



Creatives in Schools Programme Evaluation Report Round 2, 2021

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Report information

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Evaluation team

A team is drawn from the cross-agency working group of Te Tāhuhu o te Mātauranga – the Ministry of Education (MOE); Manatū Taonga Ministry for Culture and Heritage (MCH) and Creative New Zealand Toi Aotearoa (CNZ) were involved with the evaluation. Judy Oakden of Pragmatica Limited held the contract for this evaluation. Judy Oakden and Kellie Spee of Kellie Spee Consulting Limited undertook the evaluation in consultation with the cross-agency evaluation team.

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Cover photo: Kenakena School students cutting bamboo to make flutes for the music and movement co-creation project. Photo supplied Kenakena School.

Disclaimer

We developed this report in good faith using the information available to us at the time. We provide it on the basis that the authors of the report are not liable to any person or organisation for any damage or loss which may occur from acting or not acting concerning any information or advice within this report.

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Highlights

Highlights

Background

The Creatives in Schools programme funds professional artists and creative practitioners to partner with schools and kura to share specialist artistic knowledge and creative practice with students and ākonga. This programme is a revitalised version of a previous programme called Artist in Schools that ran about 10 years ago. This evaluation assesses Creatives in Schools' second year of operation in 2021 (called "Round 2") which featured a considerable up-scaling. The evaluation sought to: uncover outcomes in the second year of operation; assess the extent to which the programme implementation was effective; and support any fine-tuning or adaptations for Round 3.

A cross-agency working group including members from Te Tāhuhu o te Mātauranga – the Ministry of Education (MOE), the Manatū Taonga Ministry for Culture and Heritage (MCH) and Creative New Zealand Toi Aotearoa (CNZ) commissioned this evaluation of the Creatives in Schools project. The evaluation used an evaluation-specific methodology based on an outcome's framework, rubrics and mixed-methods data collection over the course of 2021.


Key findings

Outcomes were realised

Creatives in Schools is delivering important benefits to students, schools, creatives and communities, in fact beyond what could have been expected at this stage. In a time of high stress, as they navigated waves of COVID-19 and its variants Delta and Omicron, 114 out of 143 schools chose to continue running the programme, reaching an estimated 12,570 students.

The Creatives in Schools Programme (the Programme) makes a **worthwhile and valuable contribution to sharing knowledge and offering creative practices in schools**. The Programme provides an important new avenue for student engagement and has a profound impact in supporting student journeys of self-discovery. A focus on wellbeing and mental health helped to engage and connect students in positive ways, in some instances re-engaging students with schools. This Programme has also made a positive difference to teachers and kaiako, creative practitioners, parents and whānau involved in it.

Overall, we conclude that this project has the emerging hallmarks of a high-performing project in which the cross-agency working group should continue to invest.



Creatives in schools delivers important benefits to students, schools, creatives and communities, beyond what could have been expected at this stage.

Extent outcomes are evident for key groups

| The overall rating for key groups | Performance rating ¹ |
|------------------------------------|---------------------------------|
| Students and ākonga | Very good ●●●●● |
| Teachers, kaiako, schools and kura | Good ●●●●● |
| Creative practitioners | Very good ●●●●● |
| Parents and whānau | Good ●●●●● |

Outcomes for students and ākonga: The opportunity to express themselves creatively supported the mental wellbeing of many of the students and ākonga. Creatives in Schools broadened students' learning horizons, by reaching and benefiting students who would otherwise not have the opportunity to develop artistic skills. The projects allowed students to gain more confidence in te reo, mātauranga Māori and ngā toi Māori and raised the visibility and understanding of Pacific cultures. The projects also affirmed the positive cultural identity of Māori and Pacific students.

Students and ākonga built self-management skills and learned to engage better with other students to contribute to the projects. Teachers saw students develop key learning competencies, and there is evidence from students that they felt a sense of personal achievement and fulfilment from their creative experience.

The opportunity to express themselves creatively, supported the mental wellbeing of many of the students and ākonga.

Teachers and kaiako became more confident to design teaching and learning projects that engage students' creativity, across the learning areas of the curriculum. Many are re-using or sharing learnings from their experience in the Programme, signalling those schools and students may sustain these changes. **NOTE: This Programme is not intended to deliver Arts professional development – that is offered in other formats.** While teachers are developing creative capacity and capability, it is clear they also have an unmet need for more support in this area that extends beyond the remit of the Creatives in Schools programme.

The Creatives in Schools Programme provided **parents and whānau** with opportunities to actively be involved and help plan creative learning experiences with students, teachers and creative practitioners. Some projects have strengthened connection and engagement with iwi, hapū, marae, Te Ao Māori and Pacific communities. Sometimes, parents became more encouraging of creative pathways for students.

¹ Performance ratings are explained on page 67. They range from Excellent: (Always), Very good: (Almost Always), Good: (Mostly, with some exceptions), Emerging: (Sometimes, with quite a few exceptions) to Poor: Never (or occasionally with clear weaknesses evident).

The Programme helped some **creative practitioners** to build a sustainable portfolio career, while others are already well established. That said, many creative practitioners developed and adapted their craft while taking part in Creatives in Schools. Less experienced creative practitioners also learned to create positive relationships with the school and students.

Effective implementation and delivery

A mostly well-balanced portfolio of projects was funded across school types and creative practices. A strong governance process supported a large scale-up: from 34 projects in 2020 to 143 projects in 2021. Despite the COVID-19 pandemic, schools completed 80% of the projects in 2021. Of the remaining schools 15% received extensions to run in 2022, and 5% are still to complete.



Creatives in Schools was implemented and delivered well in 2021.

The use of sound project management processes supported both learning and accountability. The administrative processes were sufficient to support the project implementation. In 2021 MOE contracted coordination support to the project management role. While the coordinators did not start until September 2021, from that time they identified and resolved project issues for schools and creatives.

Two key operational factors that contributed to the success of this Programme should be noted and maintained: that is, the strong cross-agency governance and adequate resourcing as part of the programme funding to support strong project management and coordination.

Suggested future actions

- Undertake further work to find out what Māori-medium schools want and need to better access the Creatives in Schools programme.
- Extend the focus to Pacific and diverse communities, such as migrant communities and learning support communities, who would also benefit from greater access to Creatives in Schools.
- Support the unrealised potential to bring mātauranga Māori into more schools via high-quality projects.
- Further slim down the schools' compliance requirements while ensuring they remain accountable, so the coordinators can focus on capacity building.
- Learn how delivery of several projects within a school might build on one another to build creative sustainability and embed learning.
- Learn how creative practitioners build on their experiences through multiple projects to create portfolio careers from being part of Creatives in Schools.
- Consider how to share the learnings from projects across schools, with creative practitioners and with the wider community. For example, showcase more projects online or in a shared portal, or develop newsletters or other means of regular communication.

Background and methodology

Introduction

This section of the report outlines the origins of the Programme, changes to the Programme in 2021 and the purpose of the evaluation. This section then gives a brief overview and limitations of the evaluation methodology.

Origins of the Programme

The Government's 2020 and 2021 Budgets provided initially \$7.16 and \$4 million respectively to fund the Creatives in Schools programme over four years up to 2023. This encompassed delivery to 510 English and Māori-medium schools.

Creatives in Schools funds professional artists and creative practitioners to partner with English, Māori-medium, and Special Needs schools to share specialist artistic knowledge and creative practice with students and ākonga. This Programme is a revitalised version of the Artist in Schools programme that ran about 10 years ago (which some teachers and artists still recall).

A cross-agency working group from MOE, MCH and CNZ has oversight for the Programme, which MOE manages and administers.

Creatives in Schools engagements aim to be high-quality, in-depth (85 to 100 contact hours over 8 to 20 weeks) and hands-on for students. The Programme aims to include toi Māori, Pacific arts and creative practices from all cultural traditions within Aotearoa New Zealand.

Creatives in Schools' theory of action

The theory of action for the Creatives in Schools programme involves four key groups. While the aims and goals for these groups appear loosely connected, in fact, the Programme appears to meet these various needs quite well.

Students and ākonga: The **primary intention** of the Programme is that it promotes student wellbeing and the development of core competencies by providing high-quality creative experiences. Students receive a creative learning experience that may ignite a passion for the arts, affirm their identity and culture and thereby strengthen their wellbeing and mental health. As well, the Programme aims to improve core competencies in self-management, communication, collaboration, and creative thinking; and to inspire awareness of careers in the arts and creative sectors essential in the future of work.

Teachers, kaiako, schools and kura kaupapa: The Programme also aims to raise teacher confidence by showing how it is possible to design teaching projects that engage student creativity across the curriculum. Note: **This Programme is not intended as Arts in education professional development: that is offered in other formats.**

Another aim of the Programme is to act as a vehicle for teachers and kaiako to develop productive partnerships with parents, whānau and communities.

Professional artists and creative practitioners: A critical aspect of the Programme from Creative New Zealand's perspective is to support creative practitioners' personal and professional development and help them develop sustainable portfolio careers in their creative practice. This need has become even greater due to the impact of COVID-19 on the creative workforce.

Parents and whānau: The Programme offers parents and whānau opportunities to actively be involved in and help plan creative learning experiences with students, teachers, creatives and schools. Through greater involvement it is hoped parents and whānau may be more predisposed to encourage children with talent to pursue creative pathways.

A diagram of the intervention logic is included on page 73.

A note on feedback on the need for more Arts professional development in schools


The Creatives in Schools Programme offers schools a chance to share specialist artistic knowledge and creative practice with students and ākonga. The evaluators recognise that some arts academics and practitioners in the arts community are advocating for stronger systems of support and training in Arts education amongst teachers and for students and ākonga. They have a bigger vision about the changes they would like to see in Arts education and professional development than Creatives in Schools is intended to meet.

Changes in 2021

In 2021 the Creatives in Schools Programme ran in 143 schools, as it scaled up from the pilot of 34 schools the previous year. Initially, a lower number of projects was planned for 2021, but additional funding through the COVID-19 recovery package boosted the number of projects selected. MOE contracted an external organisation to act as the Creatives in Schools Programme coordinators. Their role was to provide support to the projects in areas of curriculum, arts education expertise, relationship-building skills, project support skills and capacity-building skills.

COVID-19 context

Creatives in Schools Round 2 occurred in 2021, a highly challenging year with continuing impacts from the COVID-19 pandemic. Much of the country was in Level 2 lockdown or higher between 17 August and 2 December 2021, impacting schools and creatives.



Creatives in Schools Round 2 occurred in a highly challenging year with continuing impacts from the COVID-19 pandemic.

| Region and lockdown level | Dates |
|---|--|
| Auckland Level 3, Rest of NZ Level 2 | 14 to 17 February 2021 |
| Auckland Level 3, Rest of NZ Level 2 | 28 February to 7 March 2021 |
| All of New Zealand Level 3 | 17 August to 7 September 2021 |
| Auckland Level 3 or 4, Rest of NZ Level 2 | 17 August to 2 December 2021 7 September to 2 December 2021 |
| Northland | 17 August to 19 October 2021 |
| Waikato – growing boundaries | 3 October to 16 November 2021 |
| Upper Northland | 2 November to 11 November 2021 |
| All New Zealand moved to traffic light system | 2 December 2021 |

Evaluation purpose

For Round Two 2021, the cross-agency working group sought an evaluation of the Creatives in Schools Programme to learn more about the progress being made midway through the implementation and to track the emerging outcomes for the four key groups involved, including Māori and Pacific.

The Key Evaluation Questions (KEQs)² were:

- **KEQ 1:** How worthwhile is the Creatives in Schools Programme?
- **KEQ 2:** How well was the Creatives in Schools Programme implemented and delivered?
- **KEQ 3:** What are the learnings to apply going forward?

Two key focuses for 2021 were to find out:

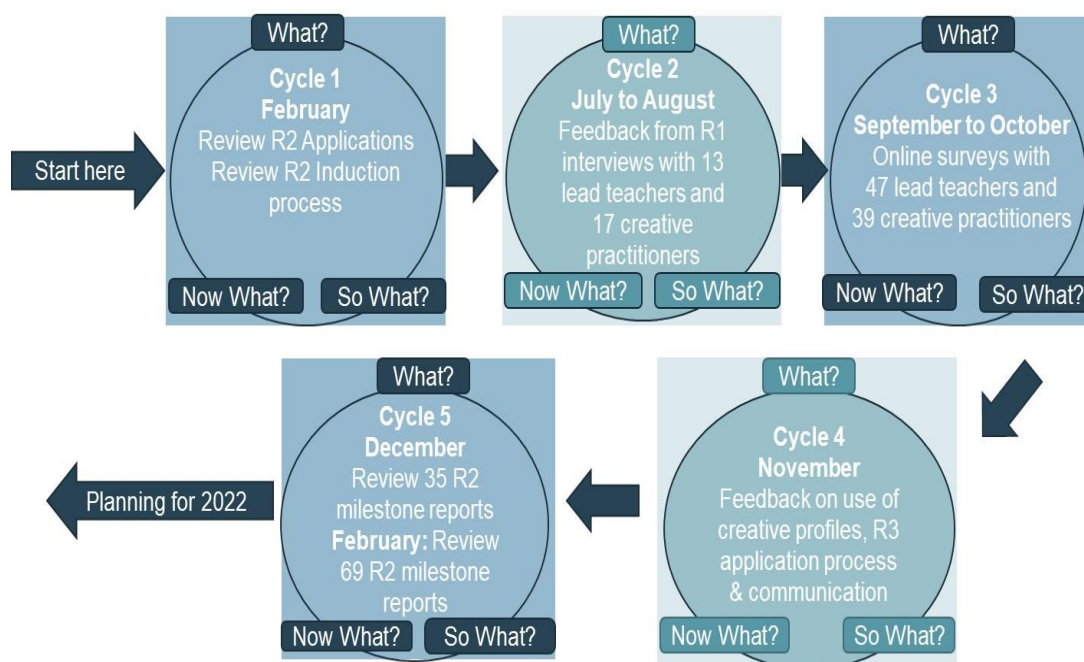
- whether teachers, kaiako, schools and kura kaupapa became more confident in designing, teaching and learning projects that engage students' creativity, across the learning areas of the curriculum
- to what extent artists and creative practitioners have:
 - developed personally and professionally by engaging with students, teachers, parents, families, whānau
 - developed a more sustainable portfolio career that rewards their specialist creative expertise.

The evaluation used an evaluation-specific methodology featuring rubrics and a mixed-methods research adaptive evaluation approach. The evaluators used five rapid data cycles to collect, analyse and synthesise data for immediate use by the Programme

² For more detail on the Key Evaluation Questions please see page 66.

team. The information was communicated with the cross-agency working group in sense-making sessions to share learnings as soon as possible.

Overview of the rapid data collection cycles using adaptive evaluation



Limitations to this evaluation

In 2021, the Round 2 evaluation of Creatives in Schools collected most of the data for this report from either surveys or from reviewing administrative reports. This was collected in challenging times, due to the impact of COVID-19, when schools were rightly focused on other matters. The collection of this broad range of data enabled the production of a comprehensive evaluation report.

The impact of COVID-19 resulted in fewer in-depth interviews undertaken during 2021. The evaluators didn't speak directly to parents or students or visit any schools to observe projects. Student and parent voice was conveyed via teachers and creatives.

Milestone reporting from schools draws on the first 67 reports reviewed by the coordinators. There are another 53 milestone reports for Round 2 that are not part of the data set (and 21 schools have extended to 2022). We wondered if some of the early reports might be of a higher quality than later ones. Feedback from the coordinators on reviewing the most recently submitted milestone reports was mixed. Some schools benefitted from having extra time to finish projects and maintained a high standard. A few may have sacrificed quality to complete the project on time. Therefore, the schools who finished the project later possibly had more variation in quality.

KEQ 1

**How worthwhile is
Creatives in Schools?**





Creatives in Schools made positive differences for all key groups

Overview

In 2021, Creatives in Schools proved its value, with consistent examples of positive impacts and outcomes for students and ākonga, teachers and kaiako, and creative practitioners. Involvement of whānau also increased, adding value to the project and the wider school community.

Creatives in Schools achieves positive outcomes for all the intended groups, students and ākonga, teachers and kaiako, creative practitioners, and parents and whānau. It is therefore rated **very good** overall.

Extent outcomes are evident for key groups

| The overall rating for key groups | Performance rating ³ |
|------------------------------------|---|
| Students and ākonga | Very good  |
| Teachers, kaiako, schools and kura | Good  |
| Creative practitioners | Very good  |
| Parents and whānau | Good  |

³ For information on the performance rating process please go to page 67.

Example of how Creatives in Schools looks on the ground

[We are] giving children a rich immersive experience in the arts. The excitement for children of working with a 'real' artist allows them to see this career as a possibility for themselves. Giving children who may not excel in more academic subjects a place to shine. It was very powerful for the children to see a project go from their own design to actually getting made.

For the Creative and I, letting the children drive the design process, allowed for much more creative outcomes and built their sense of ownership in the project.

Relationships between the students were built across year levels. The students became the kaitiaki of the project. They were in charge of communicating about the project to the rest of the school through newsletters and assemblies. We even have a documentary-making team!

The collaboration between the Creative and I was valuable, we both learnt a lot. It was very inspiring for me as a teacher. We worked out ways to get as much [as possible] of the school involved in the design process. Each child in the school submitted drawings that we used in the design.

