnerships activities began in the maths department ('*because if it worked in maths it would work anywhere!*'). And other Creative Partnerships secondary schools saw creativity as accessible to all even if the school itself could not offer it to all.

By contrast some of the schools with no Creative Partnerships involvement did view creativity as a more exclusive activity that only the really talented could practice. In Henry Gates College creativity was hardly on the radar and when it was it was defined in arts based terms. Here, unlike the three other schools that clearly thought they could, two teachers proclaimed "*you can't teach creativity*".

Some teachers we met were greatly affected working with and through Creative Partnerships practitioners. A maths teacher in Kilverston High had been particularly affected and discussed how she had come to understand creativity:

I have a different definition to most people if I'm honest - it is that, just the deep thinking and being able to try things and think about why they've gone wrong and try them again ... **to fail within the managed environment**. So they [the students] can fail, but try again. Because that's part of learning and that to me is part of their inward creativity that they can fail.... Having more than one way to do something, that to me is your creativity. Especially within a subject like maths or science even.

The Deputy Head in this school raised the issue that creativity and wellbeing did not always sit happily together especially initially:

*DepH:* ...there's a part of me that challenges people's wellbeing, that challenges the benefits of being in your comfort zone. So the whole idea of, I mean, I suppose most people would look at wellbeing and the idea of wellbeing would be feeling good about yourself, feeling good about what you're doing, feeling satisfied. And there's a part that creativity plays in actually disrupting that. Because I suppose we're questioning whether or not being comfortable all the time is actually good for you.

She implied that both teachers and students could find this different approach to creativity both challenging and rather disturbing. These quotes may well imply that teachers need to understand and practice creativity in their own classrooms before they can allow their students to work in a similar way.

## **The arts in education**

When students were asked what really inspired them inside and outside of school it was often the arts and sport that were mentioned; sadly some said they had not been inspired by anything at all (box 5.5). Do these more practical, sporty and artistic – perhaps kinaesthetic activities offer a type of wellbeing that the more academic aspects of the curriculum cannot? There is perhaps a need for children and young people to develop all aspects of themselves but the current restricted curriculum associated with the E-Bac may be further preventing these ‘wow’ moments in school.

With older students we started to see how the arts might matter and how they were beginning to realize that they might not be good enough to become professional performers, artists, or dancers. One girl who was passionate about drama agreed that she was unlikely to get into drama school because her family could not afford to send her to extra lessons at the weekends outside of school. Creativity and the arts may be becoming the preserve of the rich once more. Certainly music is a social divider given the cost of instruments and lessons both inside and outside of school. It was in the most disadvantaged schools that music provision was most limited – the school of creativity while having a range of performing arts at KS4 and KS5 did not have a music option and a Year 8 boy said that he had to give up his instrument because there was no teacher for him.

We visited a school with a performing and creative arts specialism (but not involved with Creative Partnerships) that grouped its students for these subjects by ‘ability’. The argument used was that in a school with such specialisms these subjects needed to be afforded the same status as maths and English that routinely banded students; they also argued that having more homogeneous classes allowed teachers to direct their teaching and skills to the level of the students in front of them. As a research team we were more concerned by this example of ability grouping in the arts than in say, maths or science, but we could not exactly articulate why, especially given the need to respect the views of subject teachers in particular school contexts. In this school ‘art as therapy’ did not figure and arguably if these teachers have the same student performance expectations placed on them, then why should they service other departments and address students’ emotional problems on their own?

## **Curriculum and pedagogy: different students, teachers and subjects.**

In Creative Partnerships schools the activities associated with the initiative were not (and arguably could not be) geared towards all students because the numbers are too large. In these secondary schools it appeared more likely that where activities were directed towards a range of students then these students were more likely to be in KS3 year groups, whereas where activities were targeted at groups of students, then those with an identified need were chosen and this was often Years 9 or 10.

### Box 5.5 The Arts in Education – ‘WOW’ moments

Groups of Year 11s talking about WOW moments inside and outside of school

Int: Do you ever get really excited about anything? Exhilarated was this word I came up with.

G2: Well in school there was only one thing - **when we did MacBeth that was the only thing that excited me in my whole life**, well not really my whole life but ...

G1: We did the Shakespeare schools' festival in Year 9.

G2: And then we went to see it the other day in the Royal Shakespeare Theatre and it was absolutely stunning. And that is the only thing that school has ever provided me with that I've enjoyed and really inspired me - the only thing that's inspired me throughout my school years and that's really sad to say that but it really was.

Int: Has it inspired you to go on and want to do anything with that?

G1: It inspired me to take Drama for GCSE.

G2: Same for me - and it also inspired me to [want to] take Drama for A Level.

G1: Yeah I'm taking A level Drama.

Int: What about English?

G1+2: Yeah I'm also taking English Literature.

Int: If I was to say to you, think of a wow moment, or something you do which is really what you'd call a wow experience, what would you say?

G1: **Performing, when you do anything to do with performing.**

G2: Yeah, **like when you dance...**

G3 Like when we did Macbeth.

G4 Yeah, **that was scary.**

G3 In front of that many people.

Int: .. that was performing in front of people?

G3 Yeah, **400 people.**

G4 That was in Birmingham.

G3 That was well amazing.

Int So what about anybody else? Do you have wow moments?

G5: Just drawing.

Int: Just drawing? Drawing at home, drawing at school?

G5: At home. I want to be a cartoonist.

[A cartoonist had been a practitioner in a previous year's activity week]

Int: Where do you feel most exhilarated?

B1: **I used to do boxing** and if the coach says you're doing something well then you do it again and when you're in a fight **and you know you're winning you just get overwhelmed**. You really enjoy that feeling... You don't want it to finish - say you're out with your mates having a good time and you don't want it to finish.

Int: What about in school, when are you happiest?

B2: Either in an art lesson - I like drawing or at lunch cos I can be with all my friends and I'm not with my friends in lessons.

Int: So in art do you lose yourself? Cos art is pretty individual isn't it? You can just sit there and get on with it?

B2: If I'm talking to my mates I don't do anything at all but **if I'm not talking I can just concentrate completely [in art]**.

If not all students in a school are able to take part in particular activities then choices need to be made – these choices are likely to be made on the basis of which students are deemed to be most suitable or in most need or on the basis of involving teachers or departments deemed most suitable or in most need. Running alongside the occasional and extraordinary Creative Partnerships activities are normal school subject lessons and structures for organising students in these. In recent years secondary schools have moved towards greater use of not only ability grouping in particular subjects (often maths and MFL) but also towards grouping students within bands of subjects where different curricula are used. Who is placed where in schools is perhaps the issue, timetabling often requires compromises to be made to enable viable groups to run. Students are also likely to be placed in lower ability classes if their attitudes to a subject are not positive or if their behaviour is poor; such classes are often taught differently from other classes. Similarly at the top end of the ability range groups of students are identified as ‘gifted and talented’ and again singled out for a different and often enriched curriculum; similarly not all students are placed correctly at this end of the ability spectrum either.

In our case-study schools who was placed where and what was expected of them in the classes they found themselves in was often the source of discontent. Creative activities and particularly trips, treats, rewards were not seen to be fairly distributed in some schools. The curriculum and pedagogy experienced were more often determined by the demands of the external examination system than by teachers and students themselves. Therefore academic KS4 students were less likely to be able to take part in creative activities because performance concerns were more pressing.

A consequence of the setting policies of banding and streaming seems to be their negative effects on student cohesion and the opportunities for social mixing – an underlying principle of comprehensive education. Well behaved and able students who are placed in high ability classes can resent those in lower ones for the ‘rewards’ and ‘treats’ they receive – particularly if they believe that it is students’ behaviour rather than their learning needs that have placed them in these lower level classes. Box 5.6 describes these feelings but also some resentment about missing out on some aspect of the curriculum (in this Sign Language that was taught to those deemed unable to cope with a more usual Modern Foreign Language). The text also shows the resentment of a girl in the lower stream because her friends are in different groups.

Henry Gates College is focusing on students identified as ‘Gifted and Talented’ and approximately the top 5% are identified as ‘able’ overall. Departments can then identify further students who are talented in their subjects - the system is still evolving but it creates a system where a smallish group in each year who are identified for special treatment and responsibilities. However the college argues that all can and do benefit as a consequence of this policy – *‘it also pulls everybody up’* and *‘it’s creating a culture of achievement within the school’*. But even here there are also issues as the G&T are banded together for subjects that do not necessarily need similar skills for example Humanities with Drama / Dance – this is a source of contention for some students (Y9 G&Ts):

S1: They always use the excuse that ‘you’re top set, you should be good at this’. And I kind of understand where they’re coming from, we’re top set, we should be wanting to do our best but I’m not a very agile...

S2: The thing is, I find Dance really fun but lots of people don’t, but I also find Humanities fun but lots of other people don’t, but if you’re gifted and talented in one thing they say ‘well you should be good at this’ but Dance and Humanities are completely different so they shouldn’t really say you should be.

### Box 5.6 Curriculum and Pedagogy – Student grouping arrangements

#### Year 8 students talk about the streaming arrangements recently brought in in Eastgreen Community School

*Int: Do you think there are some of the [Stream] B people who think I'd quite like to do what they are doing, and are there some of you who think oh I would quite like to do what they are doing?*

*G4: Some of them do, but half are like naughty kids and they mess around a lot.*

*G5: Which is why they are down there because they don't listen.*

*G4: They are either kept in Pod or they are taken out of lessons to calm them down.*

*G6: I think they wouldn't like to come in our [stream]. If we did go in their [stream] we would either not fit in or our levels would drop or something. I don't know many people who would enjoy their levels to drop.*

*Int: Do you think it makes a difference being in the A Stream as opposed to the B Stream?*

*All Yeah.*

*G1 They go on trips a lot.*

*G2 Every Monday.*

*G1 They do art and that but we...*

*G3 And they have creativity lessons.*

*G4 More like competency and stuff.*

*G3 We have just lessons - we are more focused on GCSEs.*

*B1 And they do stuff that we don't... We have the proper ones like English and Maths, and they will do ones like we don't do anymore - like BSL...*

*Int: Sign language. As a language? Do you sometimes think that you would quite like to do that?*

*G1 Maybe because they are often... There are some deaf people [in the school] and when we try to talk to them they can't hear us can we, so we do have to sign to them.*

*Int: So they are learning skills that you would quite like to learn as well, or be able to learn?*

*G1 Yeah – a bit.*

*G: All my friends are in Stream A.*

*Int: So you only get to see them at Break and Lunchtime, which is only half an hour? Are most of your friends in Stream A because there are not many girls in Stream B?*

*G: ... in maths there are only girls in one room and I would rather work with all girls.*

*Int: So you'd like to have more girl-only groups? Why don't you suggest that?*

*G: I know but I don't know who to suggest it to. And I would really like to have some lessons with Stream A.*

A maths teacher in one school also indicated that the lower sets in Year 9 had different activities that relied more on practical and numeracy skills when compared with those given to the higher sets in the same Year 9 who were being prepared for early GCSE entry (within this subject all students seem to be characterised by hierarchy – by set and by level) (box 5.7). Yet in a different school the experience of teaching maths to mixed-ability groups in Years 7 and 8 during the Creative Partnerships cross curricular weeks has resulted in another maths teacher deciding to resist setting in Year 7 and to use much more group work in ordinary lessons to 'mix' students up more. In general

the Creative Partnerships approach would tend to favour more mixed-ability settings that were inclusive and where everyone can be offered the same opportunities to determine their own outcomes.

#### **Box 5.7 Curriculum and Pedagogy – different curricular for different abilities**

##### **A teacher talks about the different approaches taken with higher and lower ability learners**

We have a Garden Project now. We grow vegetables and the children go with handling data collecting, and how many seeds germinate and all those sorts of things. And then we took that a little bit further when we go confident in what we were going. And then we also cook from the ingredients as well. And so we deal with ratio and proportion and getting recipes correct and looking at time improvement and making recipes with different ingredients in, different proportions of ingredients, working out what it is that makes that taste good, what doesn't make it taste good, what can we change, so what proportion of one ingredient do we need to compare to the other ingredients. So we did actually look at how we could be a little bit more creative in our subject because it was quite that, it is difficult in a Maths Department to put things in that are creative. So we went that way with them, making them healthy and growing healthy foods, cooking healthy foods.

We also have an algebra project, - it started off as bringing Year 6s into the School and working with your Year 9 pupils, and teaching our Year 9 pupils how to teach Year 6s. And the G&T Year 6s, forms the Level 5s. Now we successfully won that, and once a month for six months of last year, and it used to be the whole Tuesday afternoon where my Year 9 set that I taught would teach this group of 24 primary school children from four different primary schools, something to do with, at first it became algebra, but obviously we realised that they could tackle algebra and it wasn't an issue. We then looked at other areas to do with number and calculations. Now it was reported from the primary schools that how well and how competent the Level 5 children became, and it also meant that the teachers could concentrate on their lower ability group of children, while their higher ability were with us. And so the new current 9.1 are actually preparing their lessons now, and they do lesson planning just like we would expect a member of staff to do a lesson plan. They looked at the structure of a lesson and they now make an independent and a dependent lesson. So they're looking at moving from a satisfactory teaching lesson to what makes something good and what makes it outstanding.

...the higher end, we tend to be exam-orientated, especially when they get to Year 9, so we're very conscious that they've got an exam to sit on this particular month that we need to concentrate a lot on. So we tend to be a lot more creative with our bottom end because we've got more flexibility, because in Year 9 they don't do a GCSE, but our current Year 9 Band A sit a GCSE at the end of Year 9, whereas they don't in the bottom band of Year 9, so we have a bit more creativity and flexibility with that group. Those are the groups that tend to do the Gardening Project, the groups that tend to do the cooking and those sort of things.

##### **Top set Year 8 students talk about their science lessons**

G5: I hate Science.

Int: Why do you hate Science?

G6: ... it's 'cos we write a lot, like...

G5: Yeah, that's all we do. We just copy off the board, and do worksheets.

B1: Like six thousand slides that we just copy.

G5: And we haven't done a practical in like a whole term.

B1: And we have a test on it every week.

G6: Like obviously all we're doing is copying every book - I know for a fact nobody would go back into the book and read it.



Perhaps within some mainstream schools there are groups of students who do need an alternative curriculum but how are these students integrated back in with their peers? Are these students taught by qualified teachers or by High Level Teaching Assistants? Do they feel fully included in the school as a result? Do other students resent the curriculum and opportunities offered to them? There are perhaps a range of perspectives in the case study schools - some positive and some negative. At the heart of this is a curriculum debate as to whether all children should learn the same skills together or whether different groups of children should learn different sets of skills apart; why are academic students not encouraged by their parents and teachers to develop and enjoy practical and kinaesthetic activities (outdoor learning, textiles, drama, carpentry, cooking, life-skills, BSL signing, etc.)? Who is the creative curriculum seen to be for? Or does this depend on the subject being studied and where that creativity is taking place?

Subject cultures in secondary schools are very strong- there are few incentives for teacher peer observation especially outside their own subject areas and therefore teachers do not always understand the overlaps, common approaches or how they can learn from each other. During our time in one school we interviewed an English and an Art teacher who were both working with Year 7 tutor groups on a cross-curricular, student constructed week-long activity. The differences between the two subjects soon became apparent:

*Art:* Some of the philosophy behind [the Creative Partnerships 'blended' week] is not alien to me, because that's part of the art nature of work. Giving ownership is important; that can be double-edged, you know, you want to give ownership because that feeds the passion and the autonomy which is individuality, which is what you want. On the other hand, you can have kids who will say back to you, 'But it's mine, I want it this way'. You know, but you live with that because it's a much better position to be in: to be having those conversations. So all of that is very positive and we use that day to day. Whether we can, as a school, get towards a blended position, I think it's a much more very fundamental change to the philosophy, of the KS3 particularly, that will enable us to get there because at the minute I don't think we can. ... But we're not going to get there based on the current model. ... Until we're a little bit braver. ... Working with the students in that way, in a rather traditional KS3 model, is difficult.

*Interviewer:* Do you think there's a difference? You're talking from an art perspective. I'm wondering how you feel from an English-perspective. Can you see giving over autonomy? Maybe at KS3 but what about KS4?

*Eng:* I think the way it's set up, the GCSE, I can't see how there's room for it the way it currently is. I mean, they're examined every 2-3 months, and they're on such a tight schedule. Whether that's right or wrong, to kind of get them to do certain things, I mean, especially with the non-Creative Partnerships led assessments this year, they literally have been assessed every two months or so. And it's a really tight ship. And those two things are contradictory really, when you think about it, in terms of having something free and blended to kind of getting them through the matter of the curriculum, and getting them through the GCSE. Those two, the pressure of the school getting certain levels and grades doesn't necessarily allow kids to, they're not allowed to, if they're predicted a B or an A, you've got to walk towards getting that B or that A, that does not go with letting kids [have autonomy].

Our observation of a history lesson also supported the view above from the English teacher as to the constraints that some teachers work under at KS4 where teaching and learning is focused exclusively on GCSE outcomes. The replacement of (proper) student-led coursework by 'controlled' assessment makes ownership and autonomy in the more academic subjects almost impossible.

Clearly some subjects in secondary schools matter more than others because they have more academic status. In one school we were able to observe a Year 11 PE lesson where some students were working for their sports leadership award. We were struck by the responsibility and autonomy given to the young people by their teachers (who were not easily identifiable in the different learning contexts). This Creative Partnerships school is working towards the co-construction of lessons by both teachers and students together and this seemed a perfect example of such a lesson. Yet we also wondered whether this lesson would ever be shared with teaching staff in other subject areas – how would a teacher in a high status subject such as maths or English teacher learn from a teacher of PE, a subject that was not even examined at GCSE in this format? Were the PE teachers able to take more risks and to experiment more because the stakes were lower? Is this because PE is seen by other teachers and students themselves as ‘a bit of fun’ and therefore it does not really matter?

### **Option choices at KS4**

The issue of student ‘choice’ is related to that of ‘voice’: on the one hand a school may say that it wants independent young people who can make choices for themselves but on the other hand may be restricting option choices at KS4 for those they consider ‘academic’ (e.g. being made to do a language rather than a number of arts subjects) as well as for those considered more ‘vocational’ (e.g. by not allowing history a choice because it is ‘demanding’) – in effect such schools are saying *‘because we know what’s best for you’*. The question of choice is a tricky one – when, if ever, are young people able to see the consequences of their current choices on their futures? Should they be able to make subject choices at age 14 that may restrict choices at age 16 and 18?

All schools that we visited were aware of the recent changes to GCSE reporting and the expectation that most students would not only gain 5+ GCSEs at grades A\*-C but that these would include not only English and Maths at these grades but also (Double) science, a humanities subject (but not RE), and a modern foreign language. Within our case study schools Kilverston High whose recent results of 68% under this system would drop to around 6% as very few students at KS4 opted for any foreign language (arguably only German was offered for the current Year 11s spoken to so there was no choice of language anyway). We do not know if this school has restricted its range of option choices for students at KS4 but we know that it has recently tried to develop Spanish lower down the school because it clearly feels it cannot afford to ignore the direction of travel caused by the introduction of the E-Bac. Students in this school currently have four option choices and can choose freely.

In this school we were rather concerned by the differing choices that the young people had made – we spoke to students in the one German class to ask about their option choices and these appeared to be characterised by academic rather than vocational concerns. All of these students taking German were in top sets and will join the school’s sixth form for A levels next year – they have a range of choices that they can make because they are able to achieve good grades in any subject they might choose. For this group of students their option choices were determined by what they thought they would do next, what looked good on their CV and also whether they felt they could afford to study a subject just because they enjoyed it. However other groups of students from the same Year 11 cohort were also interviewed – boys from Resistant Materials and girls from Textiles. While some of these had made a range of option choices others had excluded a humanities subject (and none were doing a Foreign Language). A few had made what might be considered ‘restricted’ and repeated choices because these were the subjects they enjoyed (for example Jack had chosen

Resistant Materials, Art, ICT, Graphics because he had wanted to be an architect; Janet (G1, box 5.8) had chosen Textiles, Art, Media, Drama because she wants to go to drama school). In this school the pressures on students were more subtle – they were not explicitly told what to do but teachers and parents made it clear what was valued by them and by society. Thus if their parents did not know and if the school did not know their aspirations then they could easily make the ‘wrong’ choices.

#### Box 5.8 Academic and vocational divides

##### Discussion with a group of Year 11 students

*Int: Tell me a bit about the differences between subjects because what struck me with the sports leadership stuff was how much responsibility you’re given. And in some ways one would expect in D&T – in textiles that you’re also given responsibility to plan what you’re doing, you make decisions, you’re given quite a lot of freedom. How does that compare with say History?*

*G1: In History you’ve got a set thing that you learn and it’s more academic, more intellectual. And in textiles you’ve got the freedom to experiment.*

*G2: I wouldn’t say we’ve got freedom in textiles*

*G1: I would say you do – in History you’re learning about the set thing whereas **in textiles and DT you’re more doing** if you see what I mean*

*G3: ...and able to choose what you’re doing*

*G1: Textiles – there is a set thing that you’re learning like it had to be on natural forms but you’ve got so many natural forms, so choosing them and choosing what type of garment or head piece or cushion. So you do have freedom but there are limitations.*

*Int: What do you mean by ‘academic’?*

*G1: Maths, English, Science*

*G2: It’s all writing and assessment*

*G1: ...the original classroom learning situation*

*Int: We’ve got traditional academic subjects and then vocational subjects. Why do you think academic subjects have got more status than say business, drama or media?*

*G2: I think it’s harder work in those - like in drama and textiles and art because you’re thinking for yourself but if someone looks at your CV they look more to history and geography even though I feel it’s harder work.*

*Int: So it’s harder because you have to think for yourself?*

*G2: yeah – you’re more independent.*

Eastgreen Community School, by contrast, had recently restricted the choices for its current Year 10 determining that those in the academic stream should follow E-Bac options and those in the less academic stream would have more choice. However even those in the current Year 11 who had had more option choices appeared to all have a more balanced curriculum. This school however had had to restrict choices because it has fewer students in each year group than in many other secondary schools and at least 10 students were reported to be needed for an option to be viable. Hence Geography was offered but not history; Spanish but not French and even for this Media Arts school Music could not be offered.