During the making stage of the project, we had a lot of whānau involvement, so the community also had a sense of belonging in the project. We had fabulous support from the school which really helped to make the project a success.

(Lead teacher)

The following sections of this chapter cover findings for each key group. Each section describes the key aspects of performance.







Kenakena School students playing their bamboo flutes as part of the music and movement co-creation project. Photo source: Kenakena School

Students and ākonga experienced strong wellbeing and learning outcomes

Creatives in Schools has successfully supported positive student and ākonga outcomes across the key performance areas of wellbeing and learning, with performance rated **very good overall**.

Overall, we estimate the programme reached approximately 12,600 students, based on feedback from the 114 schools who completed projects in 2021.

The extent wanted outcomes are evident for students and ākonga

| Students and ākonga outcomes | Performance Rating |
|--|---|
| Wellbeing: | |
| <ul style="list-style-type: none"> the mental wellbeing of students and ākonga was supported through the opportunity to express themselves creatively | Very good  |
| <ul style="list-style-type: none"> students and ākonga felt a sense of personal achievement and fulfilment from their creative experience | Very good  |
| Learning: | |
| <ul style="list-style-type: none"> students and ākonga developed key competencies such as thinking, using language, symbols and texts | Very good  |
| <ul style="list-style-type: none"> students and ākonga experienced opportunities to self-manage, relate to others, and to participate and contribute | Very good  |

Evidence of improved wellbeing was particularly strong

Creatives in Schools was powerful in supporting student journeys of self-discovery in ways that could be profound. Students were challenged in safe and supportive environments to creatively express their ideas and experiences of cultural and personal identity. This was extremely rewarding for students who may not have experienced success through traditional academic pathways.

These taura had come from Intermediate and Kura Kaupapa to our school in Year 9 where they had had a history of behaviour issues. This project enabled them to

do something 'off the grid' and hands-on, which they have never done before... As a result these kids have bonded and have not had pastoral incidents or attendance issues this year and have transitioned smoothly into secondary school. I will now continue to be their teacher in year 10... to ensure they have the BEST experiences in this school! (School milestone report)

A focus on wellbeing and mental health helped to engage and connect students in positive ways

Many projects focused on wellbeing and mental health, giving students opportunities to express their thoughts and feelings through creativity. As in 2020, projects helped students to:

- process traumatic events and develop resilience
- adapt to change and uncertainty through the COVID-19 pandemic
- re-engage in school.

Most importantly, the projects supported students to engage and connect with the world around them. All students were reassured that the creative space was mistake-free: instead, they were encouraged to explore ideas and take risks. The creative projects responded to student needs, starting from where the students were at in terms of passion, skills, knowledge and engagement. Students were encouraged, motivated and inspired. For many disengaged students participating in Creatives in Schools, personal changes were transformational.

There were many examples of where teachers, parents and whānau noticed children looked forward again to going to school. They reported children were happy and excited about what they are learning. There were several examples of older students identifying their strengths, gaining a sense of purpose, and realising what their potential is.

Example of learning led by creatives

Each student shared what they would like to achieve as the session began, and then [at the end] reflected on what they had achieved that day, what went well and something they found challenging. The Creative heard from everyone, understanding how best to support each student's learning and development. **This time was special, and students opened up in ways that they had not with their teacher.**

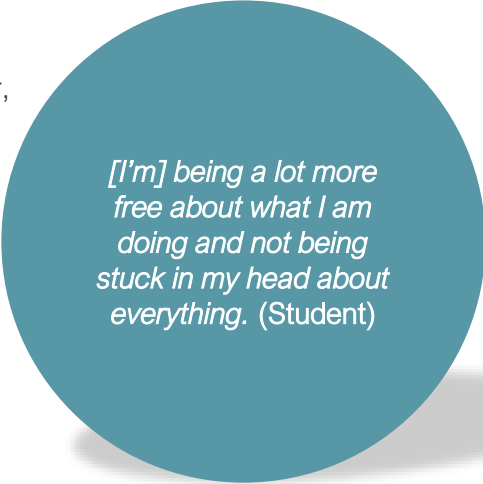
Together, the Creative and students talked about their lives, attitudes, different mind sets, perseverance, overcoming obstacles and taking responsibility. The students were all chosen because they were suffering from challenges, including disillusionment with school. **Providing a safe and happy place [meant] students started to see that challenges can be overcome and outcomes are achievable.** As individuals they began to realise their [own level of] potential, connecting strongly and personally to their work. **One student with exceptional talent, supported by the Creative and their whānau, is exploring taking the next step into tertiary study.**

(Adapted from a school's milestone report)

Students and ākonga valued the opportunity to express themselves creatively, which supported wellbeing

Creatives in Schools supported the mental wellbeing of students and ākonga by supporting them to express themselves creatively. Students described feeling happier, more relaxed and “freer” due to their involvement in the projects.

Students became more self-aware as they engaged in the projects. In one example, a student commented, “Something I will take away from this is fighting through the challenges. I definitely have more discipline now, more patience now.” While in another example a group of students who would not participate at the beginning of the project all took part in the final production with “pride and mana”.

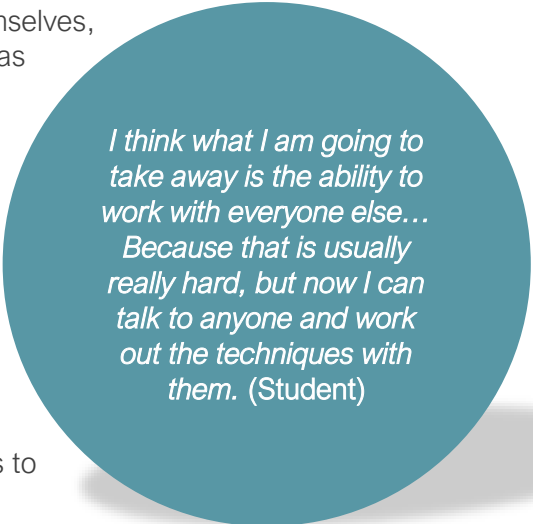


[I'm] being a lot more free about what I am doing and not being stuck in my head about everything. (Student)

We were able to gain an understanding of collaboration: working together in a big group to achieve something really big and beautiful. I was also able to gain more of an outside perspective and outside ideas, seeing how different people from the outside see our potential and stuff like that. (Student)

Many students also noticed that in learning about themselves, they also engaged with others better, learned to work as a team and came to respect other students' skills and abilities.

One student shared how they had learnt the importance of “not throwing anyone under the bus” and ensuring that their performance and positioning on stage helped create the story and make the “ensemble look good”. In another example, a parent shared how their LGBTIQ child now had a sense of belonging within their school. While a lead teacher reflected how the creative process supported students to process the ongoing disruption of the COVID-19 pandemic.



I think what I am going to take away is the ability to work with everyone else... Because that is usually really hard, but now I can talk to anyone and work out the techniques with them. (Student)

Students learning about themselves

The creative practitioner altered the activities to engage a small group of disruptive students in one particular class. The creative observed the attitudes to learning and responded with ‘one-on-one’ conversations with these students. In some cases, it was evident that there was a lack of confidence in ability. Based on their training in art therapy the creative worked with individuals and when students were feeling despondent, she allowed them to express feelings of frustration.

Students altered their approach and, in many cases, demonstrated developing resilience. A sense of enjoyment and focus was evident through students working silently and one particular student happily humming while working. Students demonstrated a sense of pride when discussing their family history and selecting symbols that represented their whakapapa.

Many parents commented on how the project was positively impacting the lives of their children and this was one of the ways we know **students experienced a sense of fulfilment through the creative experience**. There was an emphasis on ‘process’ rather than ‘product’.

(Adapted from a school’s milestone report)

Students and ākonga felt a sense of personal achievement and fulfilment from their creative experience

Students and ākonga who shared comments with teachers through feedback forms or emails expressed high satisfaction from their involvement in Creatives in Schools. Students enjoyed the various creative experiences, including dance, music, painting, animation, writing and stage production. They showed a sense of accomplishment as they experienced personal self-growth, increased confidence and a willingness to take on challenges.

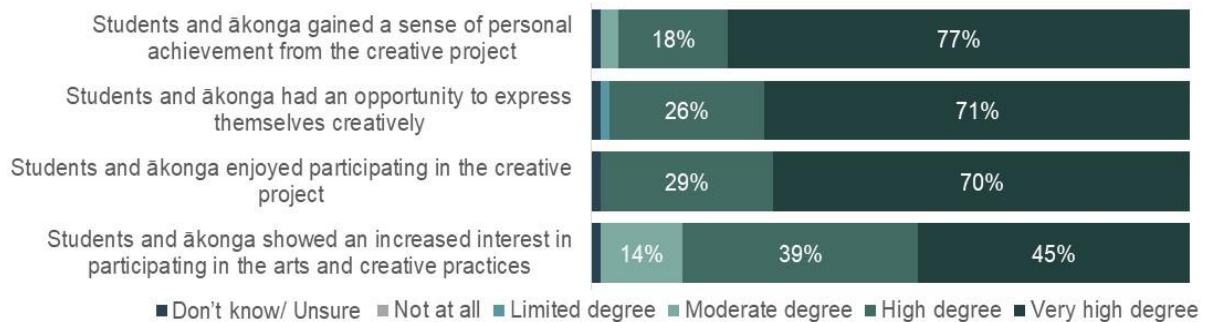
One thing I am going to take away from this time we've had together is the fact that it is not what you perform on the outside that gives the true energy to the performance; it is what is happening on the inside that you bring out to it.
(Student)

Students grew in confidence as they gained self-belief in their abilities and skills. As shared by a teacher, one student commented, “I never pass anything”, but through dance, they could “blow it out the water” and gained NCEA credits for their work.

As shown in the chart below, teachers felt students enjoyed participating (99%) and showed an increased interest in the arts (84%).

We hadn't anticipated how poignant the experience was and the work that we were doing on it. I think to that extent, there were lots of conversations around emotional wellbeing and safety, things like that. So I think the purpose of it shifted a bit from when we imagined it began. (Principal)

Teachers and kaiako observations of the benefits to students and ākonga



Source: Final Milestone Reporting. Base = 67 reports

Whānau commonly mentioned to teachers how “proud they were of their children” after participating in Creatives in Schools. Parents and whānau saw their children “tackle big ideas and big concepts and do this with skill, empathy and passion.” One parent was surprised that their child's long-held passion for rugby league now came second to a newfound passion for the performing arts.

Positive impacts for Māori and Pacific students' wellbeing

Throughout 2021, several Creatives in Schools projects positively impacted the hauora (wellbeing) of Māori and Pacific students. Comments from the lead teacher and creative practitioner surveys and from the milestone reports, confirmed the Programme as valuable, affirming the positive cultural identity of students.

This project enabled our tauira to develop a sense of belonging, identity and experience success as Māori through a kaupapa Māori lens. Starting the project by reconnecting to Māori traditions of waka-building and navigation was a building block to their learnings as they moved through all phases of designing and producing the waka. A sense of ownership and pride was evident in their achievement of completing the waka and being able to test it, firstly at the aquatic centre [and then] sailing it on sea. The students appeared in the local newspaper and as a 'billboard' for our kura in advertising. (School milestone report)

Strengthened engagement with Te Ao Māori and Te Ao Pacific

While few Māori-medium schools took part in Creatives in Schools, in 2021 there were more projects incorporating Te Ao Māori through Ngā Toi Māori. Nearly 40% of the projects involved at least one of the following:

- whatu and raranga (weaving)
- kapahaka and waiata
- whakairo
- mau rākau
- taonga puoro and pūrerehua
- kōrero tuku iho, pūrākau and whakataukī
- wānanga, karakia, hāngī
- ngā mātāpono – manaakitanga, whakawhanaungatanga.

In one kura kaupapa example, the production took its inspiration from the prioritised local Moana iwi histories. Sixty tauira were part of the Toi Whakaari passion learning hub involved in the production. They learned of their tīpuna migrating from Te Moananui ā Kiwa, the whakapapa, kōrero tuku iho and different perspectives of Tākitimu across the iwi of the region.

Also, around 10% of all projects included Te Ao Pacific through traditional Pacific song, dance and cultural narratives.

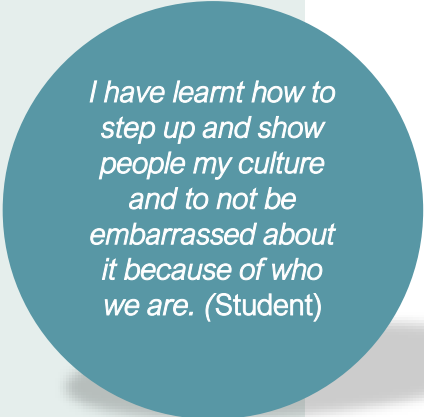
Our students have developed manaakitanga/support and care for others, whakaute/respect, and their tuakiritanga/pride by learning the story of Ranginui and Papatūānuku while taking part in the project. They have also increased their knowledge of te reo and tikanga Māori.

I also noted how much our Māori and Pasifika boys in particular gravitated towards [the creative practitioner] whenever he was on-site, and how much they enjoyed having a positive, cool, creative, male 'role model' around. They would ask me almost daily "When's [creative practitioner] coming again?" and tell me how they wanted to be an artist like him when they grew up.
(School milestone report)

Creatives in Schools projects affirmed Māori and Pacific students' cultural identity

Through mātauranga Māori, Māori students experienced a reconnection with cultural practices not often available in mainstream school settings by preserving and transferring information.

Many of the Creatives in Schools projects were grounded in tikanga and whakapapa of iwi and rohe. As a result, the Māori students experienced a strengthened connection to culture and the local rohe (region). With a stronger sense of belonging and cultural identity, student hauora (wellbeing) also improved.



I have learnt how to step up and show people my culture and to not be embarrassed about it because of who we are. (Student)

As expressed by Māori creative practitioners:

It was really beautiful. We saw all these examples of the kids teaching their whānau and the parents respecting that. We had parents emotional. You could see the kids were really proud that they were able to teach them something and it's those sort of moments [that] are just so hard to catch. (Māori creative)

It's reminding our kids of this generation that there is often a whakapapa to how they've landed in this moment. Some of that whakapapa history is really painful and quite damaging but now, we've got this opportunity to do this really positive stuff. (Māori Creative)

Just in the whatu space, we're talking about the idea of whānau relationships with the school. We're talking about identity politics with Māori and reclamation. We're talking about language. (Māori creative)

Creatives in Schools projects also raised the visibility and understanding of Pacific cultures.

Pacific students felt affirmed and valued through performing traditional dance and song. As a result, their culture was elevated in schools and teachers and other students developed awareness of Pacific cultural identities. Pacific students commented on how positive they felt from their involvement in the Creatives in Schools projects.

It makes us feel we can express ourselves anywhere we want and you can show our culture to others. (Pacific student)

What I like about being in the Pacifica group is we learn about other cultures not just Tonga and Samoa...and we get to mix up with people from different cultures. (Pacific student)

Strong student engagement in learning

Overall, teachers and creatives noticed that students engaged and participated fully, contributing positively to the projects.

We were told by one of the teachers that this project was the first time they had had such a high engagement with the students taking part. (Creative)

Students and ākonga developed key learning competencies

Lead teachers saw notable benefits for students from participating in the Programme. Specifically, feedback from the lead teacher survey signalled that the Creatives in Schools project benefited the students from a moderate to high degree in the following ways:

- helped them make positive connections and opportunities to share ideas and experiences
- helped them develop of critical thinking skills and use of language, text or symbols
- encouraged self-management skills
- supported students to explore new ideas and express their views.

For the students, we have noticed a huge difference about how they now jump straight into making without asking, "Tell me what to do". The first class this was asked many times. They also now starting to see their own work as art. I heard one child say, "What is that?" pointing at another's work. The [other] replied, "This is my Art. (Creative)

Significantly teachers and kaiako commented on students leading their own learning. In several projects they were empowered to be the authors of their creative outcome. Leadership opportunities also existed in technical aspects of the project in areas of sound, scripting, project management and set development. As expressed by a lead teacher in a school's Milestone Report, "The students had ownership of their work and were hugely proud..."

Students also recognised how Creatives in Schools projects ignited a keen interest in learning to understand in more depth about the arts.

Hey Miss, I have been revising for the exam coming up and I find the more I learn about the history, where it originated from and how it came for us to learn Locking I find that I fall in love with the [dance] style even more. So I just wanted to say thank you for giving us resources to learn from, and bringing [other creatives] to

help teach this style. It really is an eye opener to me that there is way more variety in dance styles that we can learn from and not just the average styles that get taught. I know it wasn't necessary for you to bring [other creatives] to help teach, but I really do appreciate it and I'm sure the rest of the class can agree. (Student email)

Through learning, students challenged themselves and came to understand the value of taking risks to grow and develop.

That it is okay to make mistakes. If you make a mistake just sell it. People make so many mistakes in life and yet they think it is a barrier but you can also transform it into something beautiful and that is something I am going to take away from this. (Student)

Both lead teachers (88%) and creative practitioners (97%) also noticed students with the potential to excel in a specific art form if they received more training. This raises an important question – as more talented students are identified; how might further learning opportunities or a career pathway open up for them?