Belcliff School took a different approach again attempting to influence rather than enforce students’ choices as to what was best for them. Science teachers looked for an alternative for some students

to the usual double science award even though their students would then fail to achieve the E-Bac because they felt a less academic science course would be in this group of students' best interests.

Different schools deal with option choices in different ways and another school that we visited for the first phase of the study required all students to opt for a performing arts or creative arts subject not only because of the school's specialism but also to show that these subjects have value in their own right and should be an integral of any broad and balanced curriculum. In another Creative Partnerships school the introduction of the E-Bac had led to the school assuring parents that '*it would not sacrifice the arts*' and so all students were required to take 12 GCSEs to ensure the '*breadth and balance*' (if not the 'depth'). The option for schools seems to be to allow students to have complete choice but allow them to choose 'wrongly' (in that they may have restricted choices later) or manage the choice for students in different, but arguably problematic, ways.

The transcripts from Year 11 students (box 5.9) show how aware these young people are of the status of different subjects with the school itself, their parents, potential employers and universities. Some young people strategically choose subjects because of the value attached to these by others whereas other young people chose subjects that they enjoy and that they value themselves. In some cases students believe that the demands made on them in low status subjects (like textiles) are greater than those made in those with more status (such as history) but only they themselves recognise this (discussion in box 5.8)

Students themselves, of course have views (box 5.9) and mostly believe that by about age 14 young people can and should choose. However whether young people should be 'allowed' to make restricted subject choices at KS4 is difficult – clearly it is better that young people choose courses that they want to do, that they are motivated to work hard in and that they will find personally fulfilling. However their subject choices were often highly gendered and influenced by career aspirations that in turn often seemed to depend more on their families' experiences and advice than objective career advice and therefore were often also 'classed'. Young people knew about the Connexion adviser in their school but none of those that we spoke to had actually seen her or gained any information from her.

## **Future Plans**

In Eastgreen Community School a number of young people opting to take Triple Science said that they were interested in studying medicine. While positive career aspirations are to be encouraged schools and advisers also need to ensure that these are realistic – three As at A level in the sciences are no guarantee of a place at medical school currently – pressure for places is fiercer than ever before and any young person wanting to study medicine needs not only talent but also determination and huge support from their school. In this school there was only one young woman who the researcher thought would succeed in her career aims – she wanted to be a veterinary nurse and with help from her mum had found a local college that did the course she needed. Other students who were considering college seemed to have been given no information about courses, open days, applying, etc. and as a result were more likely to stay in the school they were already in (even if it did not provide the courses they needed).

## Box 5.9 KS4 option choices

### Discussion of option choices amongst students in an elite German class

Int: What made you choose the subjects you did?

G1: I just enjoy those subjects. I chose History because it's academic for university and then **Art because I enjoy it.**

Int: [B1] you've got PE in there which at first looking at looks a bit of an unusual choice.

B1: I enjoyed PE – like in Year 7, 8 & 9. I thought I was pretty good at some different sports so I thought I'd get a good grade.

Int: [G2] you're doing art as well?

G2: yes because I enjoy Art. **I enjoy doing the History as well but I took it because of university and if I want to go into Law it looks good.** And then IT because I enjoy that as well – you get to use all the software and so it's quite useful.

### Discussion of options in Year 12

Int: So what will you do next year (in Year 12)?

G1: You see everyone's pressurising me to do subjects like English and Maths and stuff in A level – like teachers have said 'you don't want to take drama – that's going to be no use to you'. And my Mum's saying "I don't want you to take photography because that's not going to be any use to you.' But it's like I want to do that.

G2: It's stuff you're interested in.

G1: That's the sort of stuff I want to do. What's the use in going to college learning maths and science and just being miserable?

[all laughing]

Int: I think you have to want to do it.

All: Yes. Definitely.

### Year 11 students discussing the right to decide option choices

Int: So basically you think that young people should be able to choose at the age of 14 rather than at age 16?

G2: They should at least have an option.

G1: I think it should come like every other year, it has, like, for us (four option choices in Year 9).

G3: It's the best way it's been.

G1: It's the best way to like get your future, like to have something you want to do in the future and everything. Because there's no point in doing a subject that's totally irrelevant to what you want to do in the future.

Int: Right, so by the time you're 14, you're starting to think about what I think I might want to do in the future?

G3: I think it's more by the age of 15 than 14. It's just...

G1: 14 is how you start focusing or 15 because when you hit Year 10....

G2: You start to ask...

G1: ...you realise everything, because you're doing like the subjects what you want to do as well, you focus more.

Int: So because you've got that choice and because you're doing what you want to do, it actually makes you more motivated?

All: Yeah.

Int: So basically, the message you seem to be saying is the Government is storing up trouble, or the school is storing up trouble for itself by forcing people to do things that they might not eventually want to do?

All: Yeah.

The proposed rise in university fees alongside rising youth unemployment has left many young people demoralised and worried about their futures. Academic high fliers usually secure as they easily go on to A levels, those who schools feel will not succeed at GCSE may already have been directed to college courses in KS4 but it is those who will get 5+ A\*-Cs but with Cs and Bs rather than As and A\*s who perhaps are of most concern (c.f. Philip Brown's 'Ordinary Kids' in 1987). These students can get on to and can get a grade from academic A level courses but do they really want to do these? Some students are questioning what academic education and learning are actually for – if not for a job then surely it cannot be worth the expense; while others are less sure (text box 5.10). Is there any point to university and sixth form?

#### Box 5.10 – The future – High Education or not?

##### Year 11 girls talking about their futures

G2: .... I just don't want to go to university because I don't see the point.

G1: I want to go because I know what I want to do and I know the qualification I need to get.

G4: But if you don't know what you want to do... [Someone in my family] he's gone to university but he doesn't really know what he wants to do. He's taken Business so I said 'what do you want to do in Business? How do you want to work in Business?' and he said "I dunno really". So he's paying out all this money to go to university, catching the train and getting an apartment and stuff for something he doesn't know what to do with.

Int: **Maybe he likes Business? Maybe he enjoys it? Isn't that enough?**

G4: **No, it isn't now. It used to be but not now.**

G3: **Well it would be enough... at the end of the day I don't want to go through years and years of education, stress, possibly depression and then get a crap job at the end of it that I don't want to be in. I don't want to be sitting behind a desk after I've worked my butt off for years to get a good job and then I don't enjoy it. Fair enough if I need to look after my family I'd do anything for that but I don't want to be bored.**

G2: ... I want to do something I enjoy but also beneficial, like realistic...

G3: but isn't that only because you've been pressured into thinking that?

G2: Probably. Because now you've got that university fees are so much or this that and the other. And I'm thinking **I don't want my Mum and Dad to pay for me to go to uni if I'm not that fussed on going. If it's going to be nine grand a year and I come out after the first year thinking 'that was a laugh, that was alright', I've just spent nine grand on something I'm not bothered about** and I could be going out and earning money by starting at the bottom which I'd much rather prefer because I'd feel I'd done something. Whereas if I go to uni I'd feel it was too easy.

A part of young people's wellbeing comes from optimism about, and generally looking forward to, the future - schools may need to start addressing the link between what they do, the learning approaches that they engender and their relevance, as perceived by young people themselves, for their futures. What comes next is important to young people and there is some evidence from the young people's transcripts (box 5.10) - that it is really only those who will stay on to do A levels who really count.

Many schools do make provision for those students who they feel will not succeed in school at KS4 by making links with colleges and placing these students on courses there one or two days a week (e.g. Belcliff). But with the new diplomas that were going to provide a vocational alternative (widely

introduced for 14 year olds in 2009) already scrapped there seem to be fewer and fewer options for those who do not want or cannot follow an academic curriculum. It has been said that vocational education is 'in a mess' and with the introduction of the expectations of the E-Bac it is not clear that a government re-think is coming soon, but what is school really about for the 14-16 age group? And more importantly what do young people themselves want from it at this stage of their lives?

### Competing and conflicting ethos

A Creative Partnerships agent told us that *'the business of the school is around teaching and learning'* - arguably 'teaching and learning' are the business of all schools. However in some of the case-study schools we were concerned that the balance had shifted away from strategies that encouraged good teaching and therefore good learning (e.g. strategies for real student engagement, excitement, purpose, understanding, ownership, etc.) to strategies that merely boosted performance as measured by tests and exams. It is hoped that good teaching and learning will go hand in hand with better examination outcomes but GCSE examination requirements do not always promote 'real and engaging learning'.

While our primary focus in all schools visited was to investigate strategies for promoting 'creativity' and 'student well-being' – it became clear in at least three of the case-study schools that the other driving ethos in each school was 'academic performance' in terms of measurable outcomes at KS4 (and, if in the school, KS5): this was either seen in terms of raw headline GCSE percentages (5+ A\*-C with English and maths and now also including the five subjects of the E-Bac) and, in some schools where raw performance was good, high value-added scores were sought. Arguably all schools have to concentrate on the academic performance of their students because if these indicators are low or poor then the school is threatened with sanctions such as OFSTED 'special measures' or a 'notice to improve' that potentially leads to being taken over or being closed down completely; senior leaders – particularly Headteachers, feel the pressures that OFSTED and constant monitoring can bring that ultimately affect their own professional reputations and put their jobs on the line.

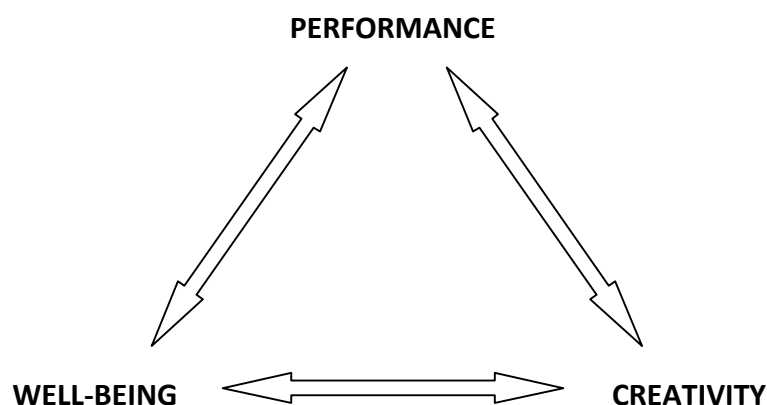


Fig 5.6 Ethos Triangle

The diagram above shows the different forces on our case-study schools – ideally these might be balanced but in practice usually one dominates. Sometimes they support each other but often it is ‘performance’ that can particularly conflict with ‘well-being’ and with ‘creativity’. In terms of our case study schools we suggest that Eastgreen Community School and Henry Gates College are weighted towards ‘performance’; Belcliff School towards ‘well-being’ and Kilverston High towards ‘creativity’. We accept the definitions of a creative ethos that Sara Bragg and colleagues have suggested (2011) and have tried also to categorise the schools under the further dimensions of ‘considerate’, ‘convivial’ and ‘capacious’. However these categorizations of schools are all positive and perhaps are only to be strived for – in our case study schools we found aspects of practice that went against these fundamental ethos and therefore undermined them.

### **Sustained and embedded change**

Many schools in our study that looked to Creative Partnerships to change their practice primarily saw the initiative as a ‘school improvement’ strategy; the ones who did not look to Creative Partnerships were either already ‘outstanding’ in many aspects or were embarking on a different school improvement strategy. A poor OFSTED (‘special measures’ or ‘notice to improve’) can provide the impetus that a school needs to change course.

*(Deputy Head, Eastgreen Community School):* At the time when we became a Creative Partnerships school we'd just come out of special measures. And that's why I'm saying, the point that we were at was, we had to actually do anything that would in any way engage the children. We were willing to try anything...

But real change needs time – we are aware of a school in Phase 1 of the study that has abandoned its integrated primary model in Year 7 and 100 minute lessons for a more standard secondary approach because the Headteacher was forced to move on after a merely ‘satisfactory’ OFSTED. The school was acknowledged as ‘improving’ but clearly not quickly enough and so all the investment, teacher development time and optimism have also gone. The school has to re-learn and to re-adjust with little consideration as to the impact of such disruption on it – it was going in one direction and now it has been ‘turned round’ and is now going in another. Two of the case-study schools have had a change of Headteacher in the last three years which has brought about a change of focus in each school. Although with very different school contexts there are some similarities in the change of ethos that seems to have taken place – in both schools there has been a renewed focus on improving academic outcomes and on implementing stricter school rules around behaviour, and uniform. Arguably head teachers want to ‘leave their mark’ too and perhaps it is particularly difficult to take over a school that has already climbed high on an upward trajectory. Have these new Headteachers changed course or merely continued on the same trajectory?

In the two Creative Partnerships ‘Change Schools’ change is still on-going and these schools, their teachers and students are still on that journey. Will they ever arrive? Do they want to arrive? Can the journey just carry on and on? Secondary schooling is undergoing massive change in any case and schools cannot afford to stand still. We hope that these two schools have enough people within them who can sustain the momentum needed for the changes that have taken place to properly embed themselves. Within the two schools however there are teachers and students who are clear that change has really taken place:



Deputy Head and Creative Partnerships co-ordinator, Kilverston High:

The most powerful thing that you can ever do in a school, and the most difficult thing, is to change a culture. **And we've changed the culture.** Everybody who's been involved - staff, students, practitioners, change agents, people who've given us the money - they've changed the culture of the school. **That's got to be for the benefit of the children.**

Year 9 students in Belcliff School

*Interviewer:* ... like your dance. You seem to feel you've really changed since Year 7 which is good.

*Student 1:* That's the other thing about this school. I can't really flaw it for bringing out the confidence in people and their abilities.

*Student 2:* It makes you want to do better stuff?

*Student 3:* Because in most schools, if there is just an individual with a talent they'll forget it but **here they'll give everyone a chance to shine.**

In one school we visited the Headteacher remarked that "*we wouldn't know what the survey scores would have been like if we hadn't done anything*". We realize that we too cannot measure change – we can only provide a snapshot of these case study schools when we visited them. We can report the feelings of excitement and optimism (and there were many) but we can only speculate as to the future. Clearly Creative Partnerships has a legacy in some but schools can never stand still and we have to hope that this will remain.

## Chapter 6: The Nature and Effects of Creative Learning upon Wellbeing

Having reviewed the evidence from the student survey (see Chapter 3) and the case study schools (see Chapters 4 and 5), we can now turn back to the research questions (see Chapter 2) to consider what have been learned from the research that has been conducted in the participating primary and secondary schools. In the first part of this section we will address the various research questions directly first in the case of the primary schools and then the secondary. Any generic issues arising will then be discussed. Finally, the implications of the work for educators and policy makers will be considered and future research avenues identified.

### Addressing the Research Questions: How does Creative Partnerships work interlink with Student Wellbeing?

This first research question is really an umbrella question in that it raises several issues about the nature and effect of the relationships between creative approaches to learning, attainment and wellbeing. The remaining questions ask:

- Can creative approaches be represented as a typology?
- What is the impact of Creative Partnerships work on student wellbeing?
- What are the key elements of effective creative-based learning that feed into the development of wellbeing?
- Are there aspects of this creative approach particular to the theory and practice associated with an arts-based approach to learning?

In attempting to answer the above questions it is helpful to highlight and contrast some of the important differences which emerged from both the quantitative and qualitative data in respect to the primary and secondary sectors beginning with the findings for primary schools.

### The Evidence from Primary School Sector: Planning and the Curriculum

From the first round of visits it was clear that most primary schools had changed their methods of curriculum planning to a more integrated, topic centred approach. This shift tended to reduce the contrast between schools which had embraced Creative Partnerships and those which had not, as in the early period of the programme, up to the time Creativity, Culture and Education was established, the introduction of creative practitioners into schools tended to be the catalyst for rethinking planning strategies along more integrative lines. When schools were visited in 2011, however, most School Principals' offered similar reasons for moving to a more topic based approach. The first of these was the publication of the Labour Government's paper, *Excellence and Enjoyment* in the Primary Curriculum (DfES, 2003a) described by Michael Barber in Bangs, MacBeath and Galton (2011) as 'the point where we [the Standards Unit] took our foot off the pedal. The second reason offered was the introduction of the *Every Child Matters* agenda (with its emphasis on inclusivity (DfES, 2003c) and the emphasis placed on Social and Emotional Aspects of Learning (SEAL). By far the most significant factor, however, appeared to be the recognition that the highly structured format developed for the literacy and numeracy strategies had de-motivated pupils and had led to an increase in behaviour problems. In part, the then Government's recognition that there was a

problem led to the SEAL initiative (DfES, 2005). Primary schools therefore began to look for ways of stimulating pupils' interest with topics that allowed more active pupil participation based on content that more closely related to the children's experiences in their everyday lives.

Creative Partnerships provided an obvious and ready-made vehicle for engineering this transformation. In general, therefore, Creative Partnerships' schools have gone further down the path of integration such that projects have generally incorporated work in all subjects (including mathematics). In the other schools the core subjects have to a large extent been taught separately although, as will be discussed later, because it proved to be important, both literacy and numeracy has still received a degree of priority at the top end of all schools, particularly in the period leading up to the Statutory Assessments in Year 6.

The biggest adjustment required of teachers in all schools to rethink their approach to planning. In the non Creative Partnerships schools this mainly concerned having to develop common objectives, and then choosing content from different disciplines which could be linked together so that the chosen topic had a degree of coherence. Planning was thus a considerable improvement on the pre-national Curriculum use of 'topic webs' because teachers were now better skilled at defining learning goals. An example of this kind of approach was described in the case of the Year 5 pupils at James Dernwood where the topic of transport was built around doing research using the World Wide Web (ICT), constructing, administering and analysing a survey (social science and mathematics) and writing up accounts of the findings (literacy). At Monkton Grange the study of the wars between Sparta and Athens (History) involved creating and producing various artefacts (Design and Technology) constructing an army recruitment advertisement (Persuasive writing) and acting out battle scenes (Drama). In Creative Partnerships' schools, however, the major challenge for teachers arose from having to consider the appropriateness of objectives approach that had underpinned much of their planning during the ascendancy of the Literacy and Numeracy hours. This was because it was the case that the projects suggested by creative practitioners often lacked specified outcomes at the planning stage, since the emphasis on pupils as autonomous learners meant that until they had determined their choices at the start of the project it was unclear what direction the following sessions would take. As a result, teachers in Creative Partnerships schools were forced to concentrate attention on learning processes rather than on outcomes. Teachers in all Creative Partnerships' schools said they found this transition, initially, extremely difficult.

This difference in emphasis regarding planning influenced, in turn, the ways in which the schools sought to foster children's wellbeing. In the Creative Partnerships' schools the stress tended to be on personal and social functioning. In accordance with classical Self-Determination Theory (SDT) pupils were encouraged to become risk taking, autonomous learners who exercised considerable choice, not only on the content but on their working methods and final presentations. Motivation appeared to be largely intrinsic (there were examples where pupils were reluctant to stop working for break time) and the outcomes were as the theory predicted: improved self-confidence, greater capacity for self-regulation, a strong feeling of belonging to a community and increasing evidence of resilience (demonstrated by the pupils' ability to cope with set-backs).

In the other schools children, when asked about positive and negative aspects of wellbeing, placed greater emphasis on personal feelings (safety in particular) and there were fewer mentions of belonging to a school community and more about feeling valued because one had friends or because one's successes were publically acknowledged in Assembly or by the award of *Golden Time* credits or

House points. Moreover, when pupils were asked about negative aspects of wellbeing (that which caused them stress in school) pupils in Creative Partnerships' schools were more concerned about their autonomy (non-interference by teachers in their work) while in the other schools the emphasis was on falling out with friends or being punished unfairly by teachers. Both Non Creative Partnerships' case study schools took active steps to create a safe environment. The three Creative Partnerships' case study schools, however, did not appear to need 'good walking rules' (James Dernwood) or measures such as organised games or 'play group leaders' (Monkton Grange) to ensure that children did not remain isolated or in danger of bullying outside of lesson times. As a result teachers in the Creative Partnerships' schools seemed more relaxed in the way they exercised control. In pursuit of self-regulation, even the value of lining up and walking to the classroom in columns was beginning to be questioned at one school (Medway Walk) as a result of the interaction between the teachers and the creative partners.

### ***Primary Pupils' Voice: A crucial aspect?***

Another observed difference was the approach to pupil voice. In recent years, the *Personalised* learning initiative has placed greater emphasis on this aspect of schooling (Sebba et al, 2007). One result of this emphasis has been that most primary schools now have a School's Council, as was the situation in all five case study schools. There were however considerable differences in the ways in which these Councils operated and in the pupils' perception of their powers. In the three Creative Partnerships' case study schools pupils told the interviewers that they had availed themselves of opportunities to take up a wide range of issues to do with exclusion from the classrooms during lunchtimes, matters affecting behaviour, school rules as well as ways of improving the environment. In the other schools, pupils said the Council's remit was restricted to matters such as repairing broken lavatory locks or improving the playground environment. Pupils in the other schools were also less sure how one became a member of the Council. The degree to which some initiatives, such as helping to interview prospective teachers/ School Principals/ creative practitioners, were expressions of genuine democracy was unclear. In one case, the account given by the School's Principal seemed to suggest that the purpose of interviewing teachers seemed to be about allowing her to observe how the candidates went about establishing a satisfactory relationship with the children rather than soliciting and taking account of the pupils' preferences. In another Creative Partnerships' school there seemed to be a degree of manipulation in the selection of Council members leading to what Bragg et al (2009) termed the *cadre* approach but in general the schools involved displayed greater orientation of pupil voice as set out in Bragg and her colleagues' typology than did the other two schools in the case studies. In particular, the co-construction of activities between the various partners (*learner voice*) was more in evidence whereas in the Non Creative Partnerships' schools it was the *therapeutic* aspects of voice in dealing with 'problem children' that came to the fore.

### ***Creative Learning and Wellbeing: Its relationship and effects at primary level***

In summary, therefore, to answer the first of the research questions concerning the nature and effect of the relationship between creative approaches to learning and wellbeing, and the impact of the former on the latter, we would suggest that the main difference between the approach adopted by the Creative Partnerships' primary schools and the other two case study schools concerned the perceived relationship between *means and ends*. In the case of the two other case study schools

*creative learning*, if that is taken in its widest sense to include, as argued in the opening Chapter, strategic elements designed to promote metacognitive wisdom, was seen as a means to an end. Its main purpose was to promote better attitudes to learning therefore enabling pupils to cope with, or at least tolerate, those aspects of the core curriculum which were more structured and which concentrated on transmission of new knowledge and skills, rather than on developing understanding through the application of that knowledge and those skills in novel, practical and relevant situations. The strategy appeared to be based upon a belief that 'if the children *felt* better they would *perform* better'. This separation of curriculum content into *topic* based and *subject* based teaching was most apparent in the conversations with Monkton Grange pupils who distinguished between 'fun' and 'normal' lessons, the latter consisting mainly of English and mathematics. Wellbeing was subjected to a set of parallel initiatives; some preventive (e.g. eliminating bullying) other designed to promote positive feelings (e.g. reward systems). This approach allowed a wide range of interpretations among the teaching staff. As a result teachers in these two schools did not appear to form a close, coherent learning community so that there were wide variations in classroom practice even between teachers with the same age classes who had jointly planned their lessons.

In the Creative Partnerships' case study schools the means/ends dichotomy was viewed differently in that creative learning tended to be seen as synonymous with wellbeing. Here because pupils *functioned* better (when *performing* as autonomous learners) they *felt* better about themselves. Creative learning was therefore the *end itself rather than the means* towards an end. The various initiatives were designed to impact on the whole curriculum and the pedagogy was intended to change the nature of learning and, as a consequence, adult-adult, and adult-pupil and pupil-pupil relationships, thereby promoting the sense of being part of a community and a greater feeling of belonging. The school staff were thus united in a common purpose so that we found a heightened sense of shared enthusiasm for change among the teachers interviewed when compared to their colleagues in the Non Creative Partnerships schools. This was perhaps best illustrated in the case of James Dernwood, which also adopted an arts based approach for raising pupils' confidence in addition to its other wellbeing measures. In this school, however, the benefits of drama, singing and music making, although universally recognised, were not catalysts for bringing about change in other parts of the curriculum. Even the drama diva, Davina, who operated in a similar manner to other creative practitioners described by Galton (2010a) when running 'after school' clubs, toned down her act when taking lessons in school time.

### ***Creative Partnerships and attainment at Key Stage 2***

One of the most interesting and challenging findings to emerge from the wellbeing survey concerned the differences between Key Stage 1 and Key Stage 2 pupils' responses. Given the initial expectation that between school variation was likely to be less in comparison to within school variation, as discussed in the opening chapter, Chapter 3 (Table 3) contained some significant results. On the interpersonal items (feeling cared for, not being lonely etc.) Year 6 pupils recorded higher scores whereas on items that represented enthusiasm and engagement the reverse was true. This analysis was corroborated following the factor analysis of the individual items to produce four distinct 'wellbeing' scales. While Year 6 scored higher on the *interpersonal* (feeling part of things) and *perceived competence* (feeling good about myself) scales it was Year 3 who did better on aspects of *life satisfaction*. The latter scale included such items as '*feeling things were fun* and not *feeling bored*'. Moreover, and importantly, when the interactions between age and type of school were examined a

stable, consistent pattern emerged whereby Year 3 pupils in Creative Partnerships' schools had higher positive scores on the interpersonal, life satisfaction and perceived competence scales and lower anxiety (negative emotion scale) levels than pupils in the other two Non Creative Partnerships schools. At Year 6, however, the reverse held true. While these differences were not large they, nevertheless constituted a steady trend.

There are several possible explanations for these findings. First, other studies have found that enjoyment of school declines over time (see Galton, 2002 for evidence on school attitudes in England). This seems a universal phenomenon to judge from the results of a study in Hong Kong classrooms (Galton and Pell, 2008). There, a combined school attitude and motivation measure, the individual's *learning orientation*, decreased each year as pupils moved from the start of their first year in the primary school (P1 at age 6) to the end of their P4 year. Furthermore, when the sample was divided between pupils who had attended kindergarten in the previous two years before entering primary school, and those who did not, the scores of the former group were lower than the latter in each year. There appeared, therefore, to be a 'school fatigue' factor in operation.

The second possibility, as suggested in Chapter 3, is that the findings represent the development of a 'maturity' factor. Pupils in Year 6 enjoy a special status because as the oldest in the school they were treated more like 'responsible adults' had formed some stable friendships over time and had less to fear from their juniors on occasions when confrontations took place. However, what both of the above explanations do not account for are the consistent interaction effects between Year 3, Year 6 and school type. Here a more feasible explanation is the 'SATs' effect'.

We conducted the wellbeing survey in the second half of the 2011 spring term. This is the time when primary teachers, typically begin the revision process leading up to the May examinations. Some Year 6 teachers at Creative Partnerships' schools raised the issue of SATs and the demands of inspection implying that they had steeled themselves against placing too much emphasis on Ofsted style lessons. One Year 6 teacher at Keswick Grove, the school with the longest record of working alongside creative practitioners, told the interviewer,

I think for me it's more of how a lesson or a project develops. ... like what I was doing today ... if the children came up with something that was completely different, instead of saying "*we're not doing that today*", I go with that and embrace their ideas. That is what the professionals or creative practitioners do, and I think that's what has influenced me in going in different directions - whether it's writing or doing a piece of creative work ... it doesn't matter what they're doing, it's using the children's voice ... don't think you've got to complete that bit of planning that you've done and that you've prepared ready for OFSTED ... have the confidence to move outside that and develop it knowing that the children are still learning.

*Interviewer:* One thing you said about throwing away the lesson plans and OFSTED...

*Year 6 teacher:* Well, not completely! We're just deviating slightly - having something there and thinking that it's written down. I mean, before I would always think, I've planned this lesson and this is how it's going to go ... change it slightly to adapt for the children and differentiation...but I'd never think that if a child said something we could go off in that direction ... or we might not get to that bit at the end, we can do that another day. It's having that flexibility and that confidence to keep the level of learning where it should be, and the standard where it should be, and the attainment where it should be, but then thinking, "*yes, we could go off in this angle and try something different*". And then each year, the units of work that we teach can be slightly different because it depends on what you get from the children.

However, these teachers' view of a child centered approach operating throughout the year was not fully endorsed by her pupils.

*Pupil 1:* The six weeks after SATS is like an after-SATS relaxation.

*Pupil 2:* They [our teachers] don't let us do any proper lessons. We don't get given any homework and we can just relax.

*Pupil 3:* It's not as worrying. When you're doing your SATS you worry a lot, don't you?

*Pupil 1:* And as well, when we have people in...The other day on Monday, people came in with Lego. They had robot brains and we had to build a Lego model and try and fit the brain in. We made it move across the classroom and we were having races and stuff.

*Interviewer:* So you're getting it all now. Did you not get anything before SATS?

*Pupil 1:* We did...we got quite a lot of opportunities...

*Pupil 4:* But then it's SATS and they were just like, you've got to revise, you've got to revise.

*Pupil 2:* They only want the best for us. They only want us to do well in the SATS. But now we've got no SATS to look to.

*Pupil 1:* I think the teachers are a bit laid back now that we've done the SATS. It's the last term and I think they're trying to be quite laid back with us.

*Pupil 3:* Yes, they're not working us too hard...

*Pupil 1:* They want us to have a nice last couple of weeks.

*Pupil 4:* So it's like...basically, no hard work, no homework...just basically relaxation. In the last six weeks for SATS it's like proper hard work..."get your head down and work".

We suggest therefore that the explanation for the interaction effect whereby Year 6 pupils have lower wellbeing scores than their peers in the other schools, the reverse of the situation in Year 3, is that the emphasis on SATs preparation, in sharp contrast to the work in Creative Partnerships that preceded it, resulted in a drop in these pupils' sense of wellbeing compared to their peers in the other schools, where the approach to numeracy and literacy remained much the same, irrespective of the need to engage in revision. If this explanation is combined with the positive result for Year 3 pupils in the Creative Partnerships' schools, there is a case to be made for concluding that an emphasis on creative forms of learning in the primary school does impact on children's wellbeing in a positive manner, fulfilling the predictions of Deci and Ryan (2008) and Self-Determination Theory. When this finding is coupled with that of the National Foundation of Educational Research's investigation, which found a positive association between Creative Partnerships and attainment (Sharp et al., 2006) then the recent decision to remove all mention of wellbeing from the revised Ofsted framework must be called into question. As reported in the Guardian (Northen, 2012) this revision, according to the Secretary of State for Education, Michael Gove, will allow the inspectors 'to concentrate on what matters and forget the peripherals'. This seems to represent a consensus ministerial view since, on another occasion the Minister of State for Schools, Nick Gibb, has dismissed social and emotional learning as 'ghastly' and likely to distract from 'the core subjects of academic education' (also cited in the Guardian 16 January, 2012). This viewpoint also appears to contrast sharply with the strong emphasis placed by Prime Minister Cameron on 'happiness' and 'wellbeing'. We shall have more to say on this aspect of Government policy in our final summing up.

### ***Is there a typology of creative practices?***

We found it difficult to identify sharp differences between Creative Partnerships' schools in the ways in which they engaged with creative practitioners and promoted creativity and creative learning. All three of the case study schools had much in common with each other. They tended to concentrate on the learning process rather than intended outcomes in their initial planning, all mostly employed what Thomson et al. (2009, p.37) defined as the 'creative approaches' type of pedagogy where 'the focus was on experiential kinds of learning', and as might be expected, all emphasised pupil participation in decision making and community involvement, mainly through environmental

projects. Such differences as did exist, such as the building up of international links with the other two schools, or the concentration of effort into single year groups at Medway Walk, so that teachers could experience 'deep rather than shallow immersion' in creative learning, in contrast to the whole school approach found elsewhere, we ascribed to schools being at a different stage of their 'learning journey'.

In seeking to describe the processes of change in creative schools, Thomson et al., (2009) made use of Galton, Hargreaves and Comber's (1998) stages of institutional and personal development, where teachers moved from an *initial* stage of thinking about their own learning needs, through a *consolidation* stage where they concentrated on the choice of appropriate tasks that gave scope for the use of children's imagination, before ending up at the *re-orientation* stage, where the task and the pedagogy was determined and implemented largely from consideration of pupils' capabilities and dispositions towards learning. Thomson et al., (2009) found varying degrees of re-orientation in their primary schools. In the present context we expected that the three case study schools would to a greater or lesser degree be operating at the think *child* (re-orientation) rather than at the think *self* (initiation) or think *task* (consolidation) stages. The main evidence for re-orientation was the degree to which teachers used similar teaching strategies to those employed within Creative Partnerships in other areas of the curriculum and when no creative practitioners were present. Since it proved impossible to type schools by the ways in which they engaged with Creative Partnerships, we hoped it could be done by using this staged development approach. Again our expectation was that we would find a greater degree of re-orientation in Keswick Green, a School of Creativity, with extended experience of Creative Partnerships, than in Meadow Walk which had only become involved two years earlier.

To our surprise evidence for a greater degree of reorientation was found among the Meadow Walk teachers, rather than at Keswick Grove. In the latter school we had the opportunity to see teachers operating independently of creative practitioners during 'Big Arts week' and the observers noted that the extent to which pupils were encouraged to become 'autonomous learners' in the teacher led groups was far less than in the sessions involving creative practitioners. At Meadow Walk, the mathematics lesson in which pupils were encouraged to apply their knowledge of perimeters and areas to the laying out of a football pitch was an outstanding example of the value of Creative Partnerships in bringing about a change in learning orientation within a school. The teacher here had clearly assimilated ideas from the creative partners with whom she had collaborated over the past two years, had extended these to other parts of the curriculum and had applied them in a way that suggested she was capable of promoting creative learning independently.

Elsewhere, it was suggested in Chapter 4 that the situation at Keswick Grove may have been due, in part, to its status as a School of Creativity. Staff were in constant demand, partly because other teachers wished to visit and 'see what was going on' and partly because various 'Arts' organisations, such a Theatre in Education, a museum, etc., when looking for partners to mount projects tended to pick institutions which were acknowledged to be at the 'cutting edge' in promoting creativity. With so much going on there was little time for institutional development.

However, another reason why Keswick Grove, at least in the eyes of the observers, may have failed to meet expectations in respect of its own continuing development was the manner in which its task as a role model or 'beacon' to other schools was conceived. The 'Beacon' school approach was an important element in the previous Labour government's efforts to inculcate 'best practice' into less



successful schools. To an extent, the same approach underpinned the Schools of Creativity initiative, whereby outstanding schools were expected to share their knowledge and skills with others less advanced. This 'top down' model of professional development, however, has a history of failure, most strikingly in the Leeds Primary Needs Project (Alexander, 1991) where with an expenditure of over thirteen million pounds no discernible shifts in either classroom practice or outcomes such as reading scores were identified by the evaluators. Alexander concludes that the main reason for the failure was that the headteachers and teachers in the schools receiving support from their more successful colleagues saw this help as 'the imposition from above of a particular version of good practice', (Alexander 1991, p.137). Elsewhere, in a review of this form of professional development, where a University, local authority or school attempts to engineer changes in existing practice of other schools, deemed to be 'less advanced', Darling-Hammond, Wei, and Orphanos' (2009) concluded that the chances of success were increased if, among other things, the exchanges are sustained over time, involve the same group of teachers working collaboratively and the less advanced teachers continue to receive support from the host institution when they returned to their respective schools and attempted to put into practice what they had learned.

The above suggests that the more appropriate model for Schools of Creativity, such as Keswick Grove, would have been to establish between-schools 'communities of practice' in which participants co-construct the notion of 'best' or rather 'effective' creative teaching by undertaking joint planning, followed by peer observation of each other's lessons (either live or by video) and concluding with evaluation and critical reflection. There has been considerable discussion of the conditions required to ensure that communities of practice can operate effectively. Stoll and Louis (2007) summarise much of this evidence and suggest a number of key factors must be present. These include meeting over an extended period, having the support of mentors and experts, the provision of some supporting resources, the development of both inter and intra networks, situating the work in a wider contexts and linking investigations to specific subject areas so that the participating teachers share a common background.

In most of the existing studies, the provision of expert advice and the mentoring role was undertaken by researchers. In the case of Creative Partnerships, however, this could be a creative practitioner or agent. Horn and Little (2010) suggest three key elements should guide the discussions within professional development communities. These involve detailed consideration of students' likely misunderstandings, sustained attention to problems of actual practice and reference to a clear set of principles governing the work of teaching and learning (in this case creative learning). If mentors can develop these elements into what Coburn and Russell (2008) call *routines of interaction* by regularly posing questions on these themes, then it was found that participating teachers began to question each other's practice using the same or similar questions. A useful distinction is made by Grossman and McDonald (2008) regarding the most appropriate forms of pedagogy for use in different forms of professional development. These authors distinguish between *pedagogies of investigation* and *pedagogies of enactment*. The former consists of analysing, and critiquing representations of practice. This might consist of video examples of teaching, examination of students' work etc. The latter involves planning, rehearsing and undertaking what Ball, Sleep, Boerst and Bass (2009) term *high leverage* practices. These are activities which are specific to particular phases of lessons and which are designed to promote higher level cognitive outcomes among students. Ball et al., give as an example that of orchestrating a classroom discussion but in the Creative Partnerships' context scaffolding by task to reduce pupil dependency (see Chapter 1) or creating non-controlling

environments (Deci and Ryan, 2008) would also qualify. Grossman and McDonald (2008) also suggest that pedagogies of enactment are most effective when they involve closely knit teams of teachers with similar subject and age range interests. Thus our suggested typology of creative practice would be based on three different levels of teacher development. In the first, as at Medway Walk teachers would work within year groups. At the second level, as at West Rington, within-school communities of practice would function. The final stage of development would see hub-schools, such as Keswick Green, coordinating between-schools communities of practice.

### ***Arts Based approaches to learning***

The idea that there is a set of pedagogic principles that are associated with specific subjects mainly derives from the work of Shulman (1986, 1987). Shulman was concerned to refute the proposition that the time spent on task rather than the subject knowledge of the teacher is the major determinant of a pupil's learning. He argued that the learner needs to grasp the elements of *strategic* knowledge which characterise a particular discipline and thus constitute a knowledge domain. These strategic elements include knowing what it is that counts as legitimate knowledge within a domain and what kinds of evidence are admissible when seeking to establish the validity of propositions. In helping pupils to acquire strategic knowledge teachers must be able to recognise the common kinds of errors that lead to misunderstandings and also be able to draw upon the most suitable analogies for dealing with such misconceptions. Shulman refers to these two skills as *pedagogic content knowledge* in contrast to the kind of *generic* pedagogical knowledge discussed in Chapter 1 when examining the teacher's role in helping children become 'metacognitively wise'.

It is easier to see the force of Shulman's argument when dealing with subjects, such as science, where there is a linear progression from one concept to another. In physics, for example, to grasp the concept of *density* one must first understand the difference between *mass* and *weight* in order to master the concept of *force* before moving on to the idea of *pressure* or *upthrust*. The process by which one seeks proof through scientific enquiry is also generally agreed. In dance or drama it is less clear what might constitute legitimate knowledge or what kinds of evidence might be used to distinguish between an excellent and competent outcome. In the arts subjects there is often considerable debate about the weight which should be given to technical competence when set against the emotionality in making such assessments.

Shulman's notion of pedagogic content knowledge does carry with it undertones that it is most effective when the teacher controls the classroom discourse. The knowledge base of teaching (Shulman 1987, p15) requires teachers to 'transform the content knowledge he or she possesses into forms that are pedagogically powerful and yet adaptive to variations in ability and background presented by the students'. This is clearly easier to undertake when classes do not have too wide an ability range, and when pupils do not exercise too many choices with regard to subject matter and procedures. These, however, were not the conditions reflected in the work of Creative Partnerships at primary level, where for the most part, creative practitioners, whatever their background adopted a common approach in fostering mainly generic, strategic thinking skills. Specialist knowledge and techniques were kept to a minimum and only introduced when it enabled students to develop their own ideas. As one creative practitioner put it in Galton's (2010a) study:

To me being here is about several things. One important thing for me is to look at a different model of working; of the ways artists can work with schools and teachers in a much more

collaborative way rather than be expected to come in and deliver and then go away again. And another important thing is with the children. What we are trying to do here is to be a person who responds to ideas that the children are coming up with and then to bring our own practice to share.

## **The Evidence from the Secondary Schools**

We now move to consideration of the impact of Creative Partnerships on wellbeing in the secondary schools. Here the analysis is more complex, not only because it involves bigger institutions, more teachers and pupils but also because over the years secondary schools have become more compartmentalised. In Galton and MacBeath's (2008) study of teacher workloads secondary teachers said that they rarely meet colleagues from other departments or faculties apart from the ten minute morning briefing. Most ate lunch at their desk either dealing as form tutors with problem pupils, responding to telephone calls or marking work. Developing cross curricular approaches, as at primary level, is therefore extremely difficult. Furthermore the sums available for supporting Creative Partnerships' activities constitute an extremely small proportion of the school's total income and thus allow limited scope for teacher involvement. Such involvement often develops slowly because the chain of command between the senior managers and the teachers engaged in creative activities is longer, so that agreement to undertake a particular course of action is not a question of a five minute conversation with the head teacher, as is often the case at primary level. Estimating the degree to which Creative Partnerships was embedded within the school was therefore often difficult. With these caveats in mind we start by examining the survey evidence concerning the impact of Creative Partnerships on the wellbeing of Key Stage 3 and Key Stage 4 students.

### ***What is the impact of Creative Partnerships work on Secondary Student Wellbeing?***

#### ***Examining the Survey Evidence***

We designed the survey phase of the study to try and make direct comparisons between schools that were involved in the Creative Partnerships Programme and similar schools that were not, in order to see whether students at Creative Partnerships schools recorded more positive experiences of their wellbeing than their counterparts in the Non Creative Partnerships schools. We therefore need to consider the key findings emerging from the data gathered from the two different versions of the questionnaire deployed in the secondary schools before we can begin to address the question of impact.

There were a number of interesting trends to emerge. Firstly it was clear that students reported somewhat lower levels (in terms of frequency of occurrence) of wellbeing at Key Stage 4 compared to Key Stage 3. This difference was apparent in all four wellbeing dimensions established in the dataset; namely interpersonal wellbeing, life satisfaction, perceived competence and negative emotion. Declining wellbeing through adolescence has been reported in other studies (Gutman, Brown et al. 2010; Tomy and Cummins 2011), however research in this area is still relatively new. Some have argued that subjective wellbeing should be relatively stable over time as it is subject to homeostatic control to maintain a set-point level (Headey and Wearing 1989; Cummins 1995), although more recently this view has been both challenged (Diener, Lucas et al. 2006) and re-asserted (Cummins 2010). Our data seems to support the view that wellbeing does change, and adds to the growing body of evidence in the field. As was discussed in Chapter 3 the decline may be a reflection of students' concerns about their futures in the current economic climate where many

young people are out of work, given that students in Key Stage 4 were approaching the end of compulsory schooling. The majority of schools were visited in the second half of the spring term during the first phase of the research and this would be a time when students, particularly those in Year 11, would be actively thinking about the next steps in their lives. Some of the interview data, where young people were talking about their options, not only in terms of the choices made regarding subjects taken for GCSE, but also their aspirations for the future would bear this out.