Māori and Pacific students experienced learning success in school

Education should be consistent with the goal of enabling Māori to live as Māori. That means being able to have access to Te Ao Māori, the Māori world – access to language, culture, marae... tikanga... and resources. If after twelve or so years of formal education, a Māori youth were totally unprepared to interact within Te Ao Māori, then, no matter what else had been learned, education would have been incomplete. (Professor Mason Durie, (2003). Ngā Kahui Pou: Launching Māori Futures. P. 199).

Creatives in Schools contributes to learning and success as Māori, and as Pacific. It provides an opportunity for Māori and Pacific students to learn in culturally safe, creative spaces. Māori and Pasifika learners' needs are met by incorporating their cultural voices and identity into their work, learning skills they can take forward into their futures.

Students learnt karakia and tikanga, how to harvest harakeke and weave. Using a wide range of materials and mediums they increased their understanding of Matariki and te taiao. Projects applied kaupapa Māori principles, of whakapapa, whakawhanaungatanga, and kotahitanga. Students acquired specialised skills and knowledge of whakairo, raranga, kōwhaiwhai and te reo Māori. In one project students contributed to the imagery, symbolism and values of physical design and features of a new school Marae.



First day of rehearsals for Takitimu. Photo source: Te Wharekura o Mauao, Tauranga.

Māori and Pacific students could explore their culture through a rich creative experience to a very high or high degree, according to many lead teachers and creative practitioners who responded to the mid-year survey.

The following graph shows the teachers' feedback

Lead teachers views of the benefit of Creatives in Schools for Māori and Pacific students' learning



Source: Lead teachers survey. Base = 42 responses

Lead teachers and creatives talked of the importance of offering learning experiences that are relevant and meaningful to Māori and Pacific students. With language, thinking and text competencies that reflected Māori and Pacific culture and heritage, Māori and Pacific students gained more confidence in te reo, mātauranga Māori and ngā toi Māori.

The whakairo project has enabled a group of young men to connect with a mentor to develop specific skills. This has been very beneficial for them. We would encourage this approach in the future. (Lead teacher)

Students experienced: managing self; relating to others; and participating and contributing

Working together on projects, students learned to relate to others and manage their behaviours to achieve the creative outcome.

I was also able to gain more of an outside perspective and outside ideas, seeing how different people from the outside see our potential and stuff like that. (Student)



Students at Newtown Central School taking part in the Te Kauhanga Ora: Māori arts and well-being project. Photo source: Newtown Central School

Student engagement and participation in school improved, according to lead teachers. Parents and whānau also noticed this change and commented that their children “were extremely excited to go to school”.

Students were also happy to share their knowledge with whānau and others. There were many accounts of students sharing achievements at end-of-project celebrations.

On the last day of the project our school community welcomed Te Pou Papatūānuku. Over 60 community members turned up at 6am for the blessing. Matua [name] welcomed our pou with karakia and invited the students to speak. A kaumātua [name] came forward and blessed the pou with sacred water. The principal spoke about the school values and how Te Pou Papatūānuku will reinforce and remind us of our role in our rohe. Our whole school community then shared a kai and sat together while the hāngī was lit for our lunch. It was incredibly special and a definite life experience for our ākonga. They were so proud of what they achieved. During the day our whole school performed together with haka and waiata to welcome Te Pou Papatūānuku and then sat down together for hāngī. (Lead teacher)

Sometimes, Māori students taught their whānau, including parents and grandparents, through “an intergenerational knowledge transfer” based on a tuakana-teina model, according to teachers and creatives.



The tamariki who then became the tuakana taught their parents and so it was about bringing the whānau in, with the goal of them making a kākahu by the end of the year. (Māori creative)

Ko te tipu i te auahatanga, te mātauranga pūoro, te hīhiko ki te whakaatu a i a rātau waiata ki te kura me a rātau mātua hoki. (Lead teacher)

Creatives in Schools supported teachers and kaiako to embed creative practice in the curriculum

Creatives in Schools provided opportunities for teachers and kaiako to support student participation and engagement with creative arts. There is mixed feedback from lead teachers and principals on the extent to which schools are embedding creative practice in the curriculum feedback. Further, whānau and community engagement across the programme is still developing. Therefore, the evaluators gave an overall rating of **good** for teachers and kaiako outcomes.

Extent outcomes are evident for teachers and kaiako

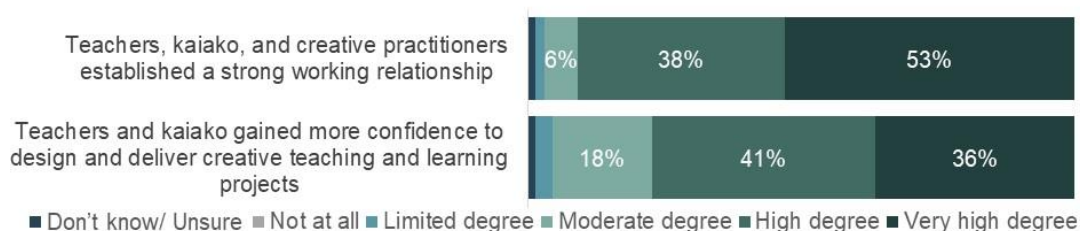
| Teachers and kaiako outcomes: | Performance Rating |
|--|---|
| <ul style="list-style-type: none">are more confident in designing teaching and learning projects that engage students' creativity, across the learning areas of the curriculum | Good  |
| <ul style="list-style-type: none">build or strengthen productive partnerships with parents, whānau and communities. | Good  |

Teachers and kaiako are becoming more confident

Teachers and kaiako are becoming more confident in designing teaching and learning projects that engage students' creativity, across the learning areas of the curriculum. Note that this programme is not a 'magic bullet' for teachers but instead, is designed to work in conjunction with other professional development opportunities.

As in 2021, teachers and kaiako commented that Creatives in Schools had been a positive and worthwhile experience. They enjoyed engaging with students in a new way and watching “students achieve where they hadn’t in the past”. In addition, some teachers and kaiako valued the learning experience offered through Creatives in Schools for the lead teacher and for other teachers. Teachers could come together and reflect on how they incorporate creative activities into their teaching. Teachers established strong working relationships with creatives and gained confidence to deliver creative teaching and learning projects, according to the final milestone reports.

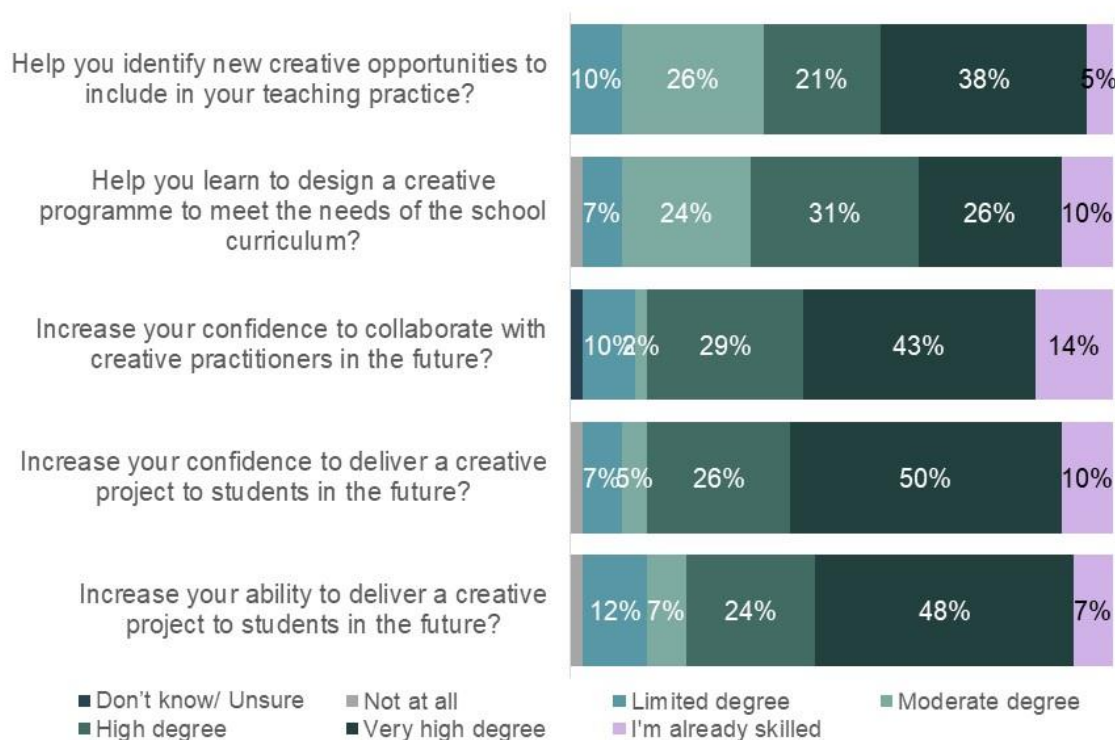
Clear benefits for teachers and kaiako from taking part in Creatives in Schools



Source: Final Milestone Reporting. Base = 67 reports

In the lead teacher survey, respondents said that Creatives in Schools helped them identify new creative opportunities and practices in their teaching practice. As a result, many (59% to a high or very high degree) thought they could now design a creative programme to meet the school curriculum needs. Teachers also reported increased confidence (76% to a high or very high degree) and ability (72% to a high or very high degree) to deliver a creative project to students in the future. The following chart shows the skills teachers learned from taking part in creatives in schools.

Skills teachers learned from taking part in Creatives in Schools



Source: Lead teachers survey. Base = 42 responses

Some examples of the ways teachers described the benefits of taking part in the programme are as follows:

It offers a new lens [through] which you can look at your own practice. Working alongside the creatives provides us with growth and ideas we can build on in the future. (Lead teacher)

It has given the staff more confidence in the process of creating and performing an original musical production. We will take these lessons (about rehearsal forms that work, about the autonomy we can give students within this process, about community involvement) forward to next year's school production. (Lead teacher)

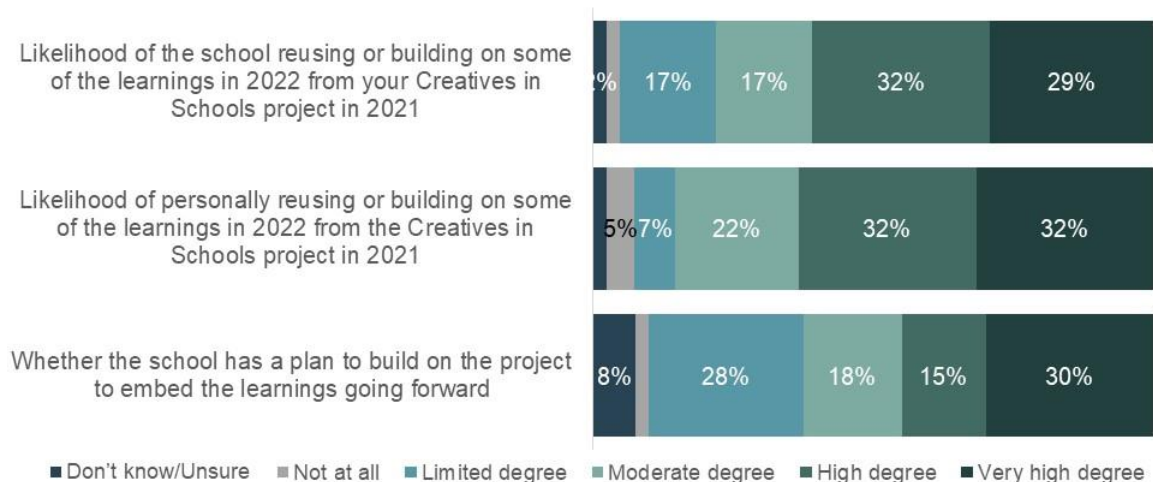
However, based on the qualitative feedback, increased lead teacher confidence was perhaps more limited than the quantitative data suggests. Some lead teachers and creatives wondered how realistic it is for teachers to become more confident from one project. Recognising that creative practices are a specialist skill developed over time, some teachers still lacked confidence. We note that Creatives in Schools is not intended to be Arts professional development for teachers. Therefore, this feedback may indicate that the Arts professional development that is provided elsewhere is insufficient for some teachers.

Inevitably, the Arts, and particularly the performing arts, seems to be one of those areas where people don't have confidence, so I wanted to grab the opportunity for [the creative practitioners] to work with the teachers, so that's why we build in teacher release time to do that. We did that but to be quite honest, I would say it was probably the thing that worked less well for us... I don't know that the staff really ended up feeling a lot more confident than they were. They remain willing; they still get engaged but they still don't rate themselves. (Principal)

Teachers and kaiako are re-using or sharing learnings to support students' creativity and engagement in the arts

Around two-thirds of either lead teachers or the schools intended to re-use or build on the learnings from their Creatives in Schools project to a high or very high degree.

Degree teacher and school likely to reuse or build on Creatives in Schools



Source: Lead teachers survey. Base = 42 responses

The final milestone reports confirmed deepening intention to re-use or share learnings and:

- almost all teachers and creatives signalled that the school planned to include more creative opportunities in the school curriculum next year, based on this project (85% to a high or very high degree)
- furthermore, 92% indicated they would consider extending this creative experience to a next level or make Arts an ongoing activity in their school or kura kaupapa to a high or very high degree.

Sharing learnings helped connect creative practice with the curriculum

When learnings were re-used or shared, teachers and kaiako incorporated creative practices into school practice. In these instances, lead teachers or creatives connected creative practice with the curriculum. They developed resources for future use and incorporated creative processes into assessments. Sometimes, lead teachers also continued to work with the creative practitioner after the project.

We are moving to [a] module-based curriculum with the juniors and Year 11s, so this project was a good way to see how two curriculum areas might work together on one unit of work. (Lead teacher)

Arts and Culture Week is an annual event for our kura, but this is the first time we have had an outside provider assist us with this... [Creative] has generously shared all of her resources with us so that we can re-use the same programme templates next year to scaffold the Arts Student Council into implementing another successful Arts and Culture Week, even though we won't have [Creative] guiding us. (Lead teacher)


The skills learned are going to be incorporated into NCEA next year which is a very positive outcomes ([in the areas of] literacy, arts, performance, health). (Lead teacher)

Creative capacity and capability of teachers is developing in schools

Creatives in Schools isn't intended to be the entirety of learner's art education. Instead, it is intended on one occasion to give a deep arts experience. As well, Creatives in Schools is not intended to be professional learning and development for teachers. But that said, teachers and kaiako are learning and growing from the programme, and some would like to see the professional learning and development aspect strengthened, as well as more overall happening in the arts space.

In the final milestone reporting, teachers and creatives said that:

- the project helped widen an appreciation of arts and culture within the school (94% to a high or very high degree)



Creatives in Schools isn't intended to be the entirety of learner's art education.

- the project inspired awareness of careers in the arts and creative sectors amongst students, ākonga and the wider school community (68% to a high or very high degree).

There is growing evidence that Creatives in Schools is supporting schools to build creative capacity and capability. Creatives in Schools was considered “a good start” by several lead teachers and principals, sending the “right signals to the sector that the Arts have value and a place in schools.” Similarly, a principal felt that Creatives in Schools was a “rare opportunity” to bring creative professional expertise into their school.

We don't have people who are on tap to us to bring PLD and the Arts curriculum into schools, so I would say this to any school who's thinking of doing the creative project: 'Think of the value that that will give to your staff of being able to bring professionals into your school, that you otherwise don't have access to.'
(Principal)

Some lead teachers and principals saw an unmet need to strengthen the arts professional learning development. One teacher noted that working with an experienced artist was the equivalent to “receiving specialty art lessons PLD [professional learning development] for teachers.” Typically, principals and lead teachers feel that professional learning happens over an extended period, across multiple opportunities to process and embed learnings. Creatives in Schools can have a role on that journey, but it is not the only solution.

I guess that's probably one of the strongest bits of feedback I could give to the project is [to] value the professional learning opportunity it gives to staff, and if that could be made more apparent or more robust within the Creatives in Schools model, then over time, we're building capacity. We're building capability within the system. (Principal)

A few creative practitioners and lead teachers wanted to see a large change to the value of creative arts in the education system. They thought there was an urgent need for more robust professional development for lead teachers to embed the Arts in the curriculum. They believed teachers needed far more professional development than Creatives in Schools offered. They saw the current Programme as a “band-aid” for bigger investment.

I really believe that lasting impact can only happen through professional development of the teachers, and therefore you need to give that value. You shouldn't assume that working with the students is just enough; [working with the teachers] is an essential main chunk of work and in fact I think even more important than working with the students. (Creative)

Productive partnerships with parents, whānau and communities were built and strengthened

As in 2020, Creatives in Schools 2021 continued to offer opportunities to create and strengthen relationships with parents, whānau and communities.

Feedback from parents and whānau after experiencing the production was overwhelmingly positive. Just as with the students and teachers, the project engendered a strong feeling of belonging and strengthened our unique community. Whānau were particularly impressed with the organic nature of the project, the fact that the story grew from the children's own inquiry into the history of our school. (Lead Teacher)

Our exhibition day was the pinnacle of our creative arts project in engaging parents and whānau. Parents were also engaged with various creative days throughout the project. We had several parents who were creatives themselves who assisted in lessons with more complex techniques. Some parents took some positive message artworks created by children and displayed these in their workplaces. (Lead Teacher)

I communicated regularly through email with parents and whānau throughout the project. They were well informed about the exciting opportunities their child was being given for the semester. Shortly after the project began we had parent teacher interviews where parents and I discussed their child's progress and they were able to ask questions about the project. (Lead teacher)

Part of our project was bringing whānau in to celebrate the performances and see the amazing work our learners had been doing. At the end of their first performance our learners interviewed the audience. This opened up the communication lines between learners, their whānau and us as their teachers. Whānau not only engaged in the end product but contributed to the next. (Lead Teacher)

Engagement with parents, whānau and communities is increasing, and there are promising signs of strong relationships developing, based on milestone reports and feedback from teachers and kaiako. In the final milestone reporting, teachers and kaiako said parents and whānau actively involved themselves in the students' and ākonga creative learning experience to a moderate degree (41%) or to a high or very high degree (27%).