Secondly we found that there were differences between boys and girls in terms of their experiences of wellbeing. Specifically boys were more positive than girls about how often they felt competent (more frequently) and experienced negative emotions (less frequently). There was also a growing gap between boys and girls in favour of boys in terms of experiences of life satisfaction and perceived competence. Gender differences have been noted in other studies focusing on adolescent wellbeing (Gutman, Brown et al. 2010; Tomy and Cummins 2011) and there is some work to suggest that women experience lower levels of wellbeing than men in adulthood (New Economics Foundation 2009; Stevenson and Wolfers 2009). Tomy & Cummins found that secondary school aged girls in Australia reported higher scores on the subjective wellbeing scale than boys between the ages of 12 and 18 years, whilst Gutman et al when conducting a secondary data analysis on a large-scale longitudinal dataset in the UK noted that girls experienced lower levels and greater declines in emotional wellbeing whilst boys had lower levels of behavioural, school and social wellbeing but the gap narrowed over the early adolescence time period (students aged between 10.5 and 13.8 years). Differences in measurement make direct comparisons with our findings difficult, however Gutman *et al's* work has resonance with our own as the elements considered under school wellbeing are conceptually similar to our life satisfaction scale and there is overlap between their emotional wellbeing and our negative emotion wellbeing. Thus our work is adding to this growing area.

We also found that students did distinguish between in and outside school contexts when considering their wellbeing. They were more positive overall about the out of school context and the biggest differences related to items concerning general life satisfaction and perceptions of being cared for. Tomy & Cummins and Gutman et al's studies, cited above, also distinguished school wellbeing from other forms of wellbeing. Tomy & Cummins included a single item to capture satisfaction with school but concluded in their analysis that it could be integrated within the Personal Wellbeing Index for Children indicating that subjective wellbeing could be aggregated across different life domains, which includes the domain of school for adolescents. In contrast Gutman et al examined school as one of four different wellbeing dimensions (the others encompassing social, behavioural and emotional elements), implying that these are somewhat distinct. Although our comparison of in and outside of school wellbeing is somewhat crude, the findings suggest further research is warranted to establish why wellbeing at school is lower than wellbeing outside school, particularly in relation to life satisfaction.

Finally, findings relating to comparisons of students at Creative Partnerships and Non Creative Partnerships schools are key in addressing the question of impact. What is very apparent is the absence of differences in the overall wellbeing between students attending Creative Partnerships and Non Creative Partnerships schools in relation to all four wellbeing scales. Given that our findings in relation to age, gender and to some extent context can be situated within the broader wellbeing literature, this suggests the instrument developed for the purpose of this study has some degree of

concurrent validity. Hence, the fact that students attending the two types of schools participating in the survey do not differ in their wellbeing overall suggests that this really is the case for the participating schools. We might therefore be led to conclude that, if the matching process was reasonable, that Creative Partnerships work is not having a specific positive impact on wellbeing.

However it would be unreasonable to make this judgement. First of all, the matching process was not perfect at secondary level. There are far fewer secondary than primary schools so identifying an appropriate match was a challenge and we were forced to consider a wider geographical area than the immediate locality in some cases. Even when potential matches were identified, these were often difficult to recruit. One head told us he had 50 enquiries a week relating to research, so with regret could not commit to our project. We therefore needed a 'hook' to engage the interest of the potential Non Creative Partnerships schools and given the focus of the project on wellbeing and creativity, these were our routes in to identify schools that might be prepared to work with us. We believed these schools would form an interesting contrast with the Creative Partnerships schools; however they clearly were not providing as great a contrast, in terms of providing some form of baseline, as we originally envisaged. Therefore, it could be argued that the fact that there are very few statistically significant differences between the two types of schools suggests that Creative Partnerships work is having as much of an impact on student wellbeing as a range of other initiatives, many of which, as were outlined in Chapter 2, are similar to Creative Partnerships work. We do not have any other basis for comparison but we might tentatively suggest that all of the schools involved in the project are having a positive impact on student wellbeing through the range of activities and initiatives they have put in place.

Secondly, the literature suggests that the amount of variation in wellbeing scores attributable to school rather than individual differences is very small. In other words there is much more variation in student wellbeing scores within a given school, than compared to the differences between different schools. Gutman & Feinstein's (2008) study of primary schools in the UK, for instance estimated that 3% of the variance in pupils' mental health and behaviour was attributable to school factors (compared to 10% of the variation in Key Stage 2 English Standardised Assessment Test scores). Very little work appears to have been done in UK secondary schools however international studies do not suggest the percentage of variance attributable to school differences is substantially higher at the secondary level. For instance Opdenakker and Van Damme's (2000) study of Flemish secondary schools indicated that between 5% and 11% of variance in individual student outcomes might be attributable to schools but that schools have more influence on achievement than on wellbeing. So it would appear that differences between schools are only likely to account for a small percentage of the variance in student wellbeing scores. This being the case, it is unlikely that we would find large differences between Creative Partnerships and Non Creative Partnerships schools, although we had anticipated that these would still be detectable. Therefore the statistical data alone cannot give a definitive answer to the question of whether Creative Partnerships work has a direct impact on student wellbeing. Our study therefore is more concerned with understanding the complexity of the differing approaches taken by the secondary schools to Creative Partnerships work and how these play out within these schools in terms of influencing wellbeing.

We therefore need to move away from the problematic question of overall impact to consider the nuances of process. This in itself is by no means straightforward. The main aims, values and purposes of education, articulated within the current National Curriculum talk about enabling *all* young people

to become successful learners, confident individuals and responsible citizens for the purpose of not only promoting high standards in terms of learning outcomes but also to instill commitment to learning, widening horizons and raising aspirations, and recognising that personal development is *essential to wellbeing* and success (Department for Education 2011). Although it is perhaps more implicit than explicit, these aims and purposes imply that wellbeing is important. Therefore, it would be envisaged that schools would see the importance of student wellbeing and have a range of strategies in place to support it. Similarly, the National Curriculum suggests that, amongst other things, successful learners are *creative*, resourceful and able to identify and solve problems, so schools would be expected to value and promote creativity as part of the aim to produce successful learners. But writing creativity and wellbeing into legislation does not necessarily mean that these are actually valued and promoted in schools. For instance, taking the case of the subject Design and Technology, creativity is not just part of the general aims of the curriculum as a whole but it is integral to the Programmes of Study for the National Curriculum for this subject, where students are expected to ‘think and intervene creatively’ (DfEE and QCA 1999), yet research has shown that design work is very often lacking in creativity, is algorithmic and is based on images seen in popular culture leading some commentators to say that there is a crisis in creativity within the subject (Nicholl and McLellan 2008; McLellan and Nicholl 2011). Clearly the Creative Partnerships schools have opted into the programme so would be expected to value creativity and some of the Non Creative Partnerships secondary schools participating in the project have specialist status for areas which should be underpinned by creativity, for instance ‘performing arts’ and therefore creativity might be expected to be more highly valued in these institutions. However, with the demise of the specialist schools programme (Gove 2010) it is unclear whether these specialisms still contribute to the ethos and priorities of individual schools. Furthermore, even if wellbeing and creativity are valued and facilitated through a range of initiatives, previous school improvement and effectiveness research has revealed the difficulty in assessing the efficacy of the different components that form the basket of strategies implemented in any given school (see for instance Younger, & Warrington et al. 2005). We therefore need to consider the context within which the participating schools were working before we can begin to address the other research questions.

### ***The Secondary School Context: Performativity, Creativity and Wellbeing***

Like other countries, the UK has adopted New Public Management reforms to improve the efficiency of public fund management and the quality of education (see Christensen and Laegried 2007 for further discussion of NPM reforms). The 1988 Education Reform Act opened the door to such an approach (Strain and Simkins 2008) through the creation of a National Curriculum and the putting in place of a standardised national testing system overseen by various government quangos. It has been argued that this emphasis on standardised testing together with changes in labour markets (Arnot, David et al. 1999) has led to secondary school students in particular being forced to ‘chase credentials’ (examination results) (Furlong and Cartmel 1997). Fuchs & Wossmann (2007) also argue that external examinations are the ‘currencies’ of school systems, hence the importance of student performance outcomes is clear, most notably at the secondary school level where young people are acutely aware that they need to gain qualifications to equip themselves for their futures.

The 1992 Education (Schools) Act continued the process of foregrounding the importance of student performance outcomes. This act heralded the introduction of ‘school performance league tables’ as individual schools’ Key Stage examination results were made public, and media organisations were

quick to create league tables for the interested public (see Goldstein and Leckie 2008). This act also saw the creation of the Office for Standards in Education (Ofsted), which replaced but also intensified existing monitoring systems. Inspection reports are published on the Ofsted website and therefore open to scrutiny by all interested stakeholders in the education system. In making judgements about schools, Ofsted inspectors make use of school performance data to see whether schools are performing at the level expected, given their school intake. Schools are now expected to make these judgements for themselves, through a self-evaluation framework introduced in 2005. Schools are therefore ultimately judged on the performance of their students in public examinations and this focus has created a culture of performativity, defined by Ball as a 'culture and a mode of regulation that employs judgements' (Ball 2003, p. 216). Examination outcomes define a school's worth and what Ball terms the 'mechanics of performativity' are overseen by Ofsted specifically but the general public more widely and this has put increasing pressures on teachers (Galton and MacBeath 2008).

The dominant performativity culture pervades despite the aims of the National Curriculum outlined above, which talks about the promotion of successful learners, confident individuals and responsible citizens. Performance in public examination is clearly only part of what constitutes being a successful learner. However performance league tables and young people's need for qualifications in an increasingly competitive marketplace has led to this element of schooling being emphasised and prized above others in the secondary context. This is interesting, as until recently Ofsted examined other student outcomes apart from academic attainment when judging the effectiveness of schools. Specifically schools were judged on the extent to which students feel safe, adopt healthy lifestyles, contribute to the school and wider community, have developed workplace and other skills that will contribute to their future economic wellbeing and their spiritual, moral, cultural and social development, as well as student behaviour. These outcomes link closely to the espoused aims of the curriculum and directly correspond to the elements promoted through the Every Child Matters policy (Department for Education and Schools 2003). As we outlined in Chapter 1, these alternative student outcomes accord closely with our conceptualisation of wellbeing, particularly in relation to the functional elements of wellbeing. In theory, therefore, student wellbeing should be valued not only in its own right as an important educational outcome, but also because the external monitoring system demands that it is attended to. However, the present Secretary for Education, Michael Gove has made no secret of his desire that Ofsted should have a tighter focus on teaching and learning (see Bangs, MacBeath et al. 2011, p. 118 for an interview quote explicitly stating this) and since coming to power policies such as Every Child Matters have been swept aside with no replacement, creating something of a policy void in relation to wellbeing. The new Ofsted framework which has just come into force means that schools will now only be judged on student achievement in terms of academic outcomes and progress, and student behaviour, and the other non-academic outcomes noted above are no longer part of what will be inspected (Office for Standards in Education 2012). Arguably this new inspection framework will only exacerbate the existing focus on student attainment reinforcing the performativity culture evident in secondary schools at present, and it also raises questions about the status of issues that fall outside its remit, such as student wellbeing.

In such a context, therefore, it is no surprise that the secondary schools as whole who participated in our study were very focused on ensuring that students achieved their potential in public examinations at the end of Key Stage 4. Examination preparation was a very salient theme in both our lesson observations and conversations with Key Stage 4 students and their teachers in the secondary case study schools, where, as was seen in the evidence presented in Chapter 5, we

observed teachers talking about examinations and how best to prepare for them and young people talking about their concerns and how teachers were helping them to prepare. As was noted in Chapter 1, external examinations are usually viewed as evaluative and controlling and therefore, according to cognitive evaluation theory (Deci 1975), undermine intrinsic motivation and hence wellbeing. Furthermore, the performativity culture putting teachers under pressure to perform (Flink, Boggiano et al. 1990) tends to increase teachers' controlling behaviour and hence their ability to facilitate an autonomy-supportive classroom environment (Reeve, Jang et al. 2004; Vansteenkiste, Simons et al. 2004). It would therefore be expected that the pervading performativity culture will take its toll on students' and teachers' wellbeing alike. However, within the constraints of this culture it was apparent that some of the secondary case study schools were able to develop a more autonomy-supportive approach than others and this may help to account for the higher level of wellbeing reported by their students in the survey compared to other schools participating in the project. In particular, Henry Gates College stood out as an institution where staff worked together with students, in the words of the researcher, 'negotiating the collective stress of externally imposed mandates and targets'.

Subject choices at Key Stage 4 also emerged as an important issue. Appropriate choices can equip students for their futures and enable them to achieve their potential (Collins, Kenway et al. 2000; Warton and Cooney 2007), however inappropriate choices can lead to underachievement if these subjects are not valued as students will not be motivated to achieve (Eccles 1983) and, from the school's perspective, this may lead to a failure to maintain league table position. Subject choice is directly related to student wellbeing; if students feel autonomous in choosing which subjects to study, according to self-determination theory they will feel self-determining and hence experience wellbeing (Deci and Ryan 2002; Deci and Ryan 2008). The study survey data indicated that Key Stage 4 students felt more motivated towards subjects they had chosen (humanities and arts options) compared to the compulsory subjects of mathematics and English, and motivation towards different subjects across both Key Stages was gendered in predictable ways, possibly reflecting students' perceptions as to which subjects align with stereotypical expectations related to their gender identity (Fox 1976; Fennema and Sherman 1978; Collins, Kenway et al. 2000). There is therefore a tension for schools between allowing students to make their own subject choices, which promotes wellbeing, and making appropriate choices for young people so that they fulfil their potential, which may not be experienced autonomously and hence reduce students' wellbeing but maximising potential attainment (and hence not only best preparing young people for their futures but also maintaining league table position). We have seen how the different case study schools navigate this exceptionally difficult terrain in different ways in Chapter 5. There was no clear cut division between the Creative Partnerships and Non Creative Partnerships schools, as one Creative Partnerships school (Belcliff School) appeared to provide information and guidance to enable young people to make appropriate decisions for themselves, whilst at least one other Creative Partnerships school (Eastgreen Community School) imposed a banding system relegating some students to a non-academic track and the third (Kilverston High School) allowed total freedom resulting in some students taking subjects that they enjoyed and therefore experienced wellbeing through taking, but might limit choices in the future. The Non Creative Partnerships school (Henry Gates College) in contrast provided some guidance but this was relatively limited. Clearly this is an importance issue to consider when examining student wellbeing.



The second main contextual factor to consider, also stemming from NPM reforms, is the impact of the workforce remodelling agreement introduced in 2003 (DfES, 2003c), together with the introduction of the Every Child Matters policy. The workforce remodelling agreement opened the door for adults that were not trained teachers to join school staff in support roles (Calvert 2009) and this quickly had an impact on schools' pastoral systems, where roles such as the 'Head of Year' which had traditionally been occupied by teachers as middle management posts were increasingly changing and being taken over by non-teaching staff (Andrews 2006; Lodge 2006) in response to the requirements of the Every Child Matters policy. In large secondary schools in particular, a plethora of non-teaching staff are now typically employed to provide pastoral care and this was certainly seen in three of our four secondary case study schools and discussed in Chapter 5. Henry Gates College, for example, employed 6 non-teaching staff with professional backgrounds in areas such as counselling and social services as the 'pastoral team' but these members of staff work closely with an extended team of teaching assistants, teaching staff and external agencies. This has increasingly led to a separation between the academic and pastoral in secondary schools, with teachers no longer being seen as responsible for pastoral issues: teachers are there to teach and the other adults forming the pastoral system are there to support students so that they can learn, and to remove distractions (i.e. disruptive students) from classes to allow teachers to teach. In a recent special edition devoted to the impact of workforce remodelling on the pastoral system (Calvert and Tucker 2009) researchers have commented both on the opportunities this affords to troubled youngsters (Wright 2009) but also potential concerns about bringing staff into schools who may not have professional qualifications to work with the most vulnerable students (Edmond and Price 2009). At Henry Gates College it was very clear that the pastoral team were all highly qualified and experienced professionals and this, together with the evolution of the current ways of working over a period of some twenty years plus excellent communication systems, are no doubt responsible for its success.

Student wellbeing, within a pastoral team framework of the type described above, is seen as a pre-requisite for learning and the system operates somewhat on a deficit model; the pastoral system intervenes to address student issues impacting on wellbeing (i.e. fix student wellbeing) in order for the students then to engage in learning and achieve academically in the classroom. Services provided by and large assume there is a problem to be fixed, for instance in the provision of counselling, the putting students on report and inclusion rooms / units particularly seen at Belcliff School and Henry Gates College. Positive promotion of wellbeing for all, endorsed by the positive psychology movement (Seligman and Csikszentmihalyi 2000) is, however, also evident in our case study data. For instance the small group tutor system and their personalised learning approach at Eastgreen Community School, and the enrichment and extra-curricular activities at Henry Gates College aims to promote wellbeing for all students. However, this element is rather less prominent.

So in conclusion, the secondary schools are very much influenced by the prevailing performativity culture and are therefore focused on maintaining and raising standards in students' attainment outcomes (Gray, Hopkins et al. 1999; MacBeath and Mortimore 2001). Although we did not explore this specifically, previous research has suggested schools often have a whole raft of school improvement strategies and initiatives in place (Younger, & Warrington et al. 2005) and it is very difficult to establish which elements of the approach have the most impact, whether they interact with each other (so the overall effect is more or perhaps even less than the sum of the individual parts) on which individuals they are particularly effective. Wellbeing provision, which might be viewed as part of a school's approach for raising standards, is generally the remit of a specialist team

of often non-teaching staff who aim to remove barriers to learning to enable students to achieve, whilst teachers focus on pedagogical issues. Although we have seen what appears to be a particularly effective pastoral team at Henry Gates, for instance, the impact of the constituent parts of this provision on student wellbeing and in turn, student attainment is therefore hard to gauge. However, although we did not manage to find out a great deal about what was in place in one of our case study schools (Kilverston High School), all schools have pastoral provision which will be contributing to student wellbeing so it is not easy to quantify the effects of other more pedagogically based initiatives on student wellbeing in relation to the impact of the pastoral system. Finally the status of creativity in secondary schools in general is somewhat ambiguous. Although creativity is specifically identified in one of the key aims of the National Curriculum and figures in the Programmes of Study for a number of curriculum areas, and may be associated with the specialist status some of the participating schools have held until very recently, it is unclear whether this is valued in the present political context when there is such an emphasis on student achievement. How Creative Partnerships schools, who by opting into the programme have asserted their interest in and valuing of creativity and, in our view, clearly exude confidence in this viewpoint, have implemented their programmes within this context will now be considered.

### ***Can Creative Approaches be Typologised?***

Not surprisingly, given the context within which secondary schools operate, as described above, the majority of the schools participating in the research indicated that they had originally got involved in the Creative Partnerships Programme to raise standards. Eastgreen Community School had just emerged from 'special measures' (i.e. had been under the scrutiny of Ofsted as a failing school but had made sufficient improvements to be deemed 'satisfactory') and were desperate to raise standards. Kilverston High School, although high performing, were concerned about their 'value-added' figures and wished to avoid unwanted attention from Ofsted, as well as improving their league table position. The improvement agenda was more implicit at Belcliff School who talked more about the importance of the programme for staff development rather than student attainment outcomes. School improvement was also the reason cited time after time at the other Creative Partnerships schools visited during the first phase of the research.

We had anticipated that schools might travel along a trajectory of development in terms of how they approached and delivered the Creative Partnerships work. It was certainly the case that the two case study schools that had been involved in the Creative Partnerships Programme for an extended period (Eastgreen Community School and Belcliff School) appeared to have a more extensive range of activity involving a wider range of students in place than the school that was relatively new to the programme (Kilverston High). In the three case study schools it would appear that Creative Partnerships work had started with particular curricular areas that were of concern. So at Kilverston High the maths department had been selected on the basis that if it worked in maths by reinvigorating staff through providing new ideas it could potentially help any department. Similarly at Belcliff, the science department had been targeted in the first instance as this was felt to be weaker than other core departments. Focusing on an individual department rather than trying to effect whole school change seems appropriate given the modest funding for the programme (the budget ranges from £20K for Change schools to £25K for Schools of Creativity) and also it seems unlikely that the implementation of a new whole-school initiative would be effective given what is known about effective school change (Stoll and Fink 1996; Fullan 2001). Furthermore the balkanisation effect

(Hargreaves 2001) typically seen in secondary schools, where staff closely identify with others in their subject area but do not integrate with the wider staff, suggests that communication between departments may be difficult but success in implementing a new initiative is more likely within one close knit department community.

In the three case study schools, Creative Partnerships work seemed to have developed beyond individual departments to being showcased during high profile cross-curricular project-based work taking place on special days or weeks when the curriculum was collapsed, either for entire year cohorts or part cohorts. We saw, for instance, an Independent Learning day at Belcliff school where pairs of departments worked together on a shared theme with a particular year group, planned and supported by students, creative practitioners and staff. This seems to represent a success given what is known about balkanisation and other challenges for change in large secondary school institutions, however these days were not very frequent, and although they were remembered and liked by students it is unclear what lasting impact they might have. There is more evidence that the community-based projects at Eastgreen Community School would be more effective as these would appear to promote a sense of belonging for all participants (students, staff and community partners) which promotes wellbeing according to self-determination theory (Deci and Ryan 1985). It is also perhaps not insignificant that two of the secondary case study schools (Eastgreen Community School and Belcliff School) were also much smaller than the average secondary school which might have helped make the organisation of such events more manageable.

We also saw a change in how the Creative Partnerships work was conceived in the two schools that had been involved with Creative Partnerships for a longer period of time. At Belcliff School there has been a change from the Senior Leadership Team focusing on a specific department and directing practitioners to work with particular colleagues to opening up the opportunity to a wider range of staff to work with creative practitioners at their request. Thus Creative Partnerships work has moved from being something that has been directed top-down to something that teachers have been able to explore and opt in to. Providing teachers with autonomy is crucial to their wellbeing according to self-determination theory (Deci and Ryan 1985) and may be part of the reason that there is such a strong community in the school. There has also been a more explicit focus in recent years of developing student leadership so creative practitioners have not only worked with members of staff but have also worked with students to help them to organise creative events during independent learning days alongside staff. Student-led work has also been characteristic of Creative Partnerships work at Eastgreen Community School. At Belcliff, the creative agent is a member of the school's teaching and learning group and works very closely with the Senior Leadership Team so is very involved in discussions and decisions made about teaching and learning and this seems to be a significant factor in the success and enduring nature of the Creative Partnerships work in this school. Indeed the school has already started to make provision to keep working with the creative agent and several of the creative practitioners who have longstanding associations with the school once the Creative Partnerships funding ends. Similarly the creative agent at Eastgreen Community School is embedded in school structures and very much part of the school.

What was clear, however, was the fact that much of the Creative Partnerships work was concentrated in Key Stage 3 rather than being distributed more evenly across the secondary school years. When challenged as to why Key Stage 4 students were not more involved, teachers commented on the demands of GCSE courses not allowing space for other activities at Kilverston

High, whilst teachers at Eastgreen Community School noted that there was space for Creative Partnerships work for students placed in the less academic band, but the more able students needed to be pushed to achieve at GCSE. So it would appear that at Key Stage 4 the performativity agenda trumped creativity. It was also the case that although creative practitioners had worked with individual members of staff or departments at all three case study schools to help members of staff to improve their pedagogy we did not see much evidence that this had changed pedagogy in normal lessons, except perhaps at Kilverston High, although admittedly our evidence base is not extensive so this would need to be explored further through a greater range of observations. Finally we also noted that Creative Partnerships work was sometimes targeted towards small groups of often disaffected students (mainly Year 8 or 9 boys) in some of the schools involved in the first stage of the research and although we were not able to explore this in depth, there did not appear to be much evidence that Creative Partnerships work was having any impact beyond those small number of individual students. Certainly students at these schools overall did not report as high levels of wellbeing as students in the case study schools, which had taken more subject-based approaches and were working towards a more whole school approach.

### ***What are the key elements of effective creative-based learning that feed into the development of wellbeing?***

As has been discussed earlier in this chapter, it is very hard to disaggregate elements of an approach that influence wellbeing. However, we believe that our case study data together with what we learned from our visits to the broader range of Creative Partnerships schools in the first phase of the research, has enabled us to tentatively identify some aspects of Creative Partnerships work that do have the potential to positively impact on student wellbeing. Specifically, we are applying the self-determination theory model of motivation (Deci and Ryan 1985) outlined in detail in Chapter 1 to analyse how particular elements of Creative Partnerships work might support one or more of students' three core needs (autonomy, competence, relatedness) to be met and hence promote feelings of wellbeing. Given that the survey data suggested that there are at least four different facets of wellbeing, namely interpersonal, life satisfaction, perceived competence and (lack of) negative emotion wellbeing, we will also consider which facets of wellbeing the elements of Creative Partnerships work identified are likely to be influencing. We will also consider if there are elements of Creative Partnerships work that seem to impact on wellbeing that is not immediately attributable to satisfaction of a core need, which will help shed light on whether the model we propose can adequately capture the complexity of the findings from the research.

Turning first to the core need for competence; Creative Partnerships work is being used to develop student leadership at Belcliff school through providing students with opportunities and appropriate support to demonstrate leadership, for instance through the planning of independent learning days. Support and scaffolding from creative practitioners and teachers is likely to reduce feelings of anxiety (so promoting lack of negative emotion wellbeing). This has the potential to develop students' sense of competence and is most likely to promote perceived competence wellbeing. However, working with others as a team is also likely to promote interpersonal wellbeing. Similarly in Kilverston High the focus on the 'co-construction' of lessons that has come out of Creative Partnerships work in the school allows students to 'own', plan and construct lesson content in partnership with their teachers. This also is likely to promote perceived competence and interpersonal wellbeing.

Both of the examples above also are likely to help meet students' need for autonomy, as in both cases they have freedoms and choices over projects and some lesson content. Students at Kilverston High were also beginning to have a voice in being consulted by their teachers about projects they might like to do. However the need for autonomy was met in other ways at Henry Gates College. Specifically, the school council provided students with a voice and whilst this would particularly meet the need for autonomy for those who were council representatives, structures had been put in place so that all students could be consulted by their representatives prior to year and full school council meetings and therefore have a voice. For school council representatives this is likely to promote interpersonal and perceived competence wellbeing.

Relatedness, or sense of belonging, was promoted in the Creative Partnerships work taking place in both Eastgreen Community School and Belcliff School. In the former many of the projects were community-based engendering a stronger sense of belonging to the local community. The importance of community-based work in forging identity has been noted by other researchers (Prosser 1999). In Belcliff school projects were designed to develop school cohesiveness, which was a striking element of their ethos, which clearly fits Bragg's (2011) 'considerate' dimension. Belcliff and Kilverston High also involved international partners in their projects, which potentially develops sense of belonging to a wider community. Satisfaction of the need for sense of belonging would be most likely to be associated with increased interpersonal wellbeing.

There is some evidence that the community based work promoted by Creative Partnerships activities at Eastgreen Community school also has the potential to help student develop realistic aspirations and promoting perceived competence wellbeing and perhaps life satisfaction, although there are other elements at play in the school that might undermine this, as will be discussed below. We would argue that, particularly in more disadvantaged schools (such as Eastgreen Community School and Belcliff School) opportunities offered by the school are unlikely to be found in the local neighbourhood, nor can they be afforded by the parents of students in such schools. The issue of 'redressing the balance' was particularly pertinent in Eastgreen Community School.

Creative Partnerships work not only impacts directly on student wellbeing but also influences teacher wellbeing through developing their practice. Working with creative practitioners to develop planning and pedagogical approaches was clearly evident in Kilverston High and to a lesser extent in Belcliff School, and this development of professional practice, whilst perhaps initially having a negative impact on wellbeing by possibly increasing negative emotion, in the longer term is likely to improve wellbeing through satisfying the need for competence and increasing, therefore, perceived competence wellbeing. Working in partnership with others might also help teachers to develop a professional learning community (Lave and Wenger 1991) and hence increase interpersonal wellbeing through satisfying the need for belonging. Teacher development and learning have to be seen as an integral part of the change process (Lieberman and Miller 2008) but this process needs time and the senior leadership teams in schools also need to nurture and support their teachers (by attending to teacher well-being) so that changes are sustainable and embedded.

Although the focus of Creative Partnerships work seems to be school improvement, in some cases Creative Partnerships work is very much seen as the vehicle to promote creative learning conceptualised in the terms outlined in Chapter 1. Wellbeing is likely to be the outcome of such learning, rather than been seen as a means to an end to ensure that engagement with learning happens (as discussed in relation to the pastoral system earlier), as students achieve their potential

through engaging in creative learning, hence meeting their need for competence. This was articulated most clearly at Kilverston High. Creative learning has to be supported by creative teaching however and thus the whole school community needs to be part of the process.

Thus we have found examples of particular elements of Creative Partnerships work that promote aspects of wellbeing through meeting core needs. The elements of wellbeing that seem most influenced by Creative Partnerships work seem to be interpersonal and perceived competence wellbeing and to a lesser extent negative emotion wellbeing, although the latter might be depressed at the start of the learning process in a Creative Partnerships project. Life satisfaction seems less likely to be improved by Creative Partnerships work, although our evidence base could be stronger in this area. Creative Partnerships work may also influence wellbeing through the development of realistic aspirations, which is an additional element not captured in the self-determination framework. Furthermore Creative Partnerships work may impact indirectly on students through improving teacher wellbeing. Finally, wellbeing is likely to be the result of engaging with creative learning, rather than being a necessary pre-requisite, which is normally implicit in school practices and structures relating to the pastoral system.

Finally, it needs to be noted that Creative Partnerships work might also actually undermine student wellbeing. In Eastgreen Community School there was evidence that in targeting Creative Partnerships work to the non-academic stream, the most able students were denied access to creative learning opportunities, potentially impacting on that group's wellbeing, whilst at the same time potentially devaluing creative work by not allowing the most able to experience it.

***Are there aspects of this creative approach particular to the theory and practice associated with an arts-based approach to learning?***

Fleming (2008), in his review of the role of creativity within arts education outlines how arts education has been conceived over the past hundred years or so by flagging up some key controversies, for instance between those that view arts education as a means of self-expression, personal growth and emotional development, and those that put an emphasis on tradition, craft and utility. Ultimately, this review makes the case that different art forms should be seen as distinct although they share a family resemblance (i.e. it would be dangerous to talk of generic arts-based learning) and that creativity, although important in the arts, is not the defining feature of the arts. Indeed Fleming suggests it would be more appropriate to subscribe to a relatively 'inclusive' view of what the arts are that takes into account the 'embedded socio-cultural context of art, conventionalism and the acceptance that the arts may be the means to extrinsic ends' (p. 61) rather than an 'separatist account' which 'emphasises art for art's sake, intrinsic ends, aesthetic formalism and cultural autonomy' (p. 61). Indeed Fleming suggests that the message from the *All Our Futures* report (Robinson, 1999), highlighting the importance of creativity across all subject areas (i.e. that creativity is not just associated with the arts) is liberating not only for the curriculum as a whole but also for the arts who no longer needed to be seen as some bastion for creativity. Given this, we need to consider whether any of the Creative Partnerships work we have seen might be aligned with arts-based approaches in either of the forms described by Fleming or whether it is premised on a more generic conceptualisation of creativity that might be applicable across subjects.

It is clear from the three case studies that schools had adopted a more generic conceptualisation of creativity. In Kilverston High the first department to be involved was maths. At Belcliff, although

initially the school had joined the programme to complement the work they were doing in sport to maximise the impact of the recently acquired sports specialism, a focus of early work had been the science department. Similarly, although Eastgreen Community School have tied in projects to their arts specialism at times, Creative Partnerships work has extended to involve many curricular areas. The Deputy Head at Eastgreen Community sums this up:

When it first started it was almost sold as something, as an arts initiative, but we decided from day one that that was a route that we did not want to go along. We saw creativity as something beyond something that just happens in the arts... it's about creativity generally across the curriculum.

Thus the Creative Partnerships schools involved in the case study phase were adopting the recommendations of the NACCCE report that creativity is relevant to all curricular areas. We would therefore argue, based on our evidence (but accept that it is a limited number of case studies) that there aren't elements of the creative approach we observed that could be described as particular to the theory and practice associated with an arts-based approach to learning. As we discussed in Chapter 1, we believe that, aligned with creative cognition approach (Smith, Ward et al. 1995), creative learning can be conceptualised as a process of developing expertise with a focus more on processes than products. We would anticipate that young people move through a series of stages similar to that described by Alexander (2004) as they become more expert and would be supported in this endeavour by creative practitioners and teachers, particularly through the provision of scaffolding in tasks (MacBeath and Mortimore 2001). We were unable to explore this further in this study but it is an area that might be investigated in the future.

Although creativity was clearly valued in the three Creative Partnerships case study schools (although perhaps not for all students), it is worth noting that there was in fact some evidence that the arts were not so highly valued in some schools. The setting policy in Eastgreen Community School excluding the more able students from art-based subjects and the additional classes in languages laid on in Henry Gates College meaning that able students aiming to attain the English Baccalaureate were unable to be involved in extra-curricular arts activities, suggests that these two schools did not value the arts as highly as academic outcomes. This is perhaps unsurprising given the pervading performativity culture discussed earlier. Some of the more academically oriented students interviewed at Henry Gates College and Kilverston High also indicated that they didn't value arts subjects as highly as other 'academic' subjects that they felt they needed to study to fulfil career aspirations. However, equally there were other students who saw the arts as offering something different from other subjects and had chosen arts-based subject because they enjoyed them, even if, on occasions they were more challenging than other subjects.

## **Concluding Comments**

It seems apparent that in the secondary sector that Creative Partnerships work has primarily been used as school improvement strategy introduced to raise standards and in this respect creative practitioners have often worked alongside teachers to help them to develop their practice. Indeed the creative practitioner serving on the Steering Group for the project noted that in the secondary sector he had often been used as a change agent. This must raise questions about how much creativity is valued in itself or whether it is seen as a means to an end. Given that in excess of eight percent of the UK's GDP is generated by the creative industries (Department for Culture Media and

Sport 2006) there seems to be good reasons for developing young people's creativity in schools. Although creativity is written into the aims of the current National Curriculum it would appear that performance in public examinations takes precedence at present. However, the National Curriculum is currently under review and an Expert Panel has been commissioned to make recommendations for a new National Curriculum based on a review remit that included a number of key principles, including that the National Curriculum should not absorb the majority of teaching time schools to allow space for local decision-making on the curriculum offered. The Expert Panel for the National Curriculum Review's recently published report (Department for Education 2011) has made a number of suggestions as to how this might be accomplished, which opens up some possibilities for promoting creativity but these will not come to fruition unless what is being judged (i.e. academic performance) is changed. Gove recognises this in his response to the Expert Panel's report noting that 'evidence shows that what is taught is determined as much if not more by examinations as by the National Curriculum. This means we need to consider GCSE reform alongside the development of the new curriculum' (Gove 2011). We saw schools in this project play the GCSE game in terms of influencing and even determining the subjects students would be entered for to maximise not only individual student's potential GCSE outcomes but also the school's league table position. In this respect the recently introduced English Baccalaureate has had a significant impact of how creativity might be valued, as schools are now ensuring students opt for subjects that together contribute to this qualification (i.e. the core subjects of English, maths and science, a humanities subject and a modern foreign language). This ultimately squeezes arts subjects as these are not included within the qualification. We would argue that this leads to a potential devaluing of creativity as creativity is most clearly evident in arts subjects, and whilst Creative Partnerships work was evident in non-arts subject areas (i.e. creativity is not just the preserve of the arts) we would argue creativity needs to be valued more highly and given more prominence in all subject areas, given its importance to the economy. We hope this report provides some food for thought and can contribute to this debate.

Creative Partnerships work tended to be concentrated in particular areas, notably Key Stage 3, often with less able or disaffected students and often with particular curriculum areas. Given the scope of the budget associated with programme it seems sensible to concentrate the resource in this way; change may be more likely if individual departments are targeted in the first instance. Indeed, given the experience of one of the authors in working with Design & Technology departments in a number of schools to promote student creativity (Nicholl, McLellan et al, 2008) we would recommend that secondary schools wishing to introduce an creativity initiative similar to the sort of work done in Creative Partnerships would be best working with individual departments in the first instance. The case study schools had attempted to move beyond this to a more whole school approach through the introduction of cross-curricular project-based days however it was unclear how much influence this work was having on pedagogy in normal lessons.

Finally, it is clear that Creative Partnerships work, or similar initiatives, do have the potential to make a positive impact on student wellbeing. Although in the secondary schools the survey has not shown significant differences between the Creative Partnerships and Non Creative Partnerships schools, a number of reasons for this have been identified and we would still argue that the questionnaire developed is a useful tool for capturing student wellbeing and motivation towards different subjects. Specifically, it has helped us to identify different wellbeing and motivation dimensions that could be explored in more qualitatively-oriented work. The regression analysis indicated that different elements of wellbeing could be predicted from the motivation dimensions captured on the



questionnaire, therefore the model we posited for wellbeing premised on a self-determination theory conceptualisation of motivation is worth pursuing. The intrinsic & interpersonal dimension (reflecting satisfaction of the core needs for autonomy and relatedness) seems a particularly important dimension as this was the strongest predictor for all forms of wellbeing. However, it should be noted that there are other factors than motivation (in terms of need satisfaction) that are influential on wellbeing as the statistical models suggested much of the variation in wellbeing scores could not be attributed to need satisfaction (as assessed through the motivation scales) alone. We were able to identify aspects of the Creative Partnerships work that have the potential to meet the core needs for autonomy, competence and relatedness and particular examples are outlined above. As the core needs for autonomy and relatedness seem particularly important in predicting wellbeing, future work could usefully explore this further, characterising in more detail how different creative approaches satisfy these core needs, as well as identifying other influences on wellbeing.

Finally, at primary level, where the Key Stage 1 survey data provided stronger evidence of a positive link between creative learning and wellbeing, it seems unfortunate, to say the least, that the Department for Education has decided to write 'wellbeing' out of the new inspection framework, particularly because the Chief Inspector has now also decided to place added pressure on schools by declaring that not moving from the 'satisfactory' to the 'good' category on successive inspections will be a reason for placing that school in 'special measures'. The fact that at Key Stage 2 the findings at Key Stage 1 were not replicated suggests that, as in the secondary sector, the climate of performativity has a noticeable effect. There is a strong case for looking at Year 6 more closely and employing the strategy used in transition studies where pupils' various dispositions are measured on several occasions during the year and again in the following autumn after the move to secondary school has taken place. The results of such an exercise might well reinforce the intuitions of head teachers of schools with 'successful' inspection grades, many of whom are likely to be operating in areas of high social disadvantage, that a curriculum which offers their pupils the kinds of experiences that Creative Partnerships has promoted during the decade of its existence, is one that leads to improvements in wellbeing, and as a consequence improved academic performance.

## Appendix 2.1a

# How I feel about myself and School

How people feel about themselves is really important. It can affect how people do things.

We are from Cambridge University and we have been asked by the government to find out what school children really feel about themselves and their lessons.

We want to understand school children better.  
We also want to help schools make things better for children.

So we are asking children in your school and other schools to help us.

We are going to ask you a few questions. There are no right or wrong answers. Please answer as honestly as you can. No one will tell your school what you think.

Your teacher will explain what you need to do and will read out each question.

**School:** .....

**I am a:** Boy / Girl

**Year:** 3

### Remember

- There are no right or wrong answers
- Please answer honestly
- No one will tell your school what you think

## How I feel about myself in School

Read the statements and **tick the one** that is true for you.



Remember, this is how you feel about yourself when you are **in school**.

		Not often	Sometimes	Often
(1)	I feel good about myself	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(2)	I feel healthy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(3)	I feel I am doing well	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(4)	I feel miserable	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(5)	I feel I have lots of energy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(6)	I feel cared for	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(7)	I feel valuable	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(8)	I feel worried	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(9)	I feel I can deal with problems	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(10)	I feel bored	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Read the statements and **tick the one** that is true for you



Remember, this is how you feel about yourself when you are **in school**.

		Not often	Sometimes	Often
(11)	I feel noticed	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(12)	I feel people are friendly	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(13)	I feel there is lots to look forward to	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(14)	I feel safe	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(15)	I feel confident	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(16)	I feel a lot of things are a real effort	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(17)	I feel I enjoy things	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(18)	I feel lonely	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(19)	I feel excited by lots of things	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(20)	I feel happy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(21)	I feel I'm treated fairly	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



## What I think about the Work we do

Read the statements and tell us how true they are about your class.

Tick the box that shows what you think

		Not often	Sometimes	Often
(1)	I get to learn interesting things			
(2)	I can choose how to do activities			
(3)	The work we do is fun			
(4)	The work is too hard for me			
(5)	I get worried when I'm working			
(6)	Other children listen to my ideas			
(7)	I put a lot of effort into my work			
(8)	I do good work			
(9)	I am happy to talk about my work with the teachers			

Thank you for your help



## Appendix 2.1b

# How I feel about myself and School

How people feel about themselves is really important. It can affect how people do things.

We are from Cambridge University and we have been asked by the government to find out what school children really feel about themselves and their lessons.

We want to understand school children better.

We also want to help schools make things better for children.

So we are asking children in your school and other schools to help us.

We are going to ask you a few questions. There are no right or wrong answers. Please answer as honestly as you can. No one will tell your school what you think.

Your teacher will explain what you need to do and will read out each question.

**School:** .....

**I am a:** Boy / Girl

**Year:** 6

### Remember

- There are no right or wrong answers
- Please answer honestly
- No one will tell your school what you think



# How I feel about myself in School

Read the statements and tick the one that is true for you.



Remember, this is how you feel about yourself when you are **in school**.

		Never	Not often	Sometimes	Often	Always
(1)	I feel good about myself	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(2)	I feel healthy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(3)	I feel I am doing well	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(4)	I feel miserable	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(5)	I feel I have lots of energy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(6)	I feel cared for	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(7)	I feel valuable	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(8)	I feel worried	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(9)	I feel I can deal with problems	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(10)	I feel bored	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Read the statements and tick the one that is true for you



Remember, this is how you feel about yourself when you are **in school**

		Never	Not often	Some-times	Often	Always
(11)	I feel noticed	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(12)	I feel people are friendly	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(13)	I feel there is lots to look forward to	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(14)	I feel safe	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(15)	I feel confident	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(16)	I feel a lot of things are a real effort	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(17)	I feel I enjoy things	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(18)	I feel lonely	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(19)	I feel excited by lots of things	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(20)	I feel happy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(21)	I feel I'm treated fairly	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>






# How I feel about the Work we do in different lessons

We are now going to ask you about **Numeracy**, **Literacy** and **Art** lessons.

Read the statements below and tell us how true they are for you.