Examples of changes in support made by teachers and kaiako to facilitate better parent and whānau engagement included:

- regular teacher email communication about what their children were doing on the project and talking about the project during parent-teacher interviews
- engaging with parents on 'creative days' through the project
- encouraging parents who were creatives themselves to assist in lessons where children worked with more complex techniques
- bringing whānau in to celebrate performances, encouraging parents and whānau to display artworks in their workplaces

in one instance, students interviewed the audience after their first performance to open up communication between learners, their whānau and the teachers.

Feedback from parents and whānau after experiencing the production was overwhelmingly positive. Just as with the students and teachers, the project engendered a strong feeling of belonging and strengthened our unique community. Whānau were particularly impressed with the organic nature of the project, the fact that the story grew from the children's own inquiry into the history of our school. (Lead Teacher)

Increased connection and improved relationships with Māori

Notably, lead teachers and principals remarked that Creatives in Schools strengthened connecting and engaging with iwi, hapū, marae and Māori communities. There were many examples:

- **Improving relationships with whānau.** Whānau attended weekend wānanga and took part in raranga. Some contributed to the creative process, passing on knowledge of the local rohe and marae.
- **Establishing partnerships with iwi.** A school approached a local kaumatua with the support of the Māori creative practitioner and developed a relationship with the local iwi. With iwi support, the creative project grew in a way that is inclusive of Māori.
- **Growing cultural capital in schools.** Māori Creative practitioners have cultural capital through whakapapa, mātauranga Māori and Ngā Toi Māori. They supported whakawhanaungatanga with Māori whānau, iwi and communities brokering new relationships. One school enjoyed a renewed relationship with the local marae because of the creative practitioner's involvement.
- **Increasing knowledge of Te Ao Māori.** Teachers and kaiako are learning more about Te Ao Māori which is improving their confidence and understanding to better support students and whānau. Coupled with increased engagement with iwi, kaumatua or local marae, teachers and schools could seek advice and were open to continuing their learning. For example, a lead teacher realised how poorly she had designed her first Creatives in Schools project without involving iwi. So, the second time round she took a more inclusive collaborative approach.

Many ways of strengthening and connecting with iwi, hapū, marae and Māori communities.

Creatives in Schools is having a positive impact in supporting partnerships and building cultural capital in schools, as shown in these examples.

The kāiako gained confidence in 'success modelling' by teaching through cultural knowledge (Māori and Samoan cultural backgrounds of the kāiako and the creative) and planning for fusion opportunities. This strengthened the kāiako's ability to bring their own cultural practices and ways of being – through a strong manaaki / whanaunga approach for grounding students in the class and in themselves. (School milestone report)

It cemented a partnership with our local Kaumātua (Ngāti Tamarawaho) and provided opportunities for us to connect over shared aspirations - making the story visible in our school. (School milestone report)

The project was also the trigger to reignite relationship with local iwi and the storyteller coming to school. The story telling was incorporated into the Matariki mural. (School milestone report)



Some creatives developed professionally and built portfolio careers

Creatives in Schools has successfully provided opportunities for creative practitioners to have relevant work and develop personally and professionally. While some are already well established, there are encouraging signs that through Creatives in Schools, some creative practitioners are developing more sustainable portfolio careers.

I hope to be able to extend this project in another school next year. The principal has many contacts throughout the motu to further my career options using virtual reality technology. (Creative)

There are some excellent examples of career development, with only isolated instances of projects not going as intended, and therefore creative practitioner outcomes were rated **very good** overall. It was observed that for the few cases where projects did not go as intended, support from the coordinators may help navigate some of these challenges in future.

Extent outcomes evident for creative practitioners

| Artist and creative practitioner outcomes | Performance Rating |
|---|---|
| Artists and creative practitioners will: | |
| <ul style="list-style-type: none"> develop personally and professionally as creative practitioners by engaging with students, teachers, parents, families and whānau | Very good  |
| <ul style="list-style-type: none"> have a more sustainable portfolio career that rewards their specialist creative expertise. | Good  |

Ways creatives are developing personally and professionally

Typically, creative practitioner feedback is positive. Creatives spoke of several valuable aspects of taking part in Creatives in Schools, including learning to work with students and with talented teachers. In addition, creative practitioners told of developing and adapting their craft, and learning how to create positive relationships with the school and students.


The school has identified the value of dance for expression for students, including students [it was] thought would not engage well, who engaged highly. This motivated us to reapply for Creatives in Schools 2022 as well, as the school is now looking to hire a Dance and Drama teacher. Implementing these subjects in the school's technology units... makes it more accessible to all students more often. Teachers LOVED the programme and wished there was more of it. Teachers are finding ways they can implement dance curriculum in tandem with other subjects. (Creative)

By focusing on student success and learning, creative practitioners extended their practice in rewarding ways, personally and professionally. Working together and learning from the lead teacher, creative practitioners developed new transferable skills. Creative practitioners felt that the Creatives in Schools project had helped them learn to:

- design and deliver a creative programme that fits within a school context and covers curriculum outcomes
- work with students, parents, whānau and community to identify new creative opportunities
- collaborate with schools and teachers.

Creative practitioners typically reported having a better understanding of how to teach students. They learned to adapt their creative processes and practiced engaging and connecting with students.

It was exciting artistically. I got to really experiment and push the boundaries of my practice formally. Teenage actors are capable of a lot, and I believe this project /aspects of this project could exist in a professional setting. It was very meaningful to me to work in my old high school and engage with the students' opinions about [current topics:] cancel culture, intergenerational conflict and climate change. (Creative)



Creative practitioners have a better understanding of how to teach students and adapt their creative processes to engage and connect with students.

Further, 75% of creative practitioners signalled that they were likely to re-use or build on this programme to a high or very high degree. In the cases where learnings were re-used or shared, creative practitioners commented they helped extend creative practices into the curriculum by reflecting on practice learnings.

It has been a great insight into how classroom teachers work. I have learned skills that I can take into my own group teaching. As far as I am aware, some of the school teachers have also taken on some of my group teaching ideas. (Creative)

The Creatives in Schools project was a big chance to get a bit more of an understanding about teaching rangatahi... another way of reconnecting with them and figuring out how their brains work and what they're interested in, as well as just developing new techniques of teaching those skills. (Creative)

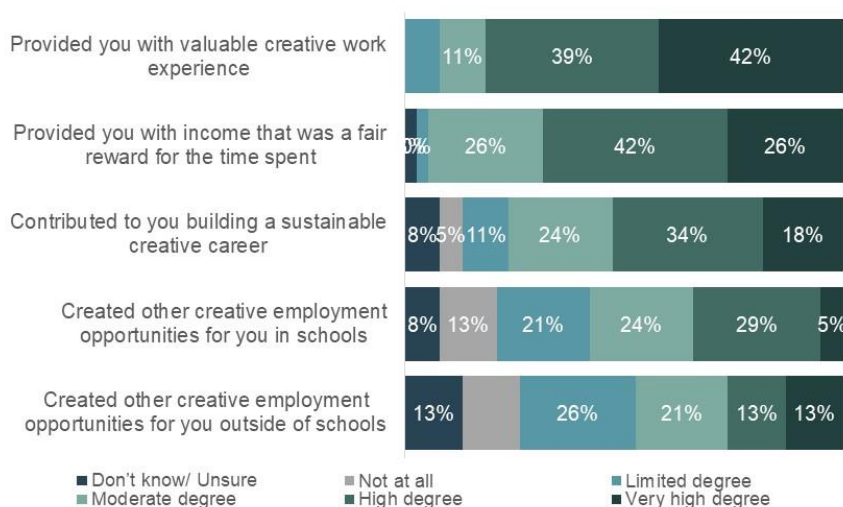
Overall, the programme had a positive impact on most creatives, personally and professionally.

The major outcome for me was the personal impact of being able to be a part of the school community over such a sustained period of time. With time I was able to develop really positive relationships with the students, and with this I was able to know how best to encourage them to try new things and be brave. Some of my favourite moments (aside from being greeted with 100+ [hellos] every morning tea and lunchtime) were when teachers would come up to me after classes in amazement that x or y student had completely surpassed expectations by either sharing ideas, showing leadership skills within their group, or in some cases for merely participating when they are often known for sitting out when they feel challenged or anxious. There were some brilliant moments of very sophisticated problem-solving skills, teamwork and cooperation from the... students and I found the sharing afternoons quite profound. (Creative)

Ways the programme supports a sustainable portfolio career rewarding specialist creative expertise

As in 2020, Creatives in Schools 2021 helped creative practitioners build portfolio careers. Overall, around half of the creative practitioners (52%) said the Creatives in Schools programme supported or created career opportunities. Among the creative practitioners: 56% said they were established, 42% were becoming established, and 3% were starting out (of those responding to the survey).

Ways Creatives in Schools helped build creative portfolios



Source: Creative practitioners survey. Base = 38 responses

Positive feedback increased as the project progressed and in the final milestone reporting it was thought that:

- creatives gained more confidence to co-design and deliver creative teaching and learning projects (89% to a high or very high degree)
- the project helped build the creative practitioner's portfolio of work (92% to a high or very high degree).

Career opportunities were established or supported through openings created by this arts funding and the working relationships the creatives developed through the project.

For example, working with schools, creative practitioners gained relevant experience while showcasing their work amongst students, parents and whānau, and the wider community. In a few cases, creative practitioners made plans to apply in 2022 or worked on other school-funded creative projects.

The programme gives you more artist skills, working in workshops or working in schools. It does create more work and projects at schools, they may not be MOE-supported but working with schools they might have local board funding, so [this] does create more work and projects. (Creative)

While all creative practitioners appreciated payment for their work, the experienced creative practitioners already had future work set up and earned sustainable incomes. In these cases, well-established creatives fitted the project around existing work. Some of these established creative practitioners said they enjoyed engaging and sharing their knowledge with different students, who they would not usually see due to barriers like cost.

I am an [art form] teacher and I teach at a private studio after school hours. So, it gave me an opportunity to be working during school hours and to be working with students who are not necessarily paying to come to private tuition. They are your average school kid, so dealing with a different demographic of kids with different skill levels. They haven't necessarily had any [artform] training and [I learned] to deal with different skill levels. (Creative)

Less established creatives found the project offered more portfolio career opportunities, and in a couple of cases, helped them integrate into new communities as artists.

It helped my career as I've had to transition from working within a city-based gallery/community space to freelancing in the local rural community. [It helped by] adding relevant work experience so I might be able to continue work in these more isolated communities. (Creative)

Key benefits for Māori and Pacific creative practitioners

Māori and Pacific creative practitioners expressed how Creatives in Schools supported the growth and affirmation of Te Ao Māori and Te Ao Pacific in schools. Specifically, they valued their contribution to hauora Māori of students and whānau – “enhancing te taha tinana, taha hinengaro, taha wairua and taha whānau.” With a “sense of pride”, Māori and Pacific creative practitioners incorporated Māori values into the school environment. Teaching through te reo Māori me ona tikanga was personally and professionally satisfying.

Often, Māori and Pacific artists championed and brokered developing relationships with the broader community and with iwi or marae. Māori and Pacific artists helped create interest and passion amongst

This is the first time in 25 years of practice that I have had the joy of teaching whatu entirely in te reo. To hear the correct language being applied, and indeed created to the arts practice at hand, was incredibly satisfying and rarely observed in learning environments. (Creative)

students, teachers, and the school community for mātauranga Māori and Pacific arts.

It was valuable to work in that kind of environment where you're kind of communally creating something and it felt like it was, cause we were doing the history of [the local region] and we were going into the culture. And it just felt very natural and kind of not a western approach to teaching. And I felt like that was a good; that was the best thing about it, it was we were just not following the rules of typical school stuff. (Creative)

The creative practitioners' feedback suggests a need to think more about who is considered a creative practitioner. For example, within whānau, a nannie may not see themselves as a creative practitioner. But they may hold important creative cultural knowledge. For a nannie to be part of the programme may require different pathways into Creatives in Schools for creatives working with Māori-medium schools.

Secondly, creatives' feedback suggests the existing application, contracting and milestone process may be off-putting to Māori-medium schools who may see the process as overly bureaucratic and too transactional. There may need to be a different process for setting up and administering projects to attract Māori-medium schools. They may need a process that is more relational, with flexible reporting formats for applications and milestone reporting.

Increased signs of parent and whānau engagement



As in 2020, Creatives in Schools 2021 continues to offer opportunities to create and strengthen school-home partnerships. Parent and whānau engagement is rated **good** for Round 2 as it is improving based on feedback from teachers and kaiako, and milestone reports.

Whānau who came to our Friday assemblies also became more aware of different artistic/creative/digital career pathways available for ākonga as the project unfurled. I particularly loved all the positive comments and feedback that I got from whānau when I was doing road-crossing duty. Many told me how much their children loved our artist's visits and lessons... They said that they too had learnt a lot themselves about who the different atua/ children of Rangi and Papa are from their tamariki. (School milestone report report)

Parent and whānau still appear less involved in planning the student learning experience than is optimal. Some parents and whānau are becoming more supportive of creative pathways. If anything, the move online to Zoom in lockdowns gave parents more opportunity to be involved in their children's learning.

I attended the last session on zoom... It was a beautiful way to learn and connect while in lockdown. [The creatives] worked well together in a very informative way blended with the spiritual and holistic attributes in the kawakawa-making process... [and] still included a lot of tikanga, which was really special and respectful of the process... Would definitely recommend it to others. Thanks! (Parent)

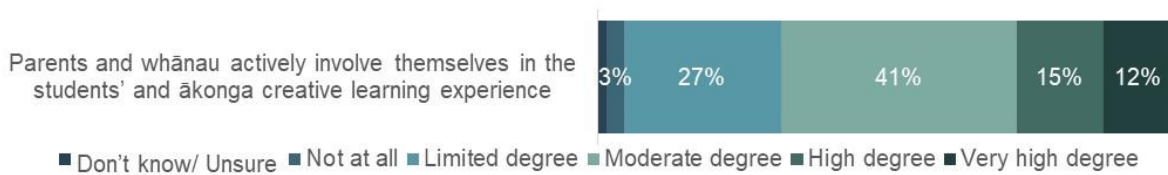
Extent outcomes evident for parents and whānau

| Parents and whānau outcomes | Performance Rating |
|--|--|
| <ul style="list-style-type: none"> Parents and whānau have opportunities for active participation and planning in students' creative learning experience | Good  |
| <ul style="list-style-type: none"> Parents and whānau become more supportive of creative pathways for students. | Emerging  |

Parents and whānau more actively involved

Teachers and creatives thought parents and whānau actively involved themselves in the student and ākonga creative learning experience to a moderate degree (41%) or to a high or very high degree (27%).

Parents were involved in the creative learning experience



Source: Final Milestone Reporting. Base = 67 reports

Whānau were appreciative and excited by their child's participation in the Creatives in Schools project. Parents and whānau commented on:

- the performance quality
- the improved confidence of their children
- appreciating the Arts more themselves from involvement with the projects
- seeing viable career path possibilities for some of their children.

A big shout out to the cast and crew of the show. Very powerful, the friends with us last night were very impressed. Particularly powerful were the girls' own stories. To these young women: kia kaha, kia manawanui, manaakitia me te aroha. Thank you for your courage in sharing your stories. (Whānau)

Creatives in Schools projects supported parents and whānau to build positive relationships within the school community. Parents and whānau had opportunities to learn with their tamariki and connect to culture.

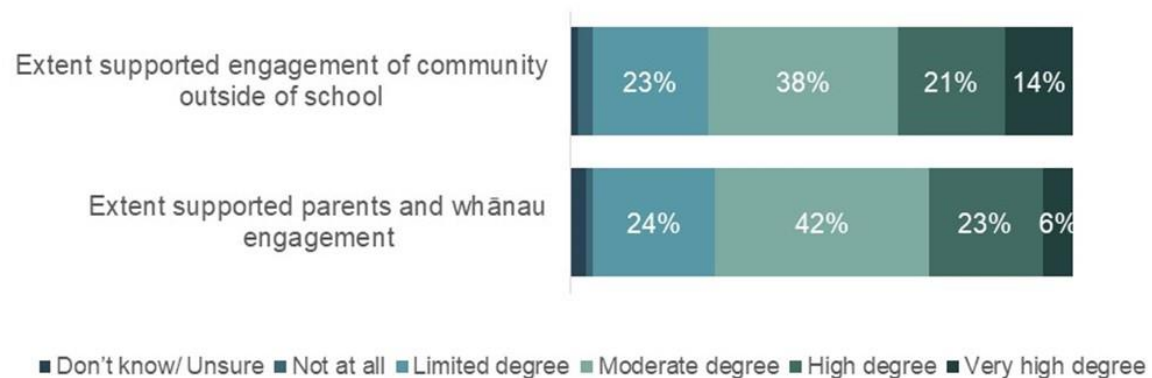
We had a grandmother fly from Wellington to participate in a weekend wānanga, learning alongside her grandson; whānau members [were] busy with other community commitments but came in and out to support their child when they could. (School milestone report report)

We are very traditional Palangi culture here. And the Pacific Island families are sort of stand-offish and not joining in because there was no-one to motivate them to join in. Now they are really coming in and bringing their children. Where the children are going, they will follow. The parents love watching their kids performing. (Pacific teacher aid)

More parents involved in the project's creative learning experience

As part of the school milestone report review process, the coordinators assessed the extent they thought whānau and community engagement was described in the reports. The Creatives in Schools coordinators' assessment of whānau and community engagement based on reading the school milestone reports was slightly higher at 73% for the community and 71% for parent and whānau engagement.