<b>OFTEN true</b> - put a tick	
<b>SOMETIMES true</b> - put a wiggly line	
<b>NOT OFTEN true</b> – put a cross	

Remember to put a symbol in each box

				
(1)	I get to learn interesting things in	Numeracy <input type="checkbox"/>	Literacy <input type="checkbox"/>	Art <input type="checkbox"/>
(2)	I can choose how to do activities in	Numeracy <input type="checkbox"/>	Literacy <input type="checkbox"/>	Art <input type="checkbox"/>
(3)	The work we do is fun in	Numeracy <input type="checkbox"/>	Literacy <input type="checkbox"/>	Art <input type="checkbox"/>
(4)	The work is too hard for me in	Numeracy <input type="checkbox"/>	Literacy <input type="checkbox"/>	Art <input type="checkbox"/>
(5)	What I learn is important for my future in	Numeracy <input type="checkbox"/>	Literacy <input type="checkbox"/>	Art <input type="checkbox"/>
(6)	I get worried when I'm working in	Numeracy <input type="checkbox"/>	Literacy <input type="checkbox"/>	Art <input type="checkbox"/>

<b>OFTEN true</b> - put a tick	
<b>SOMETIMES true</b> - put a wiggly line	
<b>NOT OFTEN true</b> – put a cross	

Remember to put a symbol in each box

				
(7)	Other children listen to my ideas in	Numeracy <input type="checkbox"/>	Literacy <input type="checkbox"/>	Art <input type="checkbox"/>
(8)	I put a lot of effort into my work in	Numeracy <input type="checkbox"/>	Literacy <input type="checkbox"/>	Art <input type="checkbox"/>
(9)	I do good work in	Numeracy <input type="checkbox"/>	Literacy <input type="checkbox"/>	Art <input type="checkbox"/>
(10)	I am happy to talk about my work with the teachers in	Numeracy <input type="checkbox"/>	Literacy <input type="checkbox"/>	Art <input type="checkbox"/>
(11)	I am looking forward to doing more of this subject in the future	Numeracy <input type="checkbox"/>	Literacy <input type="checkbox"/>	Art <input type="checkbox"/>

## Thank you for your help



If there is anything else you would like to tell us related to the questions you have been asked please write in the box below.

## Appendix 2.1c

# How I feel about myself and School

How people feel about themselves is really important as it affects lots of things in life.

We are from Cambridge University. We have been asked by the government to find out what students really feel about themselves and their school lessons. It will help them to understand students better and, longer term, suggest ways schools can make things better. We are asking students in your school and others to help us.

We are going to ask you some questions. There are no right or wrong answers. Please answer as honestly as you can. No one will tell your school or teachers what you think.

Fill in your details below and then answer the questions. Instructions are given in each section.

**School:** .....

**I am :** Male / Female

**Year:** 7 / 8 / 9 (please circle your Year)

### Remember

- There are no right or wrong answers
- Please answer honestly
- No one will tell your school or teachers what you think

## Section 1: How I feel about Myself

Think about the statements below that are about the different feelings you may have. Using the scale below please indicate how you feel about yourself for each:

**1**                      **2**                      **3**                      **4**                      **5**  
**never**                **not often**            **sometimes**           **often**                **always**

You may feel differently in the different places (contexts) where you spend your time. Therefore we would like you to give a separate indication of your feelings -

**Inside School**

and

**Outside School** (this can be your family home or any other place where you spend a lot of time with friends or others).

		<b>Inside School</b>	<b>Outside School</b>
(1)	Feeling good about myself	<input type="checkbox"/>	<input type="checkbox"/>
(2)	Feeling healthy	<input type="checkbox"/>	<input type="checkbox"/>
(3)	Feeling successful	<input type="checkbox"/>	<input type="checkbox"/>
(4)	Feeling miserable	<input type="checkbox"/>	<input type="checkbox"/>
(5)	Feeling energetic	<input type="checkbox"/>	<input type="checkbox"/>
(6)	Feeling cared for	<input type="checkbox"/>	<input type="checkbox"/>
(7)	Feeling appreciated	<input type="checkbox"/>	<input type="checkbox"/>
(8)	Feeling stressed	<input type="checkbox"/>	<input type="checkbox"/>

		Inside School	Outside School
(9)	Feeling capable of coping with challenges	<input type="checkbox"/>	<input type="checkbox"/>
(10)	Feeling bored	<input type="checkbox"/>	<input type="checkbox"/>
(11)	Feeling part of things	<input type="checkbox"/>	<input type="checkbox"/>
(12)	Feeling close to people	<input type="checkbox"/>	<input type="checkbox"/>
(13)	Feeling there is lots to look forward to	<input type="checkbox"/>	<input type="checkbox"/>
(14)	Feeling safe	<input type="checkbox"/>	<input type="checkbox"/>
(15)	Feeling confident	<input type="checkbox"/>	<input type="checkbox"/>
(16)	Feeling everything is an effort	<input type="checkbox"/>	<input type="checkbox"/>
(17)	Feeling things are fun	<input type="checkbox"/>	<input type="checkbox"/>
(18)	Feeling lonely	<input type="checkbox"/>	<input type="checkbox"/>
(19)	Feeling enthusiastic	<input type="checkbox"/>	<input type="checkbox"/>
(20)	Feeling happy	<input type="checkbox"/>	<input type="checkbox"/>
(21)	Feeling I'm treated fairly	<input type="checkbox"/>	<input type="checkbox"/>

## Section 2: How I feel about the Work we do in different lessons

Think about the statements below that are about the work you do in different subject lessons. Please indicate how true these statements are using the scale below:

1 never                      2 not often                      3 sometimes                      4 often                      5 always

		Maths	English	History	Art
(1)	I get to learn interesting things in this subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(2)	I'm pretty good at this subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(3)	I try very hard in this subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(4)	I can choose how to do the tasks set in this subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(5)	I would describe the work we do in this subject as fun	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(6)	The work is too hard for me in this subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(7)	I get worried when I'm working in this subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

		Maths	English	History	Art
(8)	I want to learn more in this subject in the future	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(9)	Other students respect my opinions and listen to me in this subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(10)	I get to do things I'm good at in this subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(11)	I carry on thinking about the work in this subject after the lesson	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(12)	I am happy with the standard of my work in this subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(13)	In this subject we have to do exactly what the teacher tells us	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(14)	I am allowed to work with other students in this subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(15)	I am happy to talk about my work with the teacher in this subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(16)	The work that we do in this subject will be of value to me in the future	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



**Thank you** for completing this questionnaire.

If there is anything else you would like to tell us related to the questions you have been asked please write in the box below.

A large, empty rectangular box with a thin black border, intended for the respondent to write any additional comments or information related to the questionnaire questions.

## Appendix 2.1d

# How I feel about myself and School

How people feel about themselves is really important as it affects lots of things in life.

We are from Cambridge University. We have been asked by the government to find out what students really feel about themselves and their school lessons. It will help them to understand students better and, longer term, suggest ways to improve schools for the students in them. We are asking students in your school and others to help us.

We are going to ask you some questions. There are no right or wrong answers. Please answer as honestly as you can. No one will tell your school or teachers what you think.

Fill in your details below and then answer the questions. Instructions are given in each section.

**School:** .....

**I am :** Male / Female

**Year:** 10 / 11 (please circle your Year)

### Remember

- There are no right or wrong answers
- Please answer honestly
- No one will tell your school or teachers what you think

# Section 1: How I feel about Myself

Think about the statements below that are about the different feelings you may have. Using the scale below please indicate how you feel about yourself for each:

- |              |                  |                  |              |               |
|--------------|------------------|------------------|--------------|---------------|
| <b>1</b>     | <b>2</b>         | <b>3</b>         | <b>4</b>     | <b>5</b>      |
| <b>never</b> | <b>not often</b> | <b>sometimes</b> | <b>often</b> | <b>always</b> |

You may feel differently in the different places (contexts) where you spend your time. Therefore we would like you to give a separate indication of your feelings -

**Inside School**

and

**Outside School** (this can be your family home or any other place where you spend a lot of time with friends or others).

	<b>Inside School</b>	<b>Outside School</b>
(1) Feeling good about myself	<input type="checkbox"/>	<input type="checkbox"/>
(2) Feeling healthy	<input type="checkbox"/>	<input type="checkbox"/>
(3) Feeling successful	<input type="checkbox"/>	<input type="checkbox"/>
(4) Feeling miserable	<input type="checkbox"/>	<input type="checkbox"/>
(5) Feeling energetic	<input type="checkbox"/>	<input type="checkbox"/>
(6) Feeling cared for	<input type="checkbox"/>	<input type="checkbox"/>
(7) Feeling appreciated	<input type="checkbox"/>	<input type="checkbox"/>
(8) Feeling stressed	<input type="checkbox"/>	<input type="checkbox"/>

		<b>Inside School</b>	<b>Outside School</b>
(9)	Feeling capable of coping with challenges	<input type="checkbox"/>	<input type="checkbox"/>
(10)	Feeling bored	<input type="checkbox"/>	<input type="checkbox"/>
(11)	Feeling part of things	<input type="checkbox"/>	<input type="checkbox"/>
(12)	Feeling close to people	<input type="checkbox"/>	<input type="checkbox"/>
(13)	Feeling there is lots to look forward to	<input type="checkbox"/>	<input type="checkbox"/>
(14)	Feeling safe	<input type="checkbox"/>	<input type="checkbox"/>
(15)	Feeling confident	<input type="checkbox"/>	<input type="checkbox"/>
(16)	Feeling everything is an effort	<input type="checkbox"/>	<input type="checkbox"/>
(17)	Feeling things are fun	<input type="checkbox"/>	<input type="checkbox"/>
(18)	Feeling lonely	<input type="checkbox"/>	<input type="checkbox"/>
(19)	Feeling enthusiastic	<input type="checkbox"/>	<input type="checkbox"/>
(20)	Feeling happy	<input type="checkbox"/>	<input type="checkbox"/>
(21)	Feeling I'm treated fairly	<input type="checkbox"/>	<input type="checkbox"/>

## Section 2: How I feel about the Work we do in different lessons

Think about the statements below that are about the work you do in different subject lessons. Please indicate how true these statements are using the scale below:

**1**                      **2**                      **3**                      **4**                      **5**  
**never**                **not often**            **sometimes**           **often**                **always**

For the **Humanities subject** please choose **ONE** subject you are currently studying from:

*History, Geography, Social Studies, Religious Education, etc.*

If you have not opted for any of these subjects please leave this column blank.

For the **Arts/Tec subject** please choose **ONE** subject you are currently studying from:

*Art, Music, any D&T subject, drama, theatre studies, etc.*

If you have not opted for any of these subjects please leave this column blank.

		Maths	English	Humanities subject	Arts/Tec subject
(1)	I get to learn interesting things in this subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(2)	I'm pretty good at this subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(3)	I try very hard in this subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(4)	I can choose how to do tasks in this subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(5)	I would describe the work we do in this subject as fun	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(6)	The work is too hard for me in this subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

		Maths	English	Humanities subject	Arts/Tec subject
(7)	I get worried when I'm working in this subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(8)	I want to learn more in this subject in the future	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(9)	Other students respect my opinions and listen to me in this subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(10)	I get to do things I'm good at in this subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(11)	I carry on thinking about the work in this subject after the lesson	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(12)	I am happy with the standard of my work in this subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(13)	In this subject we have to do exactly what the teacher tells us	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(14)	I am allowed to work with other students in this subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(15)	I am happy to talk about my work with the teacher in this subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(16)	The work that we do in this subject will be of value to me in the future	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Thank you** for completing this questionnaire.

If there is anything else you would like to tell us related to the questions you have been asked please write in the box below.

## Appendix 2.2

### *Initial Visit Interview Schedule*

#### **1. Background of Creative Partnerships Programme (for participating schools)**

- How did the CP come about?
- How were the creative practitioners chosen?
- How was the CP organised (delivery strategy) – which year groups, how long (short bursts or a little every week?)
- Highlights – describe.
- What has worked best for them? Were there aspects that caused difficulties?

#### **2. Impact of Creative Partnerships on student wellbeing (for participating schools)**

How did the students respond to the programme? Which aspects of wellbeing were particularly promoted?

Link this to the five areas of the Every Child matters Agenda

- **being healthy:** enjoying good physical and mental health and living a healthy lifestyle
- **staying safe:** being protected from harm and neglect
- **enjoying and achieving:** getting the most out of life and developing the skills for adulthood
- **making a positive contribution:** being involved with the community and society and not engaging in anti-social or offending behaviour
- **economic well-being:** not being prevented by economic disadvantage from achieving their full potential in life

Link this to different aspects of student wellbeing

Emotional wellbeing

Resilience and Self Esteem

Positive Functioning – competence / autonomy / engagement

Social wellbeing – supportive relationships, trust and belonging

Were there some students who were particularly engaged with this type of experience – if so which types of students?

Were there any students who found the programme challenging? How?

Was there any evidence that working with creative practitioners had an impact on students beyond the programme – ie. did patterns of learning change in other lessons?

#### **3. Impact of Creative Partnerships on Teachers**

How did you respond to the programme?

Were there any particular challenges / obstacles? If so what and how were they overcome?

Did you work alongside the creative practitioner?

Have you taken any of their ideas into your own practice – or would you like to?

#### **4. Impact of Creative Partnerships on School**

Have you noticed any changes to the school (the curriculum, the ethos, the extended curriculum) since being part of the CP programme? If so, how have things changed?

#### **5. Other initiatives in school that promote student wellbeing (particularly for school without a Creative Partnerships programme)**

What strategies are the school doing that you think makes a particular positive contribution to student wellbeing? Describe some of these and the impacts

Are there any aspects of the schooling that hinder student wellbeing – reflect on these

#### **6. Future**

How will be the impact when Creative Partnerships funding ends?

What further plans do you have in terms of developing student wellbeing and creative approaches in the school?

Reflections on how the education ideas of the coalition government will impact on the school curriculum and teaching and learning



## Appendix 2.3

### ***Observation Guidelines***

*Some areas to observe:*

- Does the teacher explore the children's ideas before beginning instruction?
- Are children's ideas incorporated into the teacher's explanations?
- Is there a mix of rapid questioning and more challenging, open ones during which the teacher allows adequate wait-times?
- Do pupils get to ask questions?
- Does pupil talk dominate and is a high percentage of this talk between pupils (in pairs or groups)?
- In practical activities do pupils have a choice of media with which to express their ideas?
- Is the feedback pupils receive primarily *corrective* (demonstrating a correct solution to a problem or suggesting what the teacher feels to be a better procedure or idea) or is it *evaluative* (designed to help pupils identify and correct their own errors, develop their own ideas, or improve on an initial procedure)?
- Are teachers' explanations situated in contexts which are meaningful to the pupils' everyday lives?
- How are tasks scaffolded? Does the teacher mainly use guided discovery to provide clues as to what is required (thereby reducing risk by reducing ambiguity) or are scaffolds built into the task to reduce risk but maintain ambiguity. Are pupils given *space* to think before the teacher intervenes?
- In summary, is the teacher *a sage on the stage* or *a guide on the side*?

## Appendix 2.4

### ***Pupil Interview Schedule***

*Interviews with groups of pupils in those Years observed*

*Try to take photos of any observed activities (or outcomes from past activities) to prompt discussion; if you do not have visual prompts then use examples that you have observed.*

*Hopefully you will have observed pupils in 'ordinary' lessons as well as some pupils in 'extraordinary' creative activities.*

#### **1. Learning in different types of lessons**

Recap the lessons and activities that you observed and that these students took part in. Get them to describe

- how typical these were
- what happened in each
- how they compare with each other

#### **2. Feelings inside school and outside school and what influences this**

Do they enjoy school? What about lessons? What particular things?

What don't they enjoy in school?

How does school compare to life outside school?

Should life inside school be more like life outside or not?

#### **3. Autonomy/Choice/Decision making**

Explore the opportunities for the above in

- different subjects
- with different teachers/ adults
- in different outside-lesson activities

What about working with people other than teachers (e.g. practitioners)?

#### **4. Talk/Dialogue**

Explore the potential for group work and learning with others

- in lessons
- in other school activities

Which subjects promote group work, which don't?

Do they work collaboratively outside of lessons? How does this work out?

How does discussion/group work help them learn or not learn? (In lessons and outside)

### **5. Relationship with teachers / other adults**

Describe a good teacher and a bad teacher (no names!) what do they do?

Describe learning with someone other than a teacher (inside or outside of school) How are they different from a teacher?

Should and could they be more similar?

### **6. Participation in School**

What sort of things are you involved in school but outside of lessons? What have you organised yourselves?

What about outside of school? Do you get involved in anything outside of school?

### **7. Rounding off: How can school be improved? How would they improve opportunities for learning?**

## Appendix 2.5

### *Interview Guide for Primary teachers*

#### **Focus:**

- **What creative initiatives are used in the school?**
- **How is the pedagogy associated with creative initiatives translated into other areas of the curriculum?**
  1. How is creativity built into the curriculum? Are some subjects more creative than others? Why? Is there a whole curriculum approach to creativity and if so how does this manifest itself?
  2. How is teaching and learning organised that allows for creativity to flourish?
  3. Are there skills that have particularly been developed through working with creative practitioners? Skills for teachers? Skills for pupils? Are these being translated across all subjects?
  4. The impact of working in a more creative way on pupils / on teachers
  5. Are there challenges of developing a creative curriculum? If so what are these and how are they overcome?
  6. Teacher Role and Professional Development – does working in a more creative way change your role in the classroom? How? Has it had an impact on relationships in the classroom? What forms of professional development do you find most effective in relation to developing a more creative approach?
  7. How is the school trying to raise levels of student wellbeing (levels of motivation, engagement, participation, self esteem, resilience) in school and in lessons.

## ***Interview Guide for Secondary Subject Teachers***

### **Focus:**

- **The particular pedagogic approaches used in this subject in this school**
  - **The extent of teacher collaboration and learning from others**
    - **with other teachers in own department, in other subjects and in other schools**
    - **with 'skilled practitioners' from outside of school**
1. What is your subject like here? Do you think that the approach your department has or that you have as a teacher in this school is different from that in other schools? Why?
  2. Is your subject a 'creative' subject? (yes) Is it always 'creative' / (no) is it ever 'creative'?  
What does creativity mean to you and what does it look like in your subject?
  3. Do you ever work collaboratively – either with other teachers (same or different depts.) or with outside practitioners (may need to give examples)  
How do you work with these others (probe co-planning, co-teaching, being a co-learner; etc.)  
What have you learnt from working with these others, if anything?
  4. What is the impact on students in this school on working in the ways you have described? (e.g. in terms of levels of motivation, engagement, participation, self esteem, resilience)  
Are there particular groups of students who benefit more than others and in which ways?
  5. Would you want to develop a more creative curriculum in your subject or to give students more opportunities to work creatively? What are the constraints in developing these more creative approaches?
  6. If you reflect on your career as a teacher what sort of professional development have you found most beneficial?

## Appendix 2.6

School Strategies / Approaches		Pupil Wellbeing	
School Ethos/Context SCHOOL ETHOS AND CONTEXTS	CREATIVE STRATEGIES	WELL-BEING STRATEGIES	TEACHING and LEARNING strategies
<p>What values do the school have? <b>Ethos</b></p> <p>Background info about school /outside <b>Context</b></p> <p><b>Ethos Wellbeing</b></p> <p><b>Ethos Creativity</b></p> <p><b>Ethos Other</b></p> <p><b>Context School</b></p> <ul style="list-style-type: none"> <li>• school structures</li> <li>• management /leadership</li> <li>• special measures</li> </ul> <p><b>Context Outside</b></p> <ul style="list-style-type: none"> <li>• culture /family/community influences</li> </ul>	<p>What does the school DO to promote creativity? <b>Creative Partnerships CP</b> <b>Other C Other</b> <b>Creative Outside School</b></p> <p><b>CP Aims</b> <b>CP Strategies</b> <b>CP Activities / Projects</b> <b>CP / School Relationship</b> <b>CP Challenges</b> <b>CP Journey</b></p> <p><b>C Other Cross curricular</b> <b>C Other Subject specific</b> <b>C Outside School</b></p> <ul style="list-style-type: none"> <li>• Creative activities pupils do outside school – art/dance/drama</li> </ul>	<p>What does the school DO to promote wellbeing? <b>Wellbeing</b></p> <p><b>Wellbeing WS</b></p> <ul style="list-style-type: none"> <li>• Whole School Wellbeing Strategies e.g. behaviour policies</li> </ul> <p><b>Wellbeing Ind/Gp</b></p> <ul style="list-style-type: none"> <li>• Targeted Wellbeing Strategies e.g. for a group of students</li> </ul> <p><b>In the following well-being areas (ECM)</b></p> <ul style="list-style-type: none"> <li>- Stay Safe</li> <li>- Be Healthy</li> <li>- Enjoy and Achieve</li> <li>- Economic Wellbeing</li> <li>- Positive citizen</li> </ul> <p><b>Wellbeing Outside School</b></p> <ul style="list-style-type: none"> <li>• activities pupils do outside school – sport / job</li> </ul> <p><b>Wellbeing Teacher</b></p> <ul style="list-style-type: none"> <li>• Teacher feelings</li> <li>• Teacher learning</li> <li>• Professional Development Strategies</li> </ul>	<p>What approaches do practitioners use? <b>T and L</b></p> <p><b>T and L Curriculum</b> (integrated, flexible, whole school, subject specific)</p> <p><b>T and L Pedagogical</b> (what, why and how learning is organised)</p> <p><b>T and L Climate</b> (teacher/pupil relationship, formal/informal)</p> <p><b>T and L Adult Roles</b> (adult roles in the class/school, relations between practitioners)</p>
			<p>How do children and young people feel and function in school? <b>Pupil Wellbeing PW</b></p> <p><b>PW Personal Feelings</b></p> <ul style="list-style-type: none"> <li>• happiness</li> <li>• life satisfaction</li> <li>• optimism</li> <li>• self-esteem</li> <li>• aspiration</li> </ul> <p><b>PW Personal Functioning</b></p> <ul style="list-style-type: none"> <li>• autonomy</li> <li>• competence</li> <li>• meaning &amp; purpose</li> <li>• resilience</li> <li>• engagement</li> <li>• behaviour</li> </ul> <p><b>PW Social Feelings</b></p> <ul style="list-style-type: none"> <li>• sense of belonging</li> <li>• friendship</li> <li>• respect (ed and ful)</li> <li>• support (ed and ing)</li> <li>• not isolated</li> </ul> <p><b>PW Social Functioning</b></p> <ul style="list-style-type: none"> <li>• caring for others</li> <li>• making connections</li> <li>• social participation (in any community)</li> </ul> <p><b>PW Different contexts</b></p> <ul style="list-style-type: none"> <li>• how pupils feel and function outside school</li> </ul>

## **Appendix 3.1: Identifying the Wellbeing and Motivation Scales**

This appendix outlines the exploratory and confirmatory factor analysis that was undertaken to identify the underlying wellbeing and motivation dimensions (or factors) that were subsequently used to form the wellbeing and motivation scales. As well as providing details of the process and outcomes (i.e. explaining what the emergent scales are), the text also explains the purpose of the process to aid readers unfamiliar with these techniques. Therefore considerable detail is provided about the wellbeing scales and this is followed by a briefer summary of the parallel analysis undertaken to identify the motivation scales.

### **Identifying the underlying Wellbeing Dimensions**

As we had drawn out items from a number of different scales related to wellbeing for the first section of the questionnaire pertaining to wellbeing, we already had a sense of which items would go together to form particular scales. However, because the different scales seemed to overlap we were not totally confident that we could specify how many wellbeing scales existed and which items would be associated with each scale. For this reason we engaged in a two-step process to investigate this, employing first exploratory and then confirmatory factor analysis. We now provide details of each of these in turn.

Factor analysis is a statistical technique that interrogates the wellbeing response data to identify groups of items that have been responded to in similar ways (for instance if students consistently gave the same responses to items 1, 3 & 7, so one student might respond 1,1,1 whilst others would respond 2,2,2 or 5,5,5, then the technique would identify items 1, 3 & 7 as a potential group or scale). Exploratory factor analysis does not provide the analyst with an 'answer' as to the best number of groups of items (factors) to represent the data but it does provide statistics to examine how much of the variation in student response for each item can be accounted for by a particular solution (in terms of the number of factors it represents) and how much overall variation in the dataset is accounted for by that solution. There are various algorithms for conducting the analysis but the process starts with just extracting one factor (so assuming there is only one grouping in the data). Compared to extracting further factors, this first factor will have the single greatest amount of variance associated with it and this is quantified in what is termed the factor's eigenvalue. As, one-by-one more factors are included in the solution (extracted) the amount of variance (or eigenvalue) associated with each factor successively reduces but the process will continue until the same number of factors as items in the dataset are extracted. The technique is exploratory in that the analyst has to decide at which point to stop the process in terms of the number of factors to extract, to balance having the smallest number of factors as possible to be parsimonious but that these meaningfully represent the dataset, and this is something of an art form, as the outcomes have to be interpreted without the benefit of inferential statistics. Fortunately there are several heuristics commonly used to aid the interpretive process that relate to the amount of variance (the eigenvalue) associated with each new factor extracted. The Kaiser (1960) criterion states the only factors with an eigenvalue over 1 should be retained, as in essence if the eigenvalue is less than one, the factor is extracting no more variance than a single item, which is not parsimonious. The alternative criterion, the Scree test, plots the values of the eigenvalues associated with each factor in the extraction process starting with the first, and Cattell (1966) suggests that the appropriate number of factors to extract is determined by

where the drop off in value from factor to factor levels out (i.e. if this is seen as descending a mountain, just before you reach the scree slope).

Focusing on wellbeing in school (to include primary and secondary students perceptions) and applying these criteria to our dataset suggested that a 4-factor solution would be optimal, as 4 factors had an eigenvalue or over 4 and the Scree test indicated that either a 3 or 4 factor solution would be most appropriate<sup>1</sup>. We subsequently deployed several different extraction algorithms with various approaches to rotation to help us interpret the factors but as these all yielded similar findings, we report here the findings from the principal components<sup>2</sup> analysis deploying varimax rotation<sup>3</sup>. This model accounted for 51.3% of the variance in the data, which is deemed reasonable for studies of this nature relating to self-perceptions and attitudes (Henerson, Lyons Morris et al. 1987). The rotated component matrix, which indicates the factor loadings for each item on each of the four factors (which can be interpreted as being similar to a correlation coefficient) is shown in table A3.1.1. To aid clarity, factor loadings of less than 0.4 have been excluded, as Hair et al. (1998) suggest these are low and may not be worth considering. In contrast values of 0.6 or higher are seen as significant, as this implies that nearly 40% ( $0.6^2 = 0.36$ , 36%) of the variance in the response for that item can be accounted for or attributed to the factor concerned.

**Table A3.1.1: Interpreting the wellbeing scales: The rotated component matrix from principal components analysis with varimax rotation**

Item	Component			
	1	2	3	4
1 Feeling good about myself			.552	
2 Feeling healthy			.416	
3 Feeling successful			.608	
4 Feeling miserable				.483
5 Feeling energetic		.508		
6 Feeling cared for	.561	.442		
7 Feeling appreciated	.530			
8 Feeling stressed				.590

<sup>1</sup> We applied a similar process to data on wellbeing outside of school collected from the secondary school students. The factor analysis findings were almost identical in that the same number of factors were extracted accounting for 50.2% of the variance and the factor loading pattern was very similar to that shown in table A3.1.1.

<sup>2</sup> In principal components analysis the ‘factors’ are termed ‘components’ to reflect the fact that the process assumes all the variation in the dataset is explainable by the items concerned so the components reflect combinations of the items, whilst other forms of factor analysis do not assume this.

<sup>3</sup> Although varimax rotation assumes the factors are orthogonal, i.e. unrelated to each other, which is unlikely in practice, the oblique rotations investigated (which do not make this assumption) revealed very similar solutions. The varimax solution is reported as this yielded the clearest picture.



9	Feeling capable of coping with challenges			.723	
10	Feeling bored		-.620		.423
11	Feeling part of things	.539			
12	Feeling close to people	.678			
13	Feeling there is lots to look forward to		.682		
14	Feeling safe	.601			
15	Feeling confident			.634	
16	Feeling everything is an effort				.679
17	Feeling things are fun		.743		
18	Feeling lonely	-.602			.417
19	Feeling enthusiastic		.617		
20	Feeling happy	.550			
21	Feeling I'm treated fairly	.589			

Although not all of the loadings are strong (>0.6), table A3.1.1 indicates that, with three exceptions, each item is only strongly associated with one factor (and the lower of the two loadings for the three items that cross-load is comparatively low), revealing a solution exhibiting what is termed simple structure. Once simple structure has been obtained, the factors need to be interpreted and named.

The first factor is most strongly associated with item 12 (feeling close to people), as this is the item with the highest loading (0.678) but the other items generally appear to have an interpersonal dimension (for instance feeling cared for and appreciated). The negative loading for item 18 is expected, as all the other items associated with the first factor are phrased positively, whilst item 18 (feeling lonely) is not. Considering all of the items associated with this first factor and their relative levels of association led us to name it as *interpersonal wellbeing*.

Applying a similar train of thought led us to call the second factor *life satisfaction*, as although item 6 (feeling cared for) is associated with it, the loading is comparatively small. Similarly, although item 2 (feeling safe) is associated with the third factor, as the loading is low the label *perceived competence* seemed a good reflection of the items related to this factor. Finally, items associated with the fourth factor had an emotive flavour and these did not appear to be positive (stress, misery etc.) so was termed *negative emotion*. These factors relate closely to the psychological constructs we drew upon when constructing the wellbeing section of the questionnaire as discussed in the methodology chapter.

Having identified, what appeared to be a reasonable 4 factor solution that was readily interpretable in terms of the background literature and existing scales which contributed to our instrument, the next stage in the scale identification process was to conduct a confirmatory factor analysis. This uses a technique called structural equation modelling to test the fit of a specified model to the data. Unlike exploratory factor analysis, this calculates a range of fit indices that can be used to judge whether the model being tested is reasonable and the technique is generally used to determine whether a model derived theoretically can be supported by the empirical data gathered. It therefore does not look to find the optimal fit to the data (which is what exploratory factor analysis strives for) but can be used to test a number of different models, accepting that several different models may reasonably fit the data due to the inherent error in the measurement of factors due to limitations of the instruments used (i.e. the limitations of the actual questions and how they were asked and responded to on the questionnaire). Hence theory rather than the data is the driving force. Although we might have moved straight to exploratory factor analysis, we would have had to test a wide number of models given the overlapping nature of the scales we had consulted so the exploratory analysis provided an indication of the best fitting model. However, as the resulting model could be theoretically validated (i.e. related to elements in the literature), it is important to test its fit to ensure it was adequate. We therefore used the AMOS programme to test a four factor model based on the findings from the exploratory analysis (i.e. the measurement part of the model mapped the items associated with each factor from the exploratory analysis ignoring the three small cross-loadings and taking into account the direction of the items<sup>4</sup>, as shown in table A3.1 above).

The original model showed that item 16 did not significantly load on the negative emotion factor and the estimate of the amount of variance in this item accounted for was zero. This item was therefore dropped from the analysis and a second model was tested without it. This is shown in figure A3.1.1, which includes the standardised model estimates<sup>5</sup>. Although the chi-squared statistic is traditionally calculated as a measure of fit, this is very sensitive to sample size and tends to lead to model rejection with large sample sizes of the type gathered here (Joreskog 1969). We therefore took Hu and Bentler's (1999) advice to consider the Root Mean Square Error of Approximation (RMSEA) measure of overall fit and the Comparative Fit Index (CFI) and Tucker-Lewis Index (TLI) as indicators of comparative fit, as well as Hoelter's critical sample size, another recognised measure of overall fit. There are no agreed rules of thumb as to what constitutes good fit but Hu and Bentler recommend a RMSEA value of less than 0.06 and comparative fit indices close to 0.95 (which range on a scale of 0 to 1). Hoelter (1983) recommends a critical sample size of 200 or greater. The corresponding statistics for our model are RMSEA = 0.052, CFI = 0.927, TLI = 0.906 and Hoelter 0.05 = 404. Overall these figures suggest the model is an adequate fit to the data.

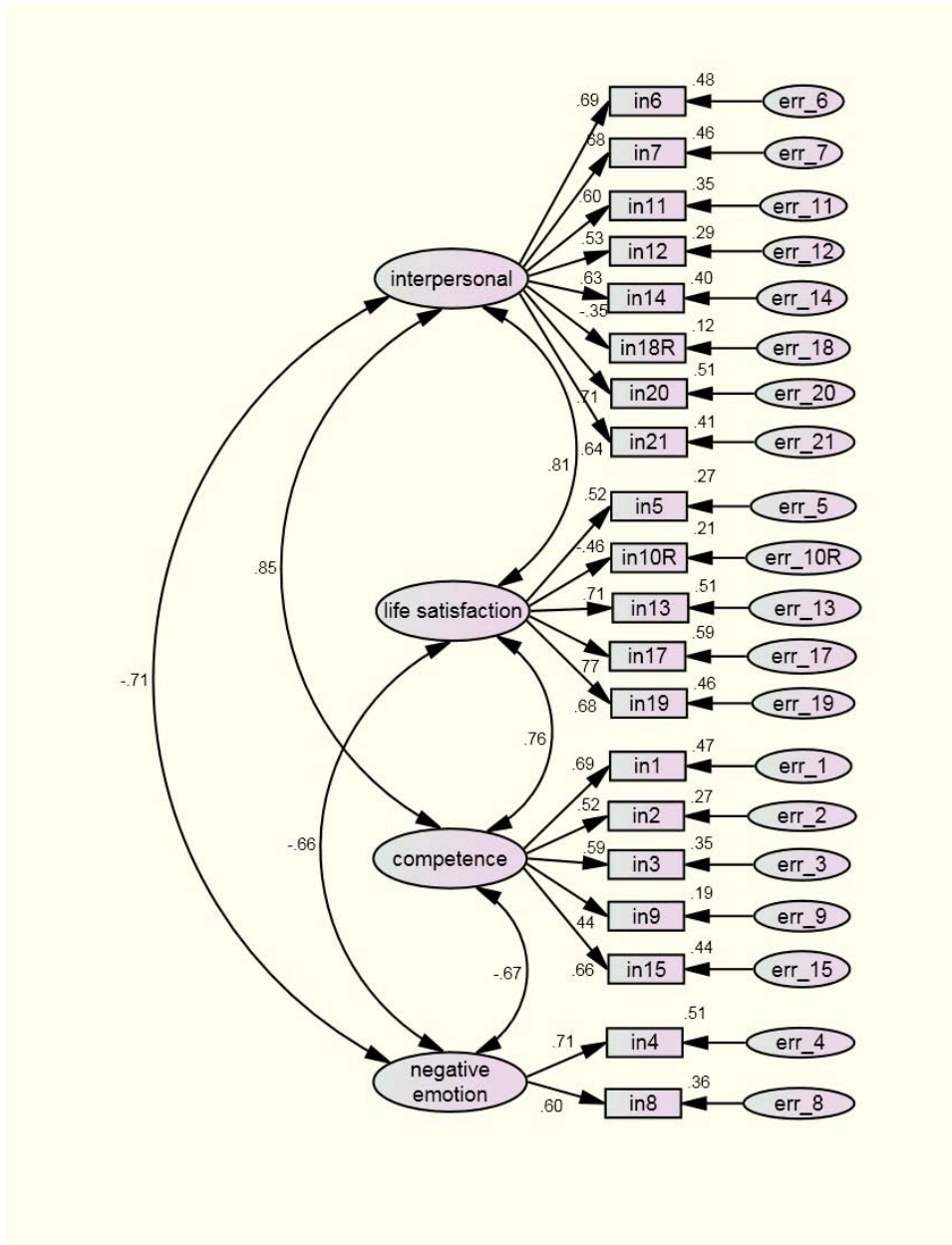
Turning now to the model estimates, figure A3.1.1 shows the amount of variance in each item the model accounts for (above each item shown in the rectangular boxes, also called the squared multiple correlation), the standardised regression weight (on the arrow between the item and factor) and the estimated correlations between the factors. The squared multiple correlations range from 0.122 (item 18) to 0.588 (item 17) suggesting between a modest to substantive amount of the variance in each item is accounted for by the model. The standardised regression weights are substantive and significant in all cases. The estimated correlations between the factors are relatively

<sup>4</sup> This meant that items 10 and 18 needed to be reverse coded so that a higher score reflected a positive perspective. This is achieved by recoding responses as follows: 1 becomes 5, 2 becomes 4, 3 remains the same, 4 becomes 2, and 5 becomes 1.

<sup>5</sup> A similar process was conducted with the outside of school wellbeing data. Fit indices for this model were RMSEA = 0.053, CFI = 0.920, TLI = 0.897, Hoelter 0.05 = 385. This indicates a reasonable fit.

high, ranging from -0.658 to 0.846, however are not sufficiently high to indicate any of the factors are redundant. As would be expected correlations between negative emotion and the other factors are negative, whilst all the others are positive.

**Figure A3.1.1: Confirmatory factor analysis estimates for the wellbeing model**



Having determined that the model is a reasonably good fit, summated average scales<sup>6</sup> based on the contributory items, were then created to represent each of the four facets of wellbeing that the survey data have captured (i.e. the interpersonal wellbeing scale was created by summing student responses to items 6, 7, 11, 12, 14, 18 (reversed), 20 & 21 and then divided by 8 to provide an average value to accommodate the fact the each scale comprises a different number of items)<sup>7</sup>.

<sup>6</sup> Summated scales are preferred to the alternative of factor scores, as the scales are theoretically meaningful Kline, P. (1994). *An Easy Guide to Factor Analysis*. London, Routledge.

<sup>7</sup> Equivalent scales were also created for the secondary data for wellbeing outside of school.

## Identifying the Motivation Scales

The motivation section varied across the four versions of the questionnaire, however the two primary versions were relatively similar and the two secondary versions were almost identical to each other but included considerably more questions than the primary versions. Each version was analysed individually but for clarity of presentation the analyses relating to the primary versions of the questionnaire will be presented together in the first section below, followed by analysis of the secondary data. As before an exploratory factor analysis was followed by a confirmatory factor analysis.

### ***Motivation Scales in the Primary Data***

The Scree test was not convincing in the Year 3 data (in that the eigenvalues dropped away steadily rather than creating a scree slope) however the Kaiser criterion suggested a 3-factor solution was appropriate. A series of separate analyses for each subject domain in Year 6 also suggested (from the Scree test and the Kaiser criterion) that a 3-factor solution would also be appropriate. When the factor loadings were investigated across the four analyses, items tended to grouped together in very similar ways with some small variations. The three factors were interpretable from the theoretical basis from which the items had been derived. The first factor seemed to be associated with intrinsic motivation (learning interesting things, having fun, having freedom to choose) and interpersonal aspects of learning (other children listening to their ideas, and talking to their teacher about their work). The second factor seemed to relate to efficacy (doing good work and putting a lot of effort into work) and importance<sup>8</sup> (learning in the subject being important for the future, and looking forward to learning more in the future). The final factor was most closely associated with anxiety (feeling that the work is too hard and getting worried when doing the work in that subject). This model was therefore tested using confirmatory factor analysis. The model for Year 6 perceptions of the work they do in literacy is shown in figure A3.1.2 for illustration.

The three motivation dimensions *intrinsic & interpersonal*, *efficacy & importance*, and *anxiety* are clearly shown in the figure A3.1.2, as are the items associated with each factor. The model proved to be an adequate fit for both the Year 3 overall perceptions of school work data, and for perceptions of the three subject domains interrogated in the Year 6 survey. Fit indices for each model are summarised in table A3.1.2.

Model estimates shown for the literacy domain in figure A3.1.2 indicate that between 16% (item 2: choice in how to do activities) and 48% (item 9: doing good work) of the variance in students' response is accounted for by the model. Standardised regression weights are substantive and are all significant. The estimated correlation between the factors ranges in value from 0.51 (indicating a shared variance of only 25%) to 0.86, suggesting the three factors are distinct. Similar squared multiple correlations, standardised regression weights and correlation values were derived in the other models. This gave us confidence in creating three summated average motivation scales based on the items shown in figure A3.1.2.

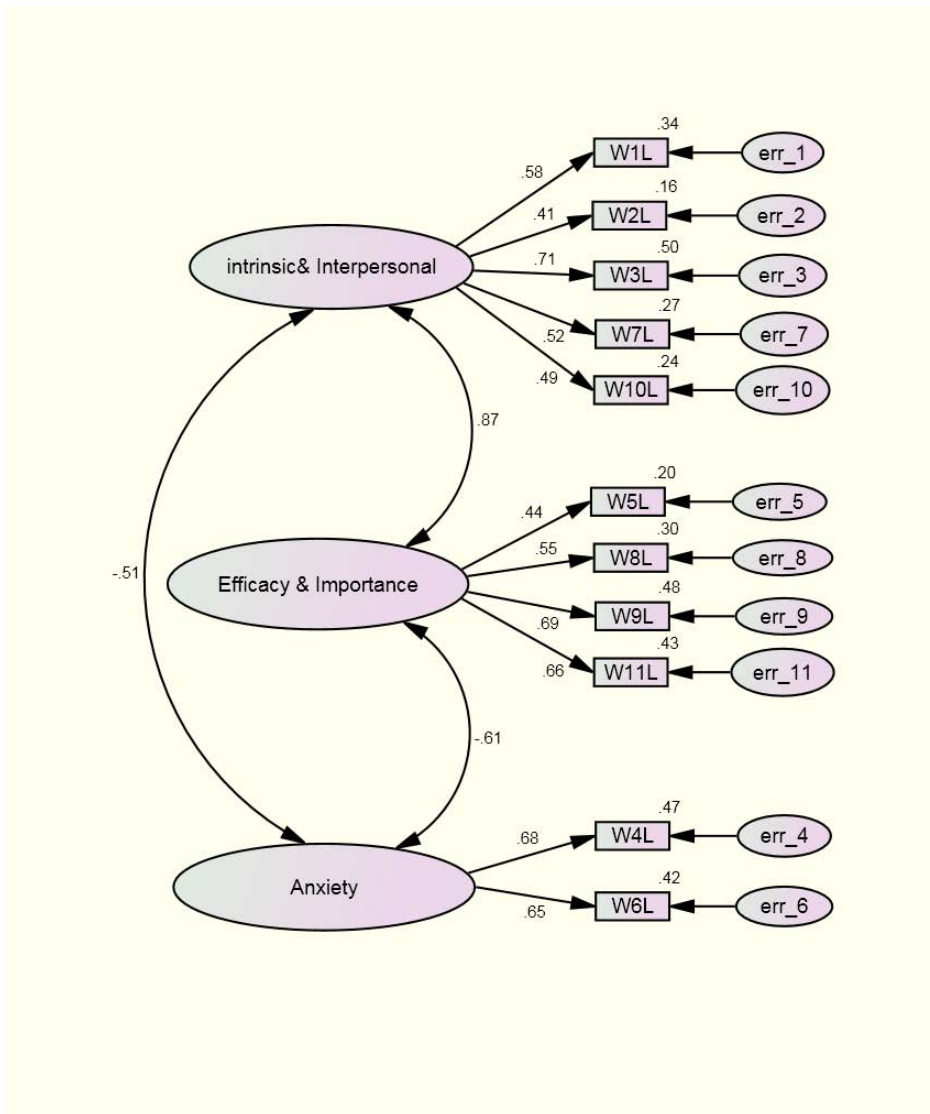
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<sup>8</sup> This element is missing in the Year 3 data as questions about subject importance were not asked on the Y3 version of the questionnaire

**Table A3.1.2: Fit indices for the Year 3 & Year 6 motivation models**

Model	Fit Index			
	CFI	TLI	RMSEA	Hoelter 0.05
Year 3	0.942	0.891	0.047	436
Year 6 Numeracy	0.932	0.891	0.065	254
Year 6 Literacy	0.959	0.933	0.046	410
Year 6 Art	0.979	0.966	0.032	612

**Figure A3.1.2: Confirmatory factor analysis estimates for Year 6 perceptions of work in literacy**



Descriptive statistics for the scales created are shown in table A3.1.3. The Cronbach alpha values, indicating the degree of internal consistency in the scales, are somewhat lower than for the wellbeing scales, however the Year 6 scale values all exceed 0.6, which suggests that although some caution must be taken, that it is appropriate to proceed on the assumption that these scales

sufficiently capture the underlying structure in the data. The Year 3 values are considerably lower. This suggests, that although the confirmatory factor analysis suggested the model was a sufficiently good fit for the data, that it would be better to conduct further analysis on the basis of individual items. For this reason we proceeded on an individual item analysis basis when considering the motivation of the youngest children participating in the survey.