Around three quarters of projects had at moderate to very high engagement from parents whānau and the community



Source: Coordinators' assessments based on reading school milestone reports. Based on 66 assessments

Although parents and whānau participation in planning is low, the projects are generally well planned in a collaboration between the lead teacher and creative practitioners, and this benefits the students. Therefore, future iterations of Creatives in Schools may further consider how to involve parents and whānau in planning.

Sometimes, creative practitioners were also parents of the school and involved in all aspects of the projects. In these cases, they often had good connections within the community, including iwi.

You have more whānau coming into the school ... [with the] kids coming in and weaving that together a bit more. That was something that we're very conscious about. ... [We were] very conscious about bringing whānau into the school and bringing the mahi and the kura out to the whānau, so that's why we set it up with the weekend wānanga. (Creative)

Parents became more supportive of creative pathways for students

Parents and whānau support for creative pathways may take more time to build, but there is some early promise. Examples of support for participation by parents and whānau included:

- agreeing to extracurricular Arts activities at any age (but opportunities to participate may be income dependent)
- agreeing to let students and ākonga do Arts subjects at secondary school
- supporting Arts pathways when students and ākonga leave school.

Where students were excelling, parents were more likely to see the value of the Arts. As an example, this would happen where parents saw their children achieving NCEA credits.

A theatre performance at [kura] lifted the whole community up and has highlighted how community projects can help with understanding, achievement and outcomes with NCEA. (Coordinator milestone report)

In another example, parents shared with the creative practitioner that their child was teaching them what they were learning from the project.

The creatives got feedback from parents who have said their children were teaching them the songs at the dinner table and singing at the top of their lungs on the way home. It showed parents their child's capability. (Coordinator feedback).

Unintended positive or negative outcomes

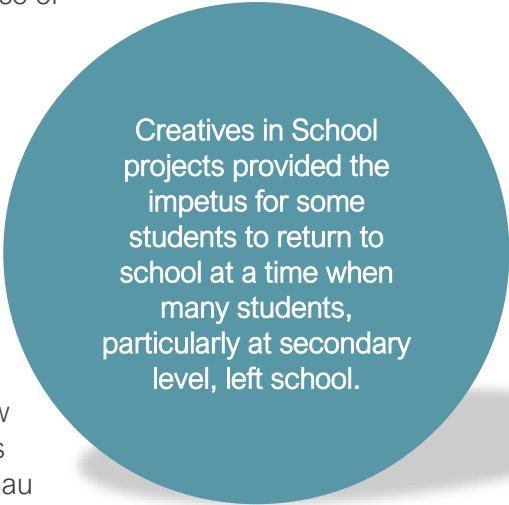
In 2020 and 2021 Creatives in Schools ran in most schools that contracted to run the Programme, despite schools navigating outbreaks of COVID-19. This signals that schools found the Programme sufficiently valuable to continue offering it even though they were stretched. Schools and creatives managed the transitions well and adjusted to the constraints of the COVID-19 pandemic.

There are clear signals that the programme was particularly valuable to students. In 2021 Creatives in Schools projects provided a rich creative experience for students. What was surprising was the considerable wellbeing benefits emerging from the projects. As well as students and ākonga, parents and whānau and often the community benefited from the projects and the sense of wellbeing they created.

Creatives in School projects provided the impetus for some students to return to school at a time when many students, particularly at secondary level, left school. And for younger students, often the project engaged students otherwise struggling at school.

Another unintended positive outcome was that schools shifted online for many students during the lockdowns. Therefore, parents and whānau saw and engaged with the Creatives in Schools projects with their children at home. There was strong whānau engagement on some of the Nga Toi Māori projects, which helped build strong connections between Māori communities and local schools.

In terms of unintended negative outcomes, COVID-19 also affected staffing in schools. In a few instances, creative practitioners finished projects alone, which undermined the programmes intended transfer of learning between creative practitioners and teachers.



Creatives in School projects provided the impetus for some students to return to school at a time when many students, particularly at secondary level, left school.

The Creatives in Schools outcomes are of value

Creatives in Schools is valuable and worthwhile. The findings indicate that Creatives in Schools is delivering important benefits to students, communities, schools and creatives, in fact beyond what could have been expected. Even in a time of particular stress, schools chose to continue running the programme. **We therefore conclude that this project has the hallmarks of a high-performing project** that the cross-agency team should continue to invest in.

The Programme enhances and supports positive engagement for all the intended groups, students and ākonga, teachers and kaiako, creative practitioners, and parents and whānau. It helps raise student wellbeing and affirms the value of the Arts in the community. As well, the programme has unrealised potential to bring more mātauranga Māori into schools.

Further, the programme only partially meets the professional development needs of teachers, and they are likely to need more sustained professional development to deeply embed creative practices in schools.

Values the Arts in the community

Creative practitioners appreciated the programme for affirming and raising the importance of the Arts in the community.

Sparkling dreams/unlocking potential/ the opportunity for teachers to see some of their pupils in a new light... Maybe someone who is normally naughty and disruptive is seen as creative etc. With this new insight a teacher can develop a new relationship based on positive observations. (Creative)

An opportunity for tamariki to work directly with artists, to see there is hope for their creative pursuits, that they can make a living from their passion, that they can tell their stories and breathe life into their own histories and make lasting artworks that beautify their communities and make their whānau proud. (Creative)

Having dedicated time to focus on creative practice in teaching is valuable

Teachers also valued the dedicated time available to participate in the project and learn something new to enhance their teaching practice.

Being supported to take a chance and try something new (without the huge financial burden to a school). We would never have been able to afford to 'buy' our creative's time without the funding. (Lead teacher)

Unfortunately, it is unrealistic and unsustainable for teachers to bring to life some of their more ambitious and creative ideas due to their already existing workload. Creatives in Schools provides an opportunity and a platform for these enriching programmes to go ahead without burning out either teachers or students. I am so thankful for this funding scheme, and for a Ministry that values creativity! (Lead teacher)

There is room for more professional development for teachers, but that is beyond the scope of this programme

While the Creatives in Schools Programme is valued by participating teachers and creatives, as in 2020 there is a sense that professional learning development in the creative arts needs strengthening. **This may be beyond the scope of the Creatives in Schools Programme, which is not intended to provide full professional development to teachers.**

However, for completeness of feedback we report here that several lead teachers and creatives commented on a need for more Arts professional development. They felt that the “Arts have been totally side-lined” and that teacher trainees only receive minimal training in the Arts.

Example of the value of the Programme

[If Creatives in Schools did not exist] we would lose all the valuable aspects spoken about above. Please recognise the Creatives in Schools is not the answer to the critical need for more Arts Professional Development for teachers. It is a band-aid for the current gap.

I admit that it affords artists the ability to work in schools, but there is a bigger issue here. The 6 hours of contact time I had for teaching the Arts when I undertook my Grad Dip Teaching is woeful and a slap in the face to the mana of our Arts Community. Literally a morning spent working on creating some resources was all I received.

Little wonder so many teachers lack confidence when it comes to teaching the Arts in our classrooms. We need to rebuild the value of the Arts into our Initial Teacher Training programmes. If the Arts aren't alive in your schools, I would be questioning the schools' leadership. The Curriculum is permissive, but it needs vision, courage and creativity to bring it to life.

(Lead teacher)

Some highly experienced creative practitioners described the importance of working alongside teachers to support their growing practice.

PLD [professional learning development] best happens when you're working alongside the teacher within the classroom, and so there is something maybe in the way the Ministry is framing [it] that stifles creativity really... You must do a hundred hours with the tamariki, [and] that starts, “Oh my, we have got to fit within this. (Creative)


Other creative practitioners observed it is critical that the Arts are valued, and creative practitioner's services are paid for. A few of these teachers expressed concern during our interviews and in our surveys by what they see as the low status and level of resourcing of the Arts and underfunding of creative professional development in education. They have a bigger vision for the changes they would like to see in Arts education and see a critical gap in teachers' professional development in the Arts. As previously noted, Creatives in Schools is not intended to meet the arts professional

development needs of schools. However, this evaluation shows that some teachers believe there is an unmet need that goes beyond Creatives in Schools.

From an artist's point of view, we are so used to not being paid or not being acknowledged... And I think that is the challenge of artists is to value themselves and to be valued you know not just in terms of praise but in terms of money you know being paid what you are worth... There's people that have all this knowledge and background and experience being totally undervalued. Yeah, so there is something to... really look at. What are we doing to value the arts and education that goes beyond the veneer, the superficial? (Creative)

Unrealised potential to bring mātauranga Māori into schools

Creatives in Schools projects have as yet unrealised potential to bring mātauranga Māori into schools, according to experienced and respected Māori creative practitioners. By reaching out to Toi Māori kaumatua, Creatives in Schools projects could bring more mātauranga Māori into the classroom and raise teachers' and schools' quality and learning experiences.



It's a good start. Anything is better than nothing. As a Māori creative, I don't think it's enough. There is a lot more that can and that should be done, particularly in our rumaki and kura spaces. We have the creatives out there. We have the knowledge out there. They may not have all of the pieces of the puzzles... the Māori speaker... or the teacher. All of these different types of things and so, let's bring in our koroa who's a legendary carver and have other people financially supported around him to do the stuff that we shouldn't expect him to do.
(Māori creative)

KEQ 2

**How well was
Creatives in Schools
implemented and
delivered?**

Consolidating implementation of Creatives in Schools

Overview

The Creatives in Schools programme achieved a large scale-up, from 34 projects in 2020 to 143 projects in 2021⁴. Initially, planning was for a lower number of projects in 2021, but additional funding of \$4M (to be spent from 2021 to 2023) through the COVID-19 recovery package boosted the number of projects selected, from 34 to 143. This was because in 2020 the project showed good early outcomes for students, schools and creative practitioners.

Two key factors that contributed to the success of the Programme were:

- strong cross-agency governance
- adequate resourcing as part of the programme funding to support strong project management, and coordination.

The scale-up needed expanded project coordination, project management and administration, delivered by MOE. MOE also contracted an independent organisation to provide additional support to schools and creatives. The coordinators started in September 2021, which was during the COVID Delta variant lockdown, and worked quickly to:






- start developing relationships with schools and creative practitioners
- get a clearer picture of the progress schools had made with their projects in 2021
- provide support where schools needed input on ways to navigate the COVID-19 pandemic to complete their projects
- chase up Milestone 1 and 2 reporting from schools.

Schools completed 80% (114/143) of the projects in 2021. Twenty-one (15%) received extensions to run in 2022, and information is still outstanding on eight projects (5%). Based on the project notes and school milestone reporting, it appears that 12 schools had issues to resolve, which the coordinators seem to have worked through successfully.

When considering the context of the year and that many projects delivered strong outcomes across many schools, the evaluators rated the Creatives in Schools implementation as **very good overall**. Further, in the programme's second year, the evaluators saw evidence of some schools and creatives becoming more skilled in running the projects. There was also much rich evidence of the change occurring for students and ākonga, teachers and kaiako, creative practitioners and parents and whānau.

⁴ In the Memorandum of Understanding for the governance and delivery of the Creatives in Schools project signed in August 2019, the original plan was to deliver 24 projects in Round 1 and 40 projects in Round 2. Over the life of the programme 304 projects were planned. This has now expanded to 510 projects.

Extent Creatives in Schools implemented well

| Criteria for assessing Implementation of Creatives in Schools | Performance Rating |
|--|--|
| The Creatives in Schools project: | |
| ran an effective cross-agency governance process maintaining the vision of Creatives in Schools | Excellent  |
| funded a well-balanced portfolio of projects across schools and creative practices | Good  |
| ran efficient, well set up administrative processes that were timely, robust, accurate and credible | Very good  |
| used project management process to support both learning and accountability | Very good  |
| provide through the coordinators' sufficient support to teachers and creative practitioners to engage in planning and delivering high-quality and in-depth creative practices in schools | Good  |

The rest of this section describes and explains each of these performance ratings.

Excellent governance maintains the vision of the project

The governance of the Creatives in Schools was **rated excellent** by the evaluators, as the cross-agency working group navigated the different agencies' priorities well. Attendees provided strong oversight and responsive leadership to the Programme. Julie Fry researcher of the recent Productivity Commission report *Together alone: A review of joined-up social services* (2022) maintains that good governance arrangements are **one of the critical success factors for sustaining collaborative initiatives**.

Governance groups that have a clear vision, take a long-term view, and are committed to supporting and supervising the teams delivering that vision and holding them accountable, are the most effective. (Fry, 2022 p.20).

Possible future action

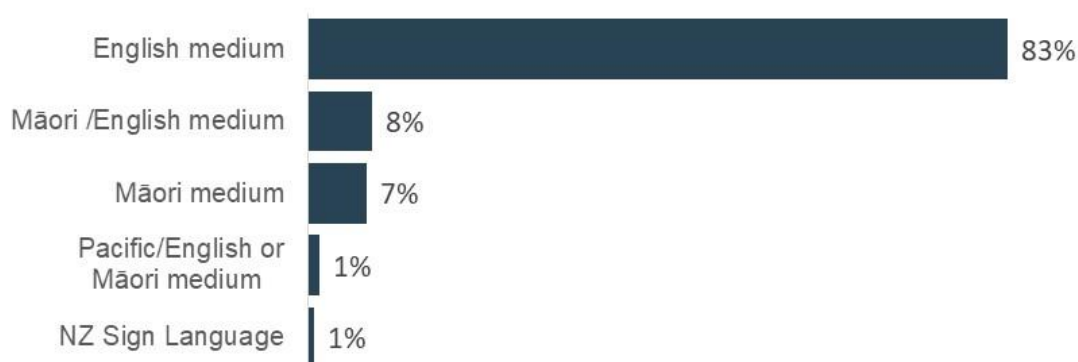
- Maintain the governance group and cross-agency group, as they make an important contribution to the success of the Creatives in Schools Programme.

A mostly well-balanced portfolio of projects

In Round 2, the cross-agency working group mainly funded a well-balanced portfolio of projects across schools and creative practices. However, the MOE and the coordinators would like to attract more Māori-medium schools and Pacific and diverse communities. Therefore, the evaluators **rated the achievement as good**.

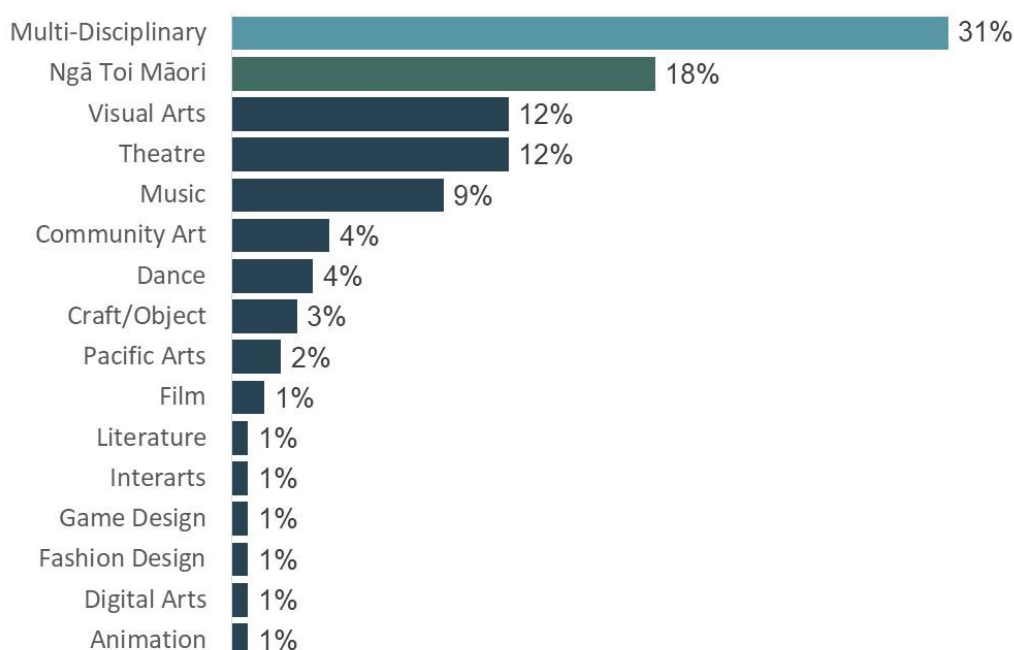
Of the 143 schools selected for Round 2 projects, 119/143 (83%) went to English-medium schools, 11/143 (8%) went to schools working in both Māori and English mediums, 10/143 and (7%) went to Māori-medium schools. Few projects (2%) supported Pacific and diverse communities.