**Table A3.1.3: Descriptive statistics for the Year 3 & Year 6 motivation scales**

		Mean	Std. Dev.	N	Cronbach Alpha
<b>Year 3</b>					
Intrinsic & Interpersonal		2.30	0.42	742	0.60
Efficacy		2.54	0.50	763	0.52
Anxiety		1.72	0.56	752	0.42
<b>Year 6</b>					
Intrinsic & Interpersonal	Numeracy	2.27	0.49	751	0.69
	Literacy	2.22	0.46	754	0.67
	Art	2.44	0.46	757	0.66
Efficacy & Importance	Numeracy	2.60	0.46	757	0.70
	Literacy	2.51	0.46	758	0.68
	Art	2.58	0.47	760	0.70
Anxiety	Numeracy	1.68	0.65	771	0.65
	Literacy	1.76	0.64	775	0.61
	Art	1.48	0.63	763	0.63

### ***Motivation Scales in the Secondary Data***

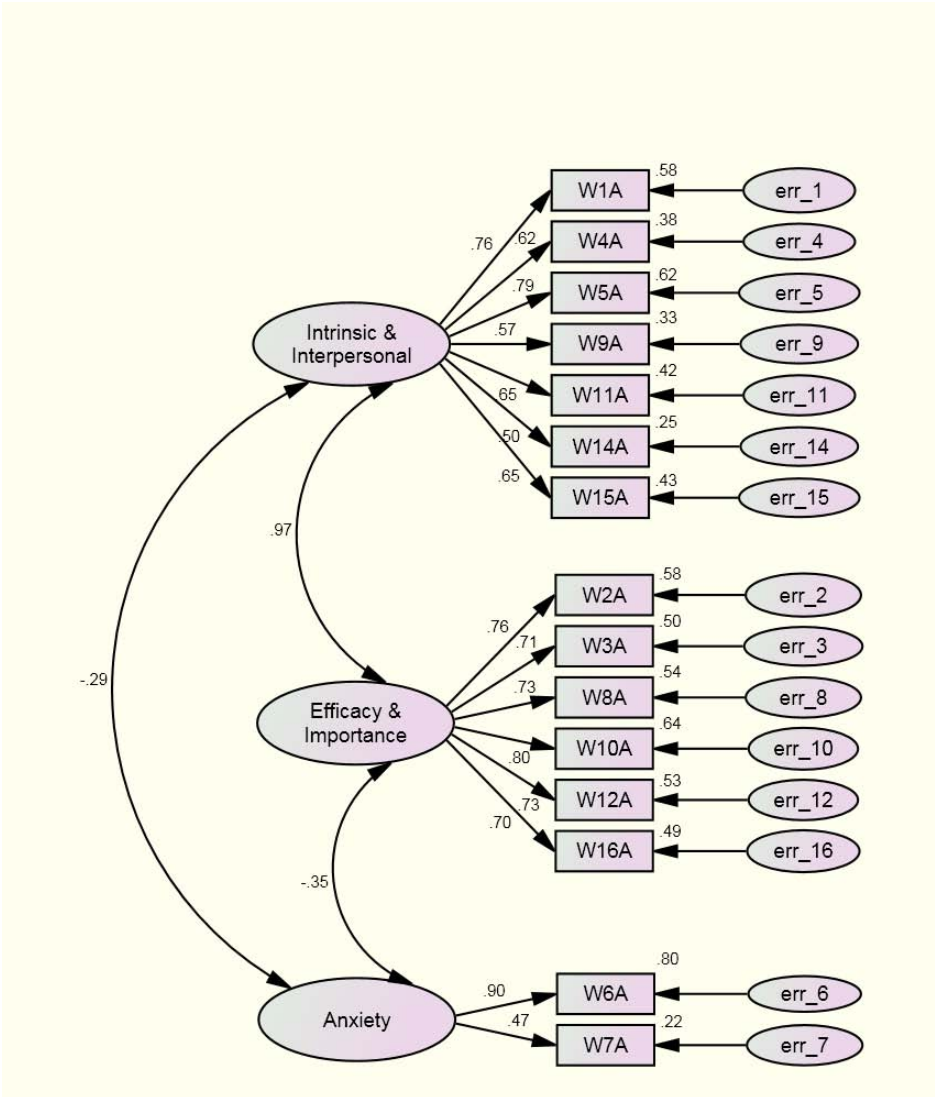
Separate analyses consisting of an exploratory factor analysis followed up with a confirmatory factor analysis were conducted for each of the four subject domains. The pattern of results was highly similar across all four domains so for the purpose of illustration we will refer to the arts domain. The exploratory factor analysis suggested that there were three underlying factors accounting for 58% of the variance, however, as only one item was associated with the third factor, a two factor solution removing the item associated with factor three (question 13: In this subject we have to do exactly what the teacher tells us) seemed most appropriate. This was subsequently tested, however the fit indices suggested this model could be improved upon. The two factor model distinguished anxiety from

other aspects of motivation but had grouped together the items associated with intrinsic & interpersonal, and efficacy & importance.

**Table A3.1.4: Fit indices for the secondary motivation models**

Model	Fit Index			
	CFI	TLI	RMSEA	Hoelter 0.05
Maths	0.921	0.891	0.068	257
English	0.929	0.903	0.062	307
Humanities	0.942	0.919	0.061	319
Arts	0.950	0.931	0.057	360

**Figure A3.1.3: Confirmatory factor analysis estimates for the secondary students’ perceptions of work in arts subjects**



Therefore we tested a three factor model similar to that derived from the Year 6 data which included separate factors for intrinsic & interpersonal, and efficacy & importance. This proved to be a better fit which was adequate across all four domains. The fit indices for the four subject domains are shown in table A3.1.4 and the items associated with each factor as shown in figure A3.1.3, which illustrates the model estimates for the arts domain.

The model indicates that 22-80% of the variance in students' responses to individual items about the work they do in arts subjects can be accounted for by the motivation model. Standardised regression weights are substantial. The high correlation between the intrinsic & interpersonal and efficacy & importance factors suggests a degree of collinearity (i.e. that these amount to the same facet and do not need to be distinguished), however as this model is a better fit than a model that does not differentiate these two elements of motivation and is theoretically interpretable, we decided to proceed on the basis of three motivation scales corresponding to the factors shown in figure A3.1.3.

Descriptive statistics for the secondary motivation scales are shown in table A3.1.5.

**Table A3.1.5: Descriptive statistics for the secondary motivation scales**

Scale		Mean	Std. Dev.	N	Cronbach Alpha
Intrinsic & Interpersonal	Maths	2.89	0.83	3151	0.82
	English	3.03	0.78	3165	0.81
	Humanities	3.12	0.84	2923	0.83
	Arts	3.34	0.89	2872	0.84
Efficacy & Importance	Maths	3.45	0.86	3191	0.83
	English	3.50	0.79	3205	0.82
	Humanities	3.39	0.91	2947	0.86
	Arts	3.60	0.96	2911	0.88
Anxiety	Maths	2.23	0.96	3342	0.66
	English	2.16	0.90	3343	0.63
	Humanities	2.04	0.88	3087	0.64
	Arts	1.94	0.90	3056	0.59

The Cronbach Alpha values are robust for all except the anxiety scale in arts subjects, however with only two items in the anxiety scale lower values for this scale would be expected. Therefore with the caveat that the anxiety scale needs development, we consider that the three facets of motivation are adequately captured by these scales for the purposes of this piece of research.



## Appendix 3.2: Predicting Wellbeing from Motivation

This appendix presents full details of the regression analysis conducted to examine how well motivation predicts wellbeing. Separate analyses were conducted for the Year 3, Year 6, and secondary datasets. The procedure involved entering motivation scale scores (or individual motivation items in the case of Year 3 children), as well as gender and type of school attended<sup>1</sup> in each analysis, with separate analyses being conducted for each of the four wellbeing dimensions for each year group. A sequential search method deploying the stepwise procedure was conducted to assess which of the motivation items best predict the wellbeing dimension in question, and by undertaking this approach the influence of gender and school type could also be established. This particular approach was selected to enable the smallest number of influential motivation items (as well as possibly gender and type of school attended) that maximise the wellbeing prediction to be identified (Hair and Anderson et al, 1998).

Models derived from each analysis are summarised in individual tables in the sections below. Hence each table indicates whether each motivation scale (or perception of work item for Year 3), and the variables gender and type of school attended, were influential in predicting the wellbeing dimension in question for the age group concerned. Variables appear in the order of influence in each table, which also provides information about the regression coefficient for each significant predictor variable and the percentage of variance explained, noted in the R square change figure. Variables that do not appear in the tables are not significant predictors.

In the following sections outcomes of the analysis for Year 3, Year 6 and secondary students are presented.

### **Year 3**

Models for the four analyses relating to each wellbeing scale are shown in tables A3.2.1-4.

Table A3.2.1 shows that all of the motivation items are significant predictors of interpersonal wellbeing but neither gender nor type of school attended are. The regression coefficients quantify how each motivation item influences interpersonal wellbeing. For instance, if children indicated that they get to learn interesting things often (which was coded 3 in the original database)<sup>2</sup> then this would be predicted to add  $3 \times 0.135$  (regression coefficient for this item) or 0.405 to the base score of 1.202 (regression coefficient for the constant). In other words, a child saying they get to learn interesting things often, would be predicted to have their base interpersonal wellbeing score of 1.202 raised to 1.607 ( $1.202 + 0.405$ ). Similarly if they also responded 'often' to 'other children listen to my ideas' their interpersonal wellbeing score would be predicted to move up a further  $3 \times 0.110$  or 0.330 points to 1.937 ( $0.330 + 1.607$ ). Bearing in mind that interpersonal wellbeing is also measured for Year 3 on a 3-point scale, where 1 indicates 'not often', 2 'sometimes' and 3 'often', this indicates that the base interpersonal wellbeing prediction, indicated by the constant, represents

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<sup>1</sup> Gender and type of school attended were entered as dummy variables. As dichotomous variables this process required that one category of each variable was identified as the reference category. In this case boys and students attending the other schools formed the reference categories.

<sup>2</sup> Although the Y3 response was rescaled for the purposes of looking at wellbeing across the different age groups, in this analysis where only Year 3 is considered, the original 3-point coding scale has been used.

a response of 'not often', whilst a positive response to these two items raises that prediction to experiencing interpersonal wellbeing 'sometimes'.

**Table A3.2.1: Significant predictor variables for interpersonal wellbeing scores**

<b>Predictor Variables</b>	<b>Regression Coefficient <i>B</i></b>	<b>Std. Error</b>	<b>R Square Change</b>
Constant	1.202	0.105	
I get to learn interesting things	0.135	0.026	0.142
Other children listen to my ideas	0.110	0.018	0.080
I do good work	0.076	0.023	0.049
I get worried when I'm working	-0.068	0.018	0.027
I put a lot of effort into my work	0.085	0.023	0.019
I am happy to talk about my work with the teachers	0.062	0.020	0.015
The work is too hard for me	-0.073	0.021	0.011
I can choose how to do activities	0.062	0.018	0.012
The work we do is fun	0.061	0.023	0.006

As the motivation items are measured using the same scale the regression coefficients are directly comparable to give an indication of the relative influence each significant predictor has. So a positive response to the item 'I get to learn interesting things' has double the effect a positive response to many of the other motivation items, as most of the regression coefficients are below 0.07. Thus the analysis shows that if children indicate they get to learn interesting things and that other children listen to their ideas often then this would particularly predict enhanced wellbeing on the interpersonal wellbeing scale. Whilst referring to others listening to their ideas is clearly interpersonal in nature, the other motivation item with an interpersonal flavour ('I am happy to talk about my work with the teachers') is not a particularly strong predictor, which might be expected when considering interpersonal aspects of wellbeing. The negative regression coefficient values for 'the work is too hard for me' and 'I get worried when I'm working' reflect the fact that these are negatively phrased, so a response of 'often' to these items depresses the interpersonal wellbeing prediction. The adjusted R square value for this model is 0.352 indicating that 35.2% of the variance in the interpersonal wellbeing scores can be accounted for by the predictors listed. This indicates that nearly two thirds of the variance is unaccounted for by the motivation items included, suggesting that factors other than motivation contribute to wellbeing.

**Table A3.2.2: Significant predictor variables for life satisfaction wellbeing scores**

Predictor Variables	Regression Coefficient <i>B</i>	Std. Error	R Square Change
Constant	0.913	0.086	
I get to learn interesting things	0.175	0.026	0.199
The work we do is fun	0.133	0.024	0.064
I do good work	0.087	0.023	0.032
I am happy to talk about my work with the teachers	0.082	0.020	0.023
I put a lot of effort into my work	0.083	0.023	0.012
I can choose how to do activities	0.067	0.018	0.011
Gender	0.058	0.026	0.005

Predictors of life satisfaction wellbeing scores are shown in table A3.2.2. This model had an adjusted R Square value of 0.338, indicating, again that only one third of the variance in life satisfaction scores can be accounted for by this model.

**Table A3.2.3: Significant predictor variables for perceived competence wellbeing scores**

Predictor Variables	Regression Coefficient <i>B</i>	Std. Error	R Square Change
Constant	1.374	0.099	
I do good work	0.149	0.023	0.168
I put a lot of effort into my work	0.105	0.022	0.039
Other children listen to my ideas	0.069	0.018	0.035
I get worried when I'm working	-0.063	0.017	0.019
I can choose how to do activities	0.066	0.018	0.018
The work we do is fun	0.061	0.021	0.013
The work is too hard for me	-0.044	0.020	0.005
I am happy to talk about my work with the teachers	0.040	0.019	0.004

Predictors of perceived competence wellbeing scores are shown in table A3.2.3. This model has an adjusted R square value of 0.294 revealing that just less than 30% of the variance in perceived competence wellbeing scores can be accounted for.

**Table A3.2.4: Significant predictor variables for negative emotion wellbeing scores**

<b>Predictor Variables</b>	<b>Regression Coefficient <i>B</i></b>	<b>Std. Error</b>	<b>R Square Change</b>
Constant	1.509	0.132	
I get worried when I'm working	0.219	0.025	0.135
The work is too hard for me	0.105	0.029	0.020
I put a lot of effort into my work	-0.096	0.032	0.014
I get to learn interesting things	-0.077	0.032	0.007

Predictors of negative emotion wellbeing scores, are shown in table A3.2.4. This model only accounts for 17.1% of the variance in negative emotion wellbeing scores indicating that there are many other potentially more influential predictors that the present analysis has not investigated.

## **Year 6**

Models for the four analyses relating to each wellbeing scale are shown in tables A3.2.5-8.

**Table A3.2.5: Significant predictor variables for Year 6 interpersonal wellbeing scores**

<b>Predictor Variables</b>	<b>Regression Coefficient <i>B</i></b>	<b>Std. Error</b>	<b>R Square Change</b>
Constant	1.970	0.227	
Intrinsic & interpersonal motivation literacy	0.291	0.071	0.189
Intrinsic & interpersonal motivation numeracy	0.385	0.054	0.052
Anxiety motivation literacy	-0.200	0.042	0.030
Intrinsic & interpersonal motivation art	0.186	0.056	0.011
Type of school	-0.134	0.048	0.008
Efficacy & importance motivation literacy	0.148	0.068	0.005

Overall the model showing predictors of interpersonal wellbeing in table A3.2.5 accounts for 28.9% of the variance in interpersonal wellbeing scores.

**Table A3.2.6: Significant predictor variables for Year 6 life satisfaction wellbeing scores**

<b>Predictor Variables</b>	<b>Regression Coefficient <i>B</i></b>	<b>Std. Error</b>	<b>R Square Change</b>
Constant	0.815	0.196	
Intrinsic & interpersonal motivation literacy	0.354	0.076	0.180
Efficacy & importance motivation numeracy	0.223	0.076	0.063
Intrinsic & interpersonal motivation art	0.237	0.057	0.018
Efficacy & importance motivation literacy	0.211	0.072	0.005
Intrinsic & interpersonal motivation numeracy	0.197	0.074	0.008

The model for life satisfaction wellbeing shown in table A3.2.6 accounts for 26.8% of the variance.

**Table A3.2.7: Significant predictor variables for Year 6 perceived competence wellbeing scores**

<b>Predictor Variables</b>	<b>Regression Coefficient <i>B</i></b>	<b>Std. Error</b>	<b>R Square Change</b>
Constant	2.715	0.208	
Intrinsic & interpersonal motivation numeracy	0.306	0.050	0.123
Anxiety motivation literacy	-0.178	0.040	0.078
Intrinsic & interpersonal motivation art	0.173	0.049	0.015
Efficacy & importance motivation literacy	0.198	0.053	0.010
Anxiety motivation numeracy	-0.113	0.039	0.013
Gender	-0.093	0.044	0.005

The model for perceived competence wellbeing shown in table A3.2.7 accounts for 23.8% of the variance.

**Table A3.2.8: Significant predictor variables for Year 6 negative emotion wellbeing scores**

Predictor Variables	Regression Coefficient <i>B</i>	Std. Error	R Square Change
Constant	2.712	0.220	
Intrinsic & interpersonal motivation literacy	-0.358	0.076	0.091
Anxiety motivation numeracy	0.146	0.054	0.060
Anxiety motivation literacy	0.196	0.055	0.052
Intrinsic & interpersonal motivation numeracy	-0.244	0.072	0.017
Gender	0.146	0.060	0.006
Anxiety motivation art	0.099	0.050	0.005

The model for negative emotion wellbeing shown in table A3.2.8 accounts for 18.4% of the variance.

### **Secondary Students**

Predictors for each wellbeing scale are shown in tables A3.2.9-12.

**Table A3.2.9: Significant predictor variables for secondary students' interpersonal wellbeing scores**

Predictor Variables	Regression Coefficient <i>B</i>	Std. Error	R Square Change
Constant	2.038	0.090	
Intrinsic & interpersonal motivation English	0.212	0.023	0.185
Intrinsic & interpersonal motivation maths	0.174	0.022	0.053
Anxiety motivation arts	-0.036	-0.019	0.019
Intrinsic & interpersonal motivation humanities	0.094	0.019	0.012
Intrinsic & interpersonal motivation arts	0.094	0.018	0.008
Anxiety motivation maths	-0.073	0.019	0.010
Gender	0.109	0.028	0.006
Anxiety motivation English	-0.048	0.021	0.002

The model for interpersonal wellbeing shown in table A3.2.9 accounts of 29.5% of the variance in the interpersonal wellbeing scores.

**Table 3.2.10: Significant predictor variables for secondary students' life satisfaction wellbeing scores**

<b>Predictor Variables</b>	<b>Regression Coefficient <i>B</i></b>	<b>Std. Error</b>	<b>R Square Change</b>
Constant	0.824	0.093	
Intrinsic & interpersonal motivation English	0.169	0.030	0.225
Intrinsic & interpersonal motivation maths	0.240	0.019	0.071
Efficacy & importance motivation arts	0.066	0.015	0.023
Anxiety motivation arts	-0.046	0.016	0.011
Intrinsic & interpersonal motivation humanities	0.137	0.019	0.003
Efficacy & importance motivation English	0.097	0.028	0.002
Gender	0.054	0.027	0.001

The model for life satisfaction wellbeing shown in table A3.2.10 accounts for 33.9% of the variance in life satisfaction wellbeing scores.

The model for perceived competence wellbeing shown in table A3.2.11. Note that the standardised *B* coefficients need to be consulted to quantify the relative strength of gender as a predictor as gender is a dichotomous dummy variable, whilst the wellbeing scales have been measured on a 5-point scale. This reveals that gender is not the strongest predictor as might be assumed initially from table A3.2.11, however it is still influential having the third highest standardised *B* coefficient. This model accounts for 25.2% of the variance in the perceived competence wellbeing scores.

**Table A3.2.11: Significant predictor variables for secondary students' perceived competence wellbeing scores**

<b>Predictor Variables</b>	<b>Regression Coefficient <i>B</i></b>	<b>Std. Error</b>	<b>R Square Change</b>
Constant	1.932	0.099	
Efficacy & importance motivation maths	0.131	0.027	0.209
Intrinsic & interpersonal motivation English	0.128	0.030	0.075
Anxiety motivation humanities	-0.084	0.018	0.030
Gender	-0.169	0.026	0.011
Efficacy & importance motivation arts	0.064	0.015	0.012
Intrinsic & interpersonal motivation humanities	0.088	0.018	0.008
Anxiety motivation maths	-0.051	0.018	0.004
Intrinsic & interpersonal motivation maths	0.105	0.028	0.002
Efficacy & importance motivation English	0.099	0.030	0.004
Anxiety motivation arts	-0.037	0.018	0.001

**Table A3.2.12: Significant predictor variables for secondary students' negative emotion wellbeing scores**

<b>Predictor Variables</b>	<b>Regression Coefficient <i>B</i></b>	<b>Std. Error</b>	<b>R Square Change</b>
Constant	3.214	0.111	
Anxiety motivation maths	0.165	0.026	0.086
Intrinsic & interpersonal motivation English	-0.223	0.030	0.073
Intrinsic & interpersonal motivation maths	-0.153	0.029	0.007
Anxiety motivation English	0.095	0.029	0.008
Anxiety motivation arts	0.075	0.025	0.004

The model for negative emotion wellbeing shown in table A3.2.12 only accounts for 17.8% of the variance in negative emotion wellbeing scores.



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