Projects are in line with population proportions



In Round 2, nearly a third of projects were multi-disciplinary, drawing on different arts combinations. Other projects covered a range of individual art forms, including good representation from Ngā Toi Māori which made up nearly one in five of the projects selected. Visual arts, theatre and music were also well represented, and to a lesser extent, community art, dance, craft/object and Pacific arts.

Creatives in Schools projects selected included a wide range of art forms



Projects were, however, well spread across regions and school types. Projects were also distributed by decile, with an appropriate over-representation of lower deciles. A wide range of different arts combinations was represented, including substantial representation from Ngā Toi Māori.

Strengthening the uptake of Creatives in Schools amongst Māori-medium schools

In Round 2, 10 Māori-medium schools applied to participate in Creatives in Schools and had their applications accepted. In that year, the communications about the programme were translated into te Reo Māori and sent directly to kura. As well, the MOE Māori-medium group provided support to some Māori-medium schools to make applications. However, this level of support was not sustained in Round 3. The project management team suggests this may be one of the reasons why there were only five applications from Māori-medium schools for Round 3.

As Creatives in Schools supports a holistic approach to offering Arts, it was anticipated that more Māori-medium schools might apply for the funding. Further, when a project works well Māori-medium settings schools do undertake significant projects. An example is one kura that developed a show that was presented in a professional theatre venue. It was videoed posted to YouTube.

Both the MOE and the coordinators have been puzzling about what needs to change to better meet the needs of Māori-medium schools. The evaluators heard both last year and this year that engagement process for applying and contracting for Creatives in School projects may not suit Māori-medium schools.

As well, the coordinators held an online session for schools, entitled *Creating safe spaces for Indigenous artists*, in November 2021 with schools participating in Round 2. During this session, senior Māori creative practitioners reflected on their creative

worldview and the way they undertake their practice. In a December milestone report, the coordinators reported that some of the creatives' reflections in this session might support alternative ways of thinking about the programme to improve future access for Māori-medium schools.

What might make Creatives in Schools more accessible for Māori-medium?

Insights from the third webinar with Dr Tia Reihana and Peripi Kauri could be helpful in adding to the thinking about how to make this programme more accessible for kura in Māori-medium in the future.

They shared they saw themselves in the project firstly as whānau members of the school and then alongside that brought their creative skills. It was the whānau relationships that was the motivation to go through the detailed proposal stage to apply for Creatives in Schools funding.

Creativity has a spiritual side. They asked how this could better be acknowledged in the projects and the internal journey of all those involved.

They queried expectations of the projects and how they align with the heart space of Māori artists, where relationships and connections are very important and also where the whenua and tīpuna are acknowledged within a project.

The creatives shared that for them the project was a lot more about the process than the final outcome: it was the journey the learners went on. If the tamariki and kaiako really connected to what they were creating, they would see ways to use it in other spaces outside of the project.

These creatives found the formal documents talked past what they saw as outcomes. It took some re-working with the lead teacher to fit what they saw as the benefits in the programme to fit the documentation.

(Coordinators' milestone report)

Possible future actions

- Undertake further work to find out what Māori-medium schools want and need to take part in the Creatives in Schools Programme
- Possible terms of reference include asking:
 - Does Creatives in Schools serve your needs?
 - How might we tailor this to better serve your needs, or are your needs being served elsewhere?
 - How might the Programme serve the breadth of creative needs, supporting a rich and diverse range of art forms?
- Extend the focus to Pacific and diverse communities (such as migrant communities and learning support communities) who would also benefit from greater access to Creatives in Schools
- Consider forming working groups to look more broadly into ways of strengthening each of these three groups' participation. This work would need to be led by people with mana in the various communities
- Ensure there is sufficient resourcing for translation of communications into te Reo Māori and other key languages.

The project management and administrative processes worked well

The administrative processes generally worked well. A culture of continually adjusting and refining administrative processes is in place for the Creatives in Schools Programme. As a result, the administrative data collected is complete, accurate and helps inform decision-making. The project management team had three workstreams in 2021. All appear to have gone well. Therefore, the evaluators rated this aspect **very good** for Round 2.

The three workstreams were as follows.

- **Managing the implementation of Round 2:** While the COVID-19 pandemic had a big impact, schools still successfully delivered 114/143 (80%) projects in 2021. This completion rate was even more impressive considering the COVID-19 pandemic context and the coordinators' late start. Auckland was main region where projects were extended into next year and accounted for 15 of the 21 project extensions. This is understandable given the Delta lockdown in the fourth quarter of 2021 which affected Auckland the most.
- **Running the application process for Round 3:** Research conducted (after the Round 3 applications closed and before selecting projects) found that the Round 3 application process mostly met applicants' needs. There are good examples of learnings from Round 2 being applied. (For further information on the process please see Appendix 4.)
- **On-boarding an outside organisation to run the coordination function:** The project management team made themselves available to support the coordinators. The evaluators consider the process appears to have worked well. Once the coordinators came on board, the two organisations agreed and shared project management and coordination responsibilities. Schools valued the extended support when it became available, based on feedback to coordinators. (For more detail on project management please see Appendix 4.)

Creatives in Schools is growing into a high-performing programme. This assessment is based on the outcomes achieved to date, and the way the governance, project management and coordination are running well. There is, however, a risk that the project could be seen as now sufficiently established that MOE might start to pull away some of the support and funding. In the evaluators' view, this would be a mistake. Again, referring to the Productivity Commission report *Together alone: A review of joined-up social services* (2022), **another critical success factor is continuing adequate resourcing.**

There are major risks from ceasing funding, and there have been a number of instances where a lack of funding, or uncertainty around continuity of funding has negatively impacted trust, relationships and/or delivery functions. These issues are particularly acute when seeking to deliver kaupapa Māori services consistent with tikanga. (Fry, 2022, p. 22)

We believe one of the reasons the programme is working well is there is adequate resourcing to support strong project management.

Possible future actions

- Ensure adequate ongoing resourcing as part of the programme funding supports strong project management, as this will be critical to the ongoing success of the programme, particularly as it grows
- While there may be some efficiencies with scaling this occurs only to a point, and project management and coordination needs to be continued for the life of the programme
- Ensure that sufficient project management support is in place, so it does not become single-point sensitive, with only one person carrying out most of the project management functions.

The coordination function is valuable

The coordinators provided sufficient support to teachers and creative practitioners to help deliver high-quality and in-depth creative practices in schools. Where relationships had necessarily been transactional with MOE, the coordinators started developing more relational engagement with schools through outreach by survey, email, phone and webinars.

From September to December 2021 coordination was very administratively heavy, supporting schools to finish projects and collect and collate the outstanding milestone reports. There is clear evidence that the coordinators are starting to build relationships with schools and creative practitioners. The coordinators have also provided support, without which some of the projects may not have been completed.

Milestone reports show that the coordinators noticed what was working and not working and adapted every month. The coordination team members fit well into the cross-agency working group and made valuable contributions to sense-making sessions. Based on the emerging findings to date, the coordinators' performance is rated **good**. That this rating is not higher is mainly a reflection of:

- the coordinators only being involved for a short time in the project, so findings are emerging
- schools and creatives have not yet provided feedback about the coordinators' support.

Shift from a transactional to a more relationship-based approach supported schools and creatives

The coordinators used several communication channels, including email, zoom and phone contact to reach schools. COVID-19 lockdowns disrupted schools when the coordinators were trying to set up contact with them, which made their start challenging. To provide some support to schools, the coordinators ran three webinars between November and December 2021. The webinar topics were:

- help with milestone completions
- connecting, completing and celebrating
- creating safe spaces to work with indigenous artists.

Feedback to the coordinators from schools was that the webinars gave them a chance to connect with the coordinators and each other and cross-pollinate ideas. Although attendance was not high, this could have been because of the added challenges of navigating COVID-19. Running the webinars also allowed the coordinators to prototype sessions for 2022.

Feedback from some creatives is that the... coordinator model better aligns with Indigenous artists being met in safe, culturally aware spaces, as it fits better with a whanaungatanga approach. (Coordinators' milestone report)

The coordinators identified and resolved project issues for schools and creatives

The coordinators quickly began to connect with lead teachers, creatives and schools to learn of their progress and provide support where needed. Coordinators offered support, encouragement and problem solving which lead teachers and creatives considered is more in keeping with a creative project, and is a welcome addition to the Programme. Many schools needed support to complete the milestone reporting. The coordinators suggested that several schools might have pulled out of the project altogether if they had not received their support near the end of the year.

Coordinators are filling a gap to make stronger connections and shared understanding between creatives, the school and the administrative side of projects. Many schools don't have the people/resources to handle this well.
(Coordinators' milestone report)

The coordinators identified and helped 12 projects work through the following issues successfully:

- in five schools, the lead teacher changed before the project started or during the project, which added complexity to the project's relationships
- in three schools, creatives did not attend when they said they would
- creatives completed two projects alone due to changes during the August 2021 lockdown
- one school mentioned that the relationship between lead teacher and creative was, at times, challenging, but they worked through it to a successful project completion
- in one school, the principal wasn't aware of the project until after it had started, but it was still a very successful project.

A lead teacher of a project [was promoted within a school] and was getting quite stressed about completing the milestone paperwork. A regional coordinator came alongside in support, and the paperwork was completed quickly and easily. The teacher was very grateful for the support to finish this part of the project as it had become an overwhelming task for them alongside their other work.
(Coordinators' milestone report)

Some projects require deep cultural knowledge

The coordinators reflected that some projects needed deeper cultural knowledge than expected, mainly related to Nga Toi Māori content. Therefore, flagging projects with extensive Māori content would help with allocating coordinators in future.

The coordinators found it challenging to support some of the schools and creatives remotely and they note that, particularly for Māori-medium schools, remote support for project delivery may not be fit for purpose. In future, coordination approaches may need to allow for face-to-face contact, especially for Māori-medium projects.

Possible future actions

- Consider ways to slim down the schools' compliance requirements while maintaining accountability so that coordinators can focus on capacity building
- Ensure adequate resourcing as part of the programme funding to support strong coordination
- Ensure that the coordinators have clear priorities, as there is much work they could do, and the need to remain focussed.

Resources were used well

MOE contracted all schools and kura kaupapa using a standard contracting process for this programme. For each successful project, as specified in the *Induction and Training Handbook* (Ministry of Education, 2021), the allocation of funding was:

- Creative practitioners received payment of \$10,000 for 85 to 100 hours of creative artist contact time with students and ākonga
- Up to \$4,000 was available to each school/kura kaupapa for teacher release time for planning, liaison with the creative, monitoring and reporting
- Up to \$3,000 was available for project materials or travel costs for each school if needed.

For Round 2 of Creatives in Schools, the total direct costs assigned to the projects were \$2,260,251. It was intended that this funding should provide for high-quality access to creative practitioners, both in urban and rural settings, and help embed project learnings in schools. In addition, MOE's budget to June 2021 for administrative costs for running the project, including project management, coordination and administration, was \$639,550. Therefore, the administrative costs were 22% of the project's total cost.

There were financial implications for the Programme's funding from schools' delayed start dates in Term 1 and 2. Accrual is only possible if a project has begun and is about to finish by the end of June, and it is only possible to accrue funds for about a month. Therefore, the delayed projects not finishing until after July, which were supposed to be completed by June 2021, impacted the number of projects funded in the 2021 budget year and resulted in some underspending.

Enablers and barriers to implementation

This section highlights the key enablers and barriers to implementation.

Enablers

In a year when schools were really stretched with COVID-19 many schools completed their projects to a high standard. A relatively simple application process appeared to support many English-medium schools to apply for the program. Some schools used the creative profiles to find creative practitioners, but many used their own contacts. The induction process and milestone report process supported some schools to run their project successfully. Schools and creative practitioners generally agreed on their roles and responsibilities and worked together for the benefit of the students.

In 2021 the coordinators provided an important extension to the support offered to schools running the Programme, which the project management team did not have the capacity to deliver. Schools and creatives valued the project managers and coordinators allowing flexibility to cope with unexpected events that occurred in 2021.

Barriers

Māori-medium schools engaged less with the application, induction and milestone reporting processes. This leads us to question whether the systems and processes work well for Māori-medium schools. Anecdotal feedback both in 2020 and 2021 is that the application and milestone processes are possibly too prescriptive and come across as having low trust in schools and creatives. Further, as the Māori-medium curriculum operates differently to that of the English-medium, the Programme processes may need adapting.

We note that attention to detail can get in the way of the creative process, as identified by McGilchrist (2021), who observes:

[Creativity can be] *inhibited by too close following of rules... a requirement for certainty and clarity, and a concern for detail too early in the process* (p. 304).

Another potential barrier is police vetting. In 2021 schools were also slow to the process police vetting of creative practitioners. It is unclear if this was due to the distraction of COVID-19 in the community in February 2020 or was caused by some other reason. Slow police vetting needs to be mitigated if possible as it disrupted the early start of many projects and had an ongoing impact on the release of funding to schools.

Feedback from the coordinators indicates that many schools questioned the need for milestone reporting. There are other ways of proving the projects are complete and have delivered to the contract specifications, such as verbal reports and videos of the projects. Alternative forms of school milestone reporting or slimmed down milestone reporting may be worth considering in 2022, where schools are likely to again experience disruption due to the Omicron (and any subsequent) variants of COVID-19.

KEQ 3

What are the learnings to apply going forward?

Opportunities for the future

To extend the reach of Creatives in Schools

For Māori, the following should be considered:

- Explore what works best for Māori-medium schools and consider alternative funding options so there is more flexibility over project scope and timeframes. Offer support to Māori-medium to apply for Creatives in Schools funding. Consider alternative processes that better meet Māori-medium schools' needs regarding putting together applications, being inducted to the programme and the type of milestone reporting needed.
- Use the coordinators, MOE Māori-medium team and the cross-agency working group's networks to reach out to Māori communities who have not applied for Creatives in Schools funding to check if they want access to the funding.
- To specifically extend the reach into Māori-medium schools we suggest the governance group considers setting a target for projects in Māori-medium settings. Consider being flexible and offering to fund for smaller projects to meet the needs of kura.

For Pacific and diverse communities, the following should be considered:

- Earmark specific funding for Pacific communities, special-need schools and other ethnic communities. Include students with learning support needs and those from a refugee background.
- Also, assign flexible funding for exceptional projects to support larger projects across a region (such as in Marlborough).

To improve the efficiency of Creatives in Schools:

- **Induction:** Strengthen the induction so creative practitioners and lead teachers receive information directly (we note this is already planned). Consider delivering both joint and separate induction webinars to share more general information while also making room to discuss matters specific to schools or creatives. Continue collecting feedback on how effective the induction is for participants for future fine-tuning.
- **Coordination:** The introduction of the coordinators has filled an important gap in the scaled-up programme delivery. The evaluators need to gather feedback from schools and teachers on how well the coordination role works, identifying if there are any areas where it is necessary to fine-tune support.
- **Ensure that the coordinators' responsibilities are prioritised and clear and their workload focuses on:**
 - developing a climate of learning to help embed creative practices in schools
 - providing support to creative practitioners, who may not be used to school processes.
- **Be careful not to overload** the coordinators with too many priorities at once.

- **Application process:** Streamline the application process. Further enhance the online Salesforce system to reduce data handling (we note this is already planned). Be mindful that some creatives developed up the application documentation which a teacher will need to upload as only they have access to the Salesforce database.
- **Milestone reporting:** Reduce the school milestone reporting (we note this is already planned). Use an online portal such as Salesforce to enter, quickly collate and analyse milestone reporting. As the coordinators' regular contact with schools becomes an alternative form of accountability, consider alternative forms of reporting such as video or school newsletters as ways for schools to demonstrate they completed the Programme well.
- **Evaluation:** Continue to use rapid data cycles to fine-tune continual improvement. Find ways to capture more student and ākonga and parent and whānau voice in 2022.

To increase the impacts of Creatives in Schools

The following are recommended:

- Retain the governance group and cross-agency working group functions, as they are critical to the programme's success
- Continue to provide adequate ongoing resourcing as part of the programme funding to support strong project management as this will be critical to the ongoing success of the programme, particularly as it grows
- Continue to be adaptable and flexible and to allow exceptions in working with schools
- Consider how projects within schools might build on one another to create sustainability and embed learnings, as opposed to one-off projects
- Capture data on how creative practitioners build their experience through multiple projects to create portfolio careers
- Consider how to share the learnings from projects across the wider community. For example, showcase more projects online or in a shared portal, or develop newsletters or other means of regular communication
- Incorporate more communications from the coordinators to better voice how Creatives in Schools projects embed creative practices in schools to help build creative practice
- Consider how to share project learnings with the broader community to:
 - help build awareness of the creative pathways amongst students
 - encourage parent and whānau support for student involvement in the creative pathways.
- A key role for the coordinators in future may be in bringing schools together to learn from projects. Given the continuing COVID-19 pandemic environment, sharing and learning is likely to occur online.
- Continue to share the evaluation reports, the outcomes and the results, which show the value of the projects.

- As Creatives in Schools matures, outcomes and the impact on students, whānau, schools and creatives are becoming more obvious and will be a 2022 evaluation focus. Consider exploring in more detail the value the projects are delivering.

Appendices

Appendix 1: Methodology

The evaluation aimed to learn about outcomes and implementation

The cross-agency working group sought an evaluation to learn of implementation progress and capture the more evident outcomes. For Round Two 2021, the second year of the four-year Creatives in Schools programme, the cross-agency working group sought evaluation support to help optimise results overall. The evaluation aimed to:

- continue to check the implementation (process) asking:
 - how well are we going?
 - is this good enough?
 - should we change anything?
 - what changes in the environment do we need to accommodate?
- assess the partnering of creatives and teachers, to support improvements using input from schools/students/creatives
- determine the benefits for creatives of being part of the programme
- identify the extent to which better outcomes occurred from the programme for children and young people including Māori, Pacific and diverse learners
- strengthen parent and whānau support.

An evaluation-specific methodology was used

We used an evaluation-specific methodology to provide robust findings of practical value to the cross-agency working group. This approach includes using Key Evaluation Questions and performance criteria to help focus the evaluation and judge the quality and value of the programme. We also used a strengths-based evaluation design. We collaborated with the cross-agency working group, using existing data where possible and only collecting new data where necessary. We used a participatory approach to help align the evaluation with future organisational action and decision-making.

The cross-agency working groups questions translated into the following Key Evaluation Questions (KEQ's):

| KEQ's | Cross-agency working group questions |
|---|---|
| KEQ 1. Overall, how worthwhile is the Creatives in Schools programme? | <ul style="list-style-type: none">• To what extent and in what ways did the programme make a difference for the four groups of intended beneficiaries (students and ākonga, schools, creatives and whānau?• How sustainable are the changes observed for schools and students? |

| | |
|---|--|
| | <ul style="list-style-type: none"> • What impact did the Creatives in Schools programme have on teacher practice and school systems? Is there evidence schools are <ul style="list-style-type: none"> ○ integrating the Creatives in Schools programme into the curriculum ○ building creative practice capacity and capability within schools ○ building connections through Creatives in Schools programme between students, school and whānau? • What impact did the Creatives in Schools programme have on creative practitioners in terms of helping build a sustainable portfolio career? • What is the perceived value of the investment into Creatives in Schools programme by schools and stakeholders? • What is the value of the outcomes produced? |
| KEQ 2: How well was the Creatives in Schools programme implemented and delivered? | <ul style="list-style-type: none"> • To what extent, and in what ways, was Creatives in Schools implemented as intended in 2021 (related to the activities and outcomes wanted)? • What enablers or barriers were there to implementation? • To what extent and in what ways were the available resources used and to what effect? |
| KEQ 3. What are the learnings to apply going forward? | In what ways and to what extent have there been any unintended positive or negative consequences? |

Two focuses for 2021 were to find out:

- whether teachers, kaiako, schools and kura kaupapa became more confident in designing, teaching and learning projects that engage students' creativity, across the learning areas of the curriculum
- discovering to what extent artists and creative practitioners have:
 - developed personally and professionally by engaging with students, teachers, parents, families, whānau
 - developed a more sustainable portfolio career that rewards their specialist creative expertise

We developed evaluative criteria to assess implementation and outcomes

The following over-arching outcome criteria inform the design of Creatives in Schools and were used to assess the extent to which we saw the outcomes of the programme.

Evaluative criteria for desired outcomes for each target group

| Target group | Desired outcomes |
|-------------------------------------|---|
| Students and ākonga | <p>To what extent do students and ākonga:</p> <ul style="list-style-type: none">• have their mental wellbeing supported through:<ul style="list-style-type: none">○ the opportunity to express themselves creatively○ a sense of personal achievement and fulfilment from their creative experience• develop key competencies such as thinking, using language, symbols, and texts• develop key competencies such as managing self; relating to others; and participating and contributing |
| Teachers, kaiako, schools and kura: | <p>To what extent are teachers, kaiako, schools and kura kaupapa</p> <ul style="list-style-type: none">• more confident in designing teaching and learning projects that engage students' creativity, across the learning areas of the curriculum• building or strengthening productive partnerships with parents, whānau and communities |
| Parents and whānau: | <p>To what extent have parents and whānau:</p> <ul style="list-style-type: none">• had opportunities for active participation and planning in students' creative learning experience• become more supportive of creative pathways for students |
| Artists and creative practitioners: | <p>To what extent have artists and creative practitioners:</p> <ul style="list-style-type: none">• developed personally and professionally as creative practitioners by engaging with students, teachers, parents, families, whānau• developed a more sustainable portfolio career that rewards their specialist creative expertise |

During the scoping phase, the evaluators also developed criteria to assess the programme mid-implementation.

Desired aspects of performance for mid-implementation in 2021

To what extent does Creatives in Schools...

- Run an effective cross-agency governance processes to maintain the vision and value of Creatives in Schools?
- Fund a well-balanced portfolio of projects across schools and across creative practices?
- Run efficient, well set up administrative processes that are timely, robust, accurate and credible?






Use project management process that support both learning and accountability?

- Provide, through the coordinators, sufficient support to teachers and creative practitioners to engage in planning and delivering high-quality and in-depth creative practices in schools?

We used a generic grading rubric to assess levels of performance

To make evaluative judgements, we used the following generic grading rubric to assess levels of performance of the programme.

Generic grading rubric used for assessing levels of performance:

| Levels of performance | Description |
|--|--|
| Excellent: (Always)  | Clear example of exemplary performance of the programme or great practice: no weaknesses of any real consequence |
| Very good: (Almost Always)  | Very good to excellent performance of the programme on almost all aspects; strong overall but not exemplary; no weaknesses of any real note. |
| Good: (Mostly, with some exceptions)  | Reasonably good performance of the programme overall; might have a few slight weaknesses. |
| Emerging: (Sometimes, with quite a few exceptions)  | Fair performance of the programme, some serious, but non-fatal weaknesses on a few aspects. |
| Poor: Never (or occasionally with clear weaknesses evident)  | Clear evidence of unsatisfactory functioning; serious weaknesses across the board or on crucial aspects of the programme. |

Source: Adapted from Oakden, J., & McKegg, K. (2011). *Waste Minimisation Act implementation: evaluation of stakeholder perceptions*. Wellington: Kinnect Group. (p.19).

A range of data was used for this evaluation

We used a series of rapid data collection cycles using an adaptive evaluation methodology. The data collected and the timing shifted from the original design to accommodate the restrictions COVID-19 placed on us as evaluators.

Detail of the different activities in each cycle in 2021:

| Cycle | Actions | Comments |
|---------|--|--|
| Cycle 1 | Review R2 Applications including feedback from the assessors | Administrative data for 289 applications reviewed in February |
| | Review induction process | Zoom survey response from 70 lead teachers who took part in the induction. |
| Cycle 2 | Feedback from R1 interviews with lead teachers and creative practitioners | Data collected 2 July to 17 August |
| | | Structured interviews with 12 creative practitioners and 10 lead teachers |
| | | Qualitative in-depth interviews with five creative practitioners and five lead teachers. |
| Cycle 3 | Feedback from R2 interviews with lead teachers and creative practitioners | Data collected 15 September to 6 October |
| | | Online survey with 47 lead teachers |
| | | Online survey with 39 creative practitioners. |
| Cycle 4 | Feedback on use of creative profiles, R3 application process, and preferred communication channels | Data collected 10 – 26 November |
| | | Online survey with 47 lead teachers who requested a creative profile from the Arts Online website. |
| Cycle 5 | Review of school milestone reporting from 35 R2 projects collated by the coordinators | Early December |
| | | This was originally planned to be a light overview but became a deep dive as we were unable to interview students or whānau. |

| | |
|---|---|
| Additional whānau and student voice data from R2 milestone reports. | When mined there was considerable data in this data set which provided insight into student and whānau views. |
| Review of milestone reporting from 67 R2 projects. | Early February 2021 – light overview |

Data collection undertaken by the evaluators

The evaluators collected the following data for this year's evaluation:

Feedback from R1 interviews with lead teachers and creative practitioner. Data collected 2 July to 17 August:

- Structured interviews with 12 creative practitioners and 10 lead teachers.
- Qualitative in-depth interviews with five creative practitioners and five lead teachers.

Feedback from R2 online survey with lead teachers and creative practitioners

- **Lead teachers:** of 84 invitations, 77 lead teachers opened the emails. Of those, 44 responded to the survey, a response rate of 57% (44/77).
- **Creative practitioners:** of 79 invitations, and 68 opened the emails. Of those, 40 responded to the survey, a response rate of 59% (40/68).

Those who requested a creative profile for R3 applications from the Arts Online website's Available Creatives webpage: Of 139 invitations, 122 were opened. Of those 47 lead teachers or principals responded, giving a response rate of 39% (47/122). There was a reasonable representation across all groups, lower school deciles were slightly underrepresented.

We also analysed existing monitoring and administrative data

We reviewed the following administrative data:

- Data from the R2 application process
- Data from the 70 Zoom survey responses asked at the end of the Zoom induction session with lead teachers
- Progress reports from the coordinators for September, October, November and December 2021
- Data from 35 of the milestone reports submitted by schools by mid-November and collated by the coordinators and their interim report on the milestone reports submitted on 22 December 2021.
- Data from 67 of the milestone reports collated by the coordinators by 9 February 2022. This was more as due diligence on our part to check that later milestone report data was like that collated earlier. We updated the quantitative

charts, but not the qualitative analysis from this reporting for inclusion in this report.

- Additional data from the milestone reports collated by the coordinators that captured student and whānau voices during the project.

We also drew on some existing literature

Throughout the project, we drew on the existing literature that was used in the original design of the Creatives in Schools programme:

- UK All-Party Parliamentary Group. (2017). Creative health: The arts for health and wellbeing. (2nd Ed.) which suggests that creativity can contribute to the construction of identity, sense of belonging and self-expression.
- OECD. (2013). Art for art's sake: The impact of arts education. that highlighted that creative learning helps students develop important skills such as "envisioning, exploration, persistence, expression, collaboration, and reflection".
- The series of reports by the Welsh Government on Creative learning through the Arts including:
 - Evaluation of the Creative Learning through the Arts Programme Report 1: Theory of Change (2017)
 - Evaluation of the Creative Learning through the Arts Programme Report 2: Interim Evaluation Report (2018)
 - Evaluation of the Creative Learning through the Arts Programme Report 3: Interim Evaluation Report (2019)
 - Evaluation of the Creative Learning through the Arts Programme Report 4: Interim evaluation report (2020)
- Cross-country research into improving the relationships between schools and communities. West-Burnham, J., Farrar, M. & Otero, G. (2007). Schools and communities: Working together to transform children's lives. London, England: Network Continuum Education.
- A study commissioned by Creative New Zealand from Colmar Brunton to better understand how sustainable creative careers are in New Zealand and how creatives might be better supported. Colmar Brunton. (2019.) A profile of creative professionals. Creative NZ: Wellington.

Our approach to analysis, synthesis and reporting was systematic

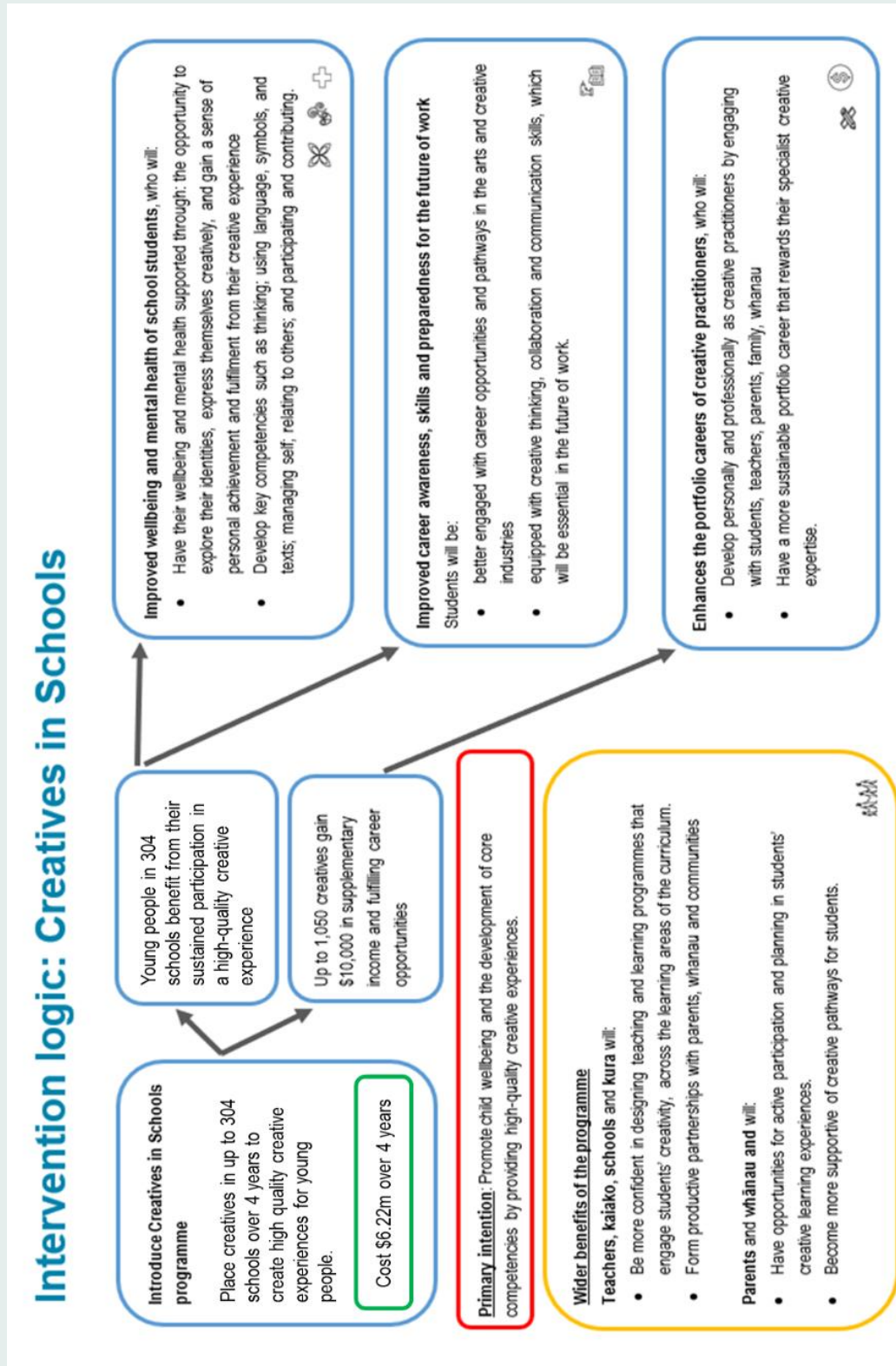
This final report is a synthesis of the learnings across the year and is designed to help inform further finessing of the programme in 2022. The evaluators first analysed the individual data sources outlined in the previous section separately. Administrative data sets in spreadsheets were analysed using descriptive statistics. Some comment fields were analysed qualitatively. All interviews were transcribed and coded in Dedoose, a cross-platform application for analysing qualitative and mixed methods research.

The analysis approach used for this study was a "contextualist" thematic analysis (Braun & Clarke, 2006, p. 84). A contextualist approach: "acknowledge[s] the ways individuals make meaning of their experience, and, in turn, the ways the broader social context impinges on those meanings, while retaining focus on the material and other limits of 'reality'" (Braun & Clarke, 2006, p. 81).

The evaluators then undertook a synthesis process to draw the different strands of data together and map them against the performance criteria. Throughout the year a series of sensemaking workshop were held with the cross-agency team to present and

discuss the findings, validating and contextualising the conclusions reached. After each sensemaking workshop we produced a short report that captured key learnings to inform work that was underway at that time. This process helped ensure any recommendations offered had strategically aligned with the cross-agency working group and the Creatives in School's policy direction and would be practical to implement.

Appendix 2: Creatives in Schools Intervention Logic



Appendix 3: Media resources

Note: Only projects with public links are included in this list.

| Project | Resources |
|---|---|
| The Little School in the Valley | https://www.youtube.com/watch?v=C5pOoM5kli4 |
| Over My Dead Body: WITH THESE HANDS | https://www.youtube.com/watch?v=nCwL4cewAfM |
| Exploring cultural responsiveness through virtual reality in art to enable personal expression. | https://www.youtube.com/watch?v=NMPJDi8rFtQ |
| Warnings on the Wind - Making our Local Stories Visible | https://www.youtube.com/watch?v=qoGSjvB_d14&list=UUkl8vgo9Ppk5n0iDoLkTb6w&index=4 |
| 150 Year celebration murals | https://youtu.be/s_nqb3zc0Z4 https://youtu.be/ZOLIVA1kxVE |
| Takitimu | https://www.youtube.com/watch?v=nCwL4cewAfM |

Appendix 4: Further information on the project management processes

Administrative processes for Round 2

| Administrative processes | Comments |
|--------------------------|--|
| Application process | <p>Some lead teachers used the Arts Online websites Available Creatives webpage to source a creative practitioner: In 2020, 123 lead teachers requested creative profiles for Round 2 applications using the Arts Online websites Available Creatives webpage. But only six of those schools who were successful in Round 2 made submissions using one of the creatives from the Available Creatives webpage. More work was done to make the website more accessible after Round 2.</p> <p>For Round 2 MOE revised the application process, including the planning, budgeting, timing templates, tips to create a good application and a checklist to help achieve better consistency across the applications. Applications were uploaded online, better supporting the dissemination of applications for assessment.</p> <p>Feedback from those lead teachers attending the Round 2 induction sessions was that the application process was easy to follow (84% somewhat or strongly agreed). We cover the project management of the application process in the next section.</p> <p>Round 2 was a well-subscribed fund with 374 applications: The cross-agency working group and evaluators considered the high number of applications for Round 2 signalled a growing interest in the programme. This trend continued in Round 3, but the focus of this report is on Round 2 projects</p> <p>In Round 2, as with Round 1 few applications (10) were received from Maori medium schools. The project management team is planning to work with TURM (Te Uepū Reo Māori) within MOE to get more support for Māori-medium schools in 2022. The coordinators have started talking with Māori creative practitioners and kura kaupapa to determine the issues and how to address their needs better. The cross-agency working group may need to consider adapting the Fund's design to make it more appealing to Māori-medium.</p> <p>In Round 2 assessors reviewed 289 applications to make the final selection of 143 projects: Proposals were of better quality for Round 2, with far fewer screened out for Round 2 (23%) than for Round 1 (57%). Around half the applications initially screened out were for aspects related to timing, including</p> |

| | |
|--------------------------------------|---|
| | <p>planning shorter projects, planning for more than 20 weeks, or not including a plan for timing.</p> <p>There was a robust selection process for applications. Eight assessors, representing MOE, MCH and CNZ, and school leaders including Māori and Pacific assessors, reviewed the proposals. They provided an expert view on the quality of both the creative and educational experience.</p> <p>Assessors reflected that the administration and the assessment process generally worked well for Round 2. However, they identified some schools might need support to run their projects.</p> |
| Contracting process | <p>The initial contracting process was planned to finish in February or March 2021 but took longer than anticipated as 89 schools delayed completing their police checks. When completed, schools sent in their Milestone 1 report, which triggered their first payment of 85% of the fee. As a result, almost all (139/143) schools received payment by the end of July 2021.</p> <p>Most projects (114/143) were completed by the end of 2021, with 21 receiving extensions into 2022. However, as of 10 February 2022, 8 are still to be contacted.</p> <p>In some instances, the coordinators supported schools to complete the milestone reporting. Twenty-one schools that had finished their projects did not meet the Milestone 1 reporting, and late in December 2021, MOE decided to accept Milestone 2 reporting for contracting accountability purposes.</p> <p>There are 54 schools that haven't received their final payment, and this is due to the following reasons:</p> <ul style="list-style-type: none"> • projects still incomplete • final project report still pending • invoices not received (we are chasing for invoices at the same time) • there are 44 pending invoices (from schools) as of 10 February 2022. <p>We note that \$1,500 of that payment is for the creative practitioners, who may be relying on these funds. An unintended consequence of the delay in project completion may be that creative practitioners have not received all their payments.</p> |
| Induction process | <p>MOE developed a revised induction booklet to help lead teachers in schools and creative practitioners better understand the project expectations and requirements.</p> <p>To supplement the booklet, the project management team from MOE ran several induction training sessions on Zoom between 16 and 19 February 2021 with 95 lead teachers. Further feedback on the induction process is on page 80.</p> |
| Milestone reporting processes | <p>MOE requested schools send in a Milestone 1 report at the start of the project to confirm the activities in their proposal would go ahead as planned.</p> |

The first payment to schools was made when schools confirmed the creative practitioner was police vetted, signed the contract and sent an invoice to MOE.

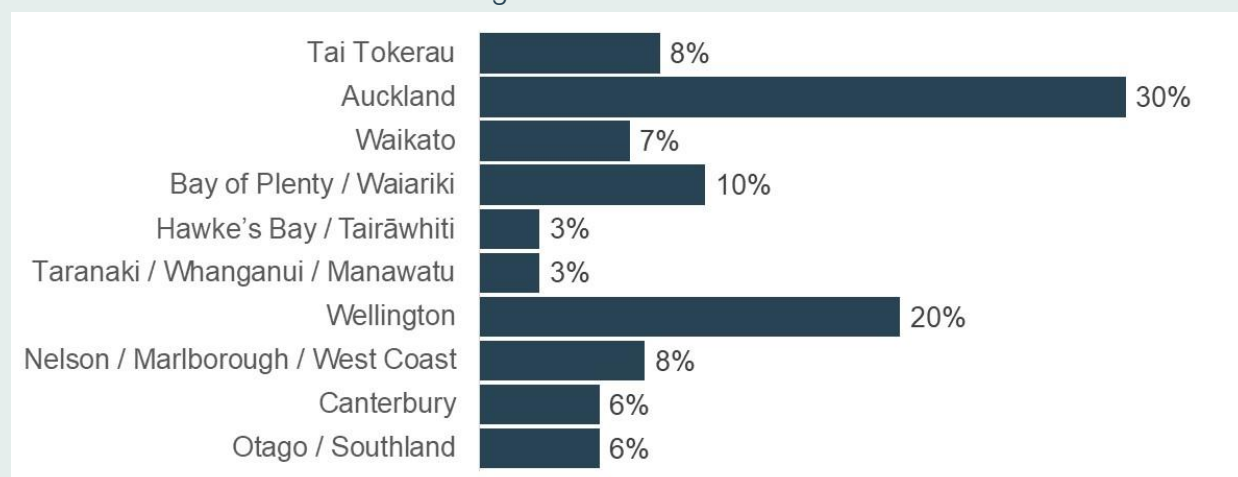
The Milestone 2 report was due upon completion of the project and served both as:

- a way of capturing schools' reflections on what they and the creative practitioners learned from the projects
- a form of accountability that they delivered the project as planned.

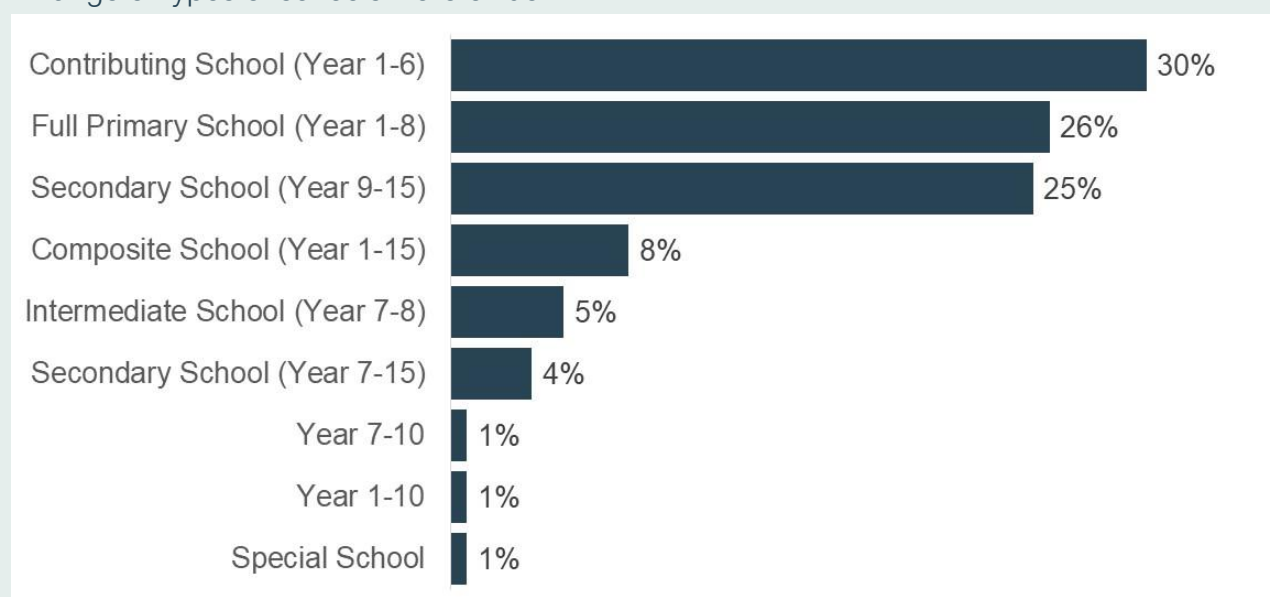
While projects that were completed earlier in the year provided reporting as intended, some schools later in the year struggled with the paperwork.

Profile of schools taking part in Creatives in Schools in 2021

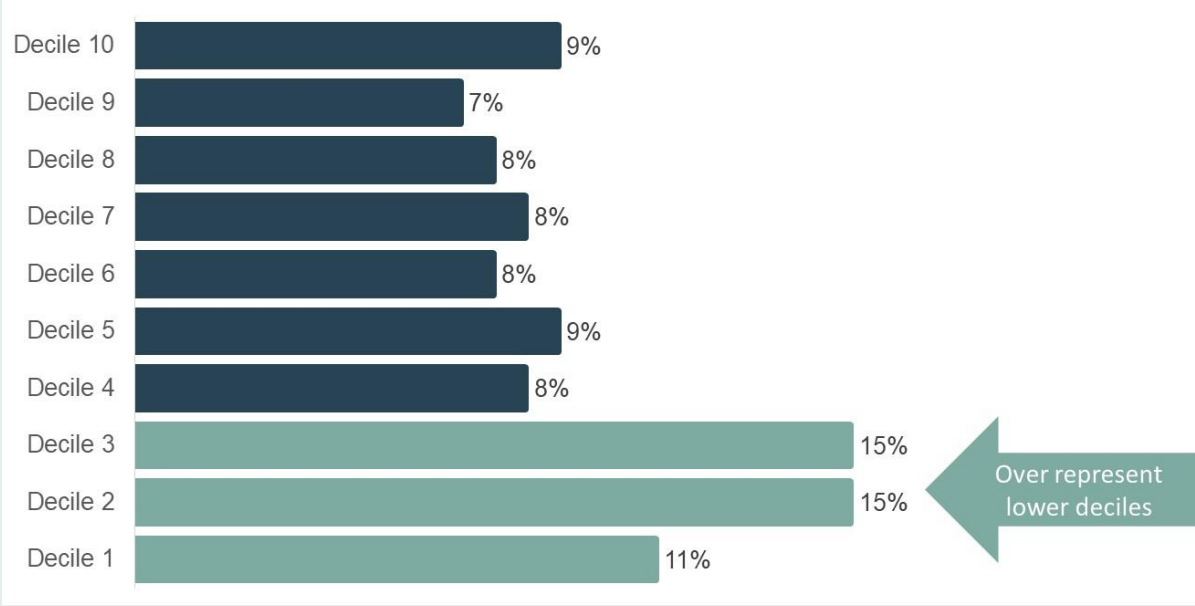
Schools selected covered all the regions



A range of types of schools were evident



Projects were also distributed by decile, with more projects selected from lower decile schools

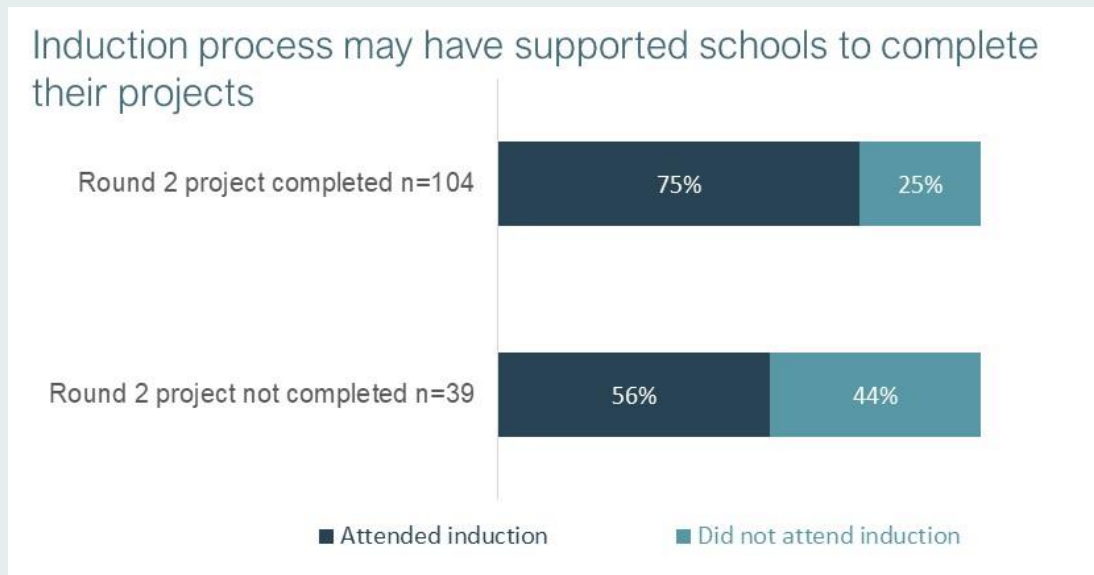


Managing the implementation of Round 2

Inducting schools in Round 2 was useful but some schools wanted more support

MOE ran induction sessions with ninety-five lead teachers, which lasted about an hour and covered the material in the induction booklet. Seventy participants gave feedback on the process at the end of the session via Zoom surveys. More than four in five participants responding to the Zoom survey found the sessions easy to follow, about the right pace, and useful. Almost all participants (93%) were also quite or very confident they could deliver their Creatives in Schools project after attending the sessions. However, two in three schools thought they would need additional help, and a quarter were still unclear about some aspects of running Creatives in Schools after the induction sessions.

Analysis at the end of the year of the projects that were completed in all aspects by early February 2022, shows that despite the COVID-19 pandemic disruptions, the induction process may have contributed to supporting schools complete their projects.



Many projects were delayed in 2021 – either by police vetting requirements or later by COVID-19

Many schools did not start their projects on time: Once the school completed the creative practitioner's police vetting, MOE released their first payment. However, 89/143 schools did not begin at the expected time.

Schools were grateful that MOE was flexible with timing. The project managers and the coordinators allowed extensions to the projects to ensure that students could access the programme.

More flexibility with the size of projects: In Round 2, some projects wanted fewer contact hours, as demonstrated by the rejected applications that were not within scope.

Milestone 2 reporting supported both the learning and accountability needs of the cross-agency working group

The coordinators have formally assessed 47% (67/143) of the project milestone reports. In November 2021, the coordinators provided the evaluators with data for 35 milestone reports which was updated to 67 milestone reports in February, as we were completing this report.

In almost all cases (90% 60/67), the coordinating team agreed with the assessments of the project outcomes made by lead teachers and creative practitioners in the milestone reporting. In the three instances where they disagreed, in one, the coordinators suggested that the provider may have rated themselves too harshly. In two other cases, they thought aspects of the project could have been improved, with no response for four projects.

Nearly all the early Milestone 2 reports were of high quality. The coordinators assessed that almost all of (92% 62/67) milestone reports reviewed to date were of high quality and clearly showed positive outcomes for students and ākonga, teachers, kaiako and creative practitioners – and at times, whānau and community. Over two thirds (69% 46/67) of project milestone reports contained links to videos, photographs and blogs or newsletters further describing their projects.

Developing exemplars to communicate the projects was challenging: In Round 2, MOE intended to create four videos that showcased projects but only completed one. However, they cancelled developing three others due to complications related to COVID-19.

Early learnings from the Round 3 Applications

| Aspect of the application | Findings |
|---|---|
| How lead teachers find out about Creatives in Schools (drawing on Round 3 information) | <p>The November 2021 Round 3 Creative Profile seeker survey provides insights into how lead teachers find out about Creatives in Schools. Conducted after Round 3 applications closed, the survey draws on replies from 47 lead teachers out of 139 who requested creative profiles from the Available Creatives web page.</p> <p>Of these, around one in three thought Creatives in Schools was well promoted (13/47), or they were unsure (14/47), while two in five (19/47) felt more is needed to promote the programme.</p> <p>Suggestions for promoting Creatives in Schools better in Round 4 included:</p> <ul style="list-style-type: none"> • communicate with schools about the project earlier, giving them more time to prepare/apply • send out emails, information packs, videos to raise awareness • use the Education Gazette and Facebook to communicate with lead teachers. |
| Some lead teachers used the Arts Online websites Available Creatives webpage to source a creative practitioner, but this could be more effective. | <p>In 2021, the November 2021 Round 3 Creative Profile Seeker survey found:</p> <ul style="list-style-type: none"> • (20/47) used the creative profiles to find a creative practitioner and submit a proposal • but more than half (27/47) either: used a different way of finding a creative practitioner (14/47) to submit a proposal or decided not to submit a proposal at this time (13/47). <p>While the creative profile website worked for nearly half the lead teachers (21/47 found it quite or very easy to use), over half the lead teachers (26/47) found it not at all easy or not very easy to use.</p> <p>Around two-thirds of lead teachers could find; creatives in their region, doing the art form they wanted and offering the projects they wanted. However, only around half (24/47) found creatives available at the time wanted⁵.</p> <p>Therefore, enough considered it is a barrier for some lead teachers to finding a creative practitioner that the website needs further refining before Round 4. Suggestions for improving the website included:</p> <ul style="list-style-type: none"> • make it easier to find creatives - enhance the functionality of the website |

⁵ Based on positive ratings ranging from "a moderate degree" to "high degree" to "very high degree",

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- ensure creative profiles are up to date and creatives are accurate and specific about their skills.
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The application process was generally effective, but there is room for further fine-tuning.

Feedback from the **Round 3 application process** in the November 2021 Round 3 Creative Profile seeker survey showed that the application process works for many schools. However, some applicants said they need more support, suggesting that MOE.

- make it easy for schools to apply
 - provide a checklist for the procedure to follow to apply
 - allow more time for schools to prepare an application
 - provide help/support with the application.
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