

Creatives in Schools Programme Evaluation Report Round 1 November 2020

#### **Report Information**

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- engagement by participants in Creatives in Schools programme who made themselves available for interviews
- support and participation from the Ministry of Education project management team who provided access to the Creatives in Schools administrative databases and Milestone reporting
- photographs used in this report come from screenshots of videos or other milestone reporting material provided to the Ministry of Education, or were supplied direct to the evaluators by schools.

Participants support and willingness to take part made this evaluation of the Creatives in Schools possible.

#### **Evaluation team**

An internal team from the cross-agency working group from Ministry of Education (MOE) the Ministry of Culture and Heritage (MCH) and Creative New Zealand (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 internal evaluation team.

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#### **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 with respect to any information or advice within this report.

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### **Highlights**

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 of Creatives in Schools in 2020 assessed its first year of operation. The evaluation sought to: uncover early outcomes; assess the extent to which the programme implementation was effective; and support any fine-tuning or adaptations for Round 2.

A cross-agency working group including the Ministry of Education (MOE) the Ministry of Culture and Heritage (MCH) and Creative New Zealand (CNZ) commissioned this evaluation of the Creatives in Schools project. The evaluation used an evaluation-specific methodology based on an outcomes framework, rubrics and mixed-methods data collection.

The evaluation found that Creatives in Schools makes a worthwhile and valuable contribution to sharing knowledge and offering creative practices in schools. It has made an early difference to the students and ākonga, teachers and kaiako, creative practitioners, parents and whānau involved.

Based on available evidence, the evaluation found the Creatives in Schools funds distribution and use occurred as intended. Programme implementation worked well, and many projects show early outcomes for participants. Some of the early outcomes of Creatives in Schools are:

- Strengthens student mental well-being through building key learning competencies and helping students build confidence and connect better with others
- Increases creative experiences in schools
- Helps build relationships between creative practitioners and schools
- Encourages teachers to design and plan lessons that include creative approaches
- Supports creative practitioners to develop career portfolios
- Gives parents and whanau another way to connect with schools.

The evaluation identified both enablers and barriers to Creatives in Schools that may guide further programme development. Creatives in Schools generally attracts applications from many types of schools across most regions. A robust project management process supports project delivery and provides the cross-agency working group with the necessary accountability data and learnings. The scope of 100 contact hours is big enough to support significant projects and share learnings within schools and sometimes with a wider group of schools. The programme values creative practitioners' time and offers fair payment for services and also encourages parent, whānau and community involvement.

The evaluation identified some barriers. Note some of these may have already been addressed in the early implementation of Round 2. In Round 1 few kura applied. Some schools wanted smaller project contact hours options. Others thought the detailed project management processes signalled low trust. The total time creatives needed to earmark for each project was at times unclear. Parent, whānau and community involvement were possibly not as strong as intended in the programme design.

Future opportunities for Creatives in Schools include offering more than one funding option. To extend the programme's reach, provide support to schools with limited

capacity to make compliant applications to access creative expertise. Consider whether creatives may need support to manage the planning and reporting aspects of the projects without spending many additional hours. Encourage more learning within and between schools and share more widely the successes of the programme.



Photo: Students from Marlborough Girls' College performing a Pacific Contemporary Dance at Pasifika Celebration Day.

#### Introduction

The Budget 2019 and 2020 provided \$7.16 and \$4 million respectively to fund Creatives in Schools programme over four years up to 2023 to be delivered in 510 schools and kura. Creatives in Schools 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. A crossagency working group including the Ministry of Education (MOE) the Ministry of Culture and Heritage (MCH) and Creative New Zealand (CNZ) has oversight for the project, which MOE manages and administers.

Creatives in Schools engagements aim to be of high-quality, in-depth (lasting for 100 contact hours over 8 to 20 weeks) and hands-on (that is, involve students in the creative process). The programme aims to be inclusive of toi Māori, Pacific arts, and creative practices from all cultural traditions within Aotearoa New Zealand. There are four key groups involved:

- Students and ākonga: The creative learning experience is intended to strengthen identity and well-being, improve core competencies in communication, collaboration and creative thinking, and inspire awareness of careers in the arts and creative sectors.
- **Teachers, kaiako, schools and kura:** Engagement in the programme raises confidence to design teaching projects that engage student creativity across the curriculum and enables building of productive partnerships with parents, whānau and communities.
- **Professional artists and creative practitioners**: The programme supports personal and professional development and sustainable creative portfolio careers.
- **Parents and whānau:** It provides opportunities for them to actively share and plan students' creative learning experiences and become more encouraging of creative pathways for students.

#### **Evaluation purpose**

For Round One 2020 the cross-agency working group sought an evaluation of the Creatives in Schools programme to learn from the early implementation and outcomes for the four key groups involved; including for Māori and Pacific. The cross-agency working group's questions were formed as Key Evaluation Questions (KEQ's):

KEQ's	Cross-agency working group questions				
KEQ 1. Overall, how worthwhile is the Creatives in Schools programme?	<ul> <li>What early difference (if any) has the programme made for the intended beneficiaries, and to what extent and in what ways this occurred?</li> <li>In what ways and to what extent have there been any unintended positive or negative consequences?</li> <li>In what ways and to what extent has the programme made a difference to key stakeholders?</li> <li>How valuable are the early outcomes?</li> </ul>				

KEQ 2: How well was	<ul> <li>To what extent, and in what ways, was Creatives in</li></ul>	
the Creatives in	Schools implemented as intended (related to the	
Schools programme	activities and outcomes wanted)? What changed? And	
implemented and	why? What can we learn from this? <li>What enablers or barriers were there to implementation?</li> <li>To what extent and in what ways were the available</li>	
delivered?	resources used and to what effect?	
KEQ 3. What are the learnings to apply going forward?	This data came from reflecting on findings in the data and from discussions with the cross-agency working group.	

The evaluation used an evaluation-specific methodology using rubrics and a mixedmethods research approach. The evaluation used administrative milestone reporting from 17 schools as a primary data source.

The evaluators conducted 12 interviews with a total of 15 respondents between August and October 2020, including with one school that was still completing the project. This means the evaluation includes feedback from 18 schools overall. Interviews included lead teachers and members of the senior leadership team, creatives, students and parents whānau.

As well, the evaluation team reviewed the media, videos and published material from 10 of the 17 completed projects (and links to these are included in Appendix 4 on page 45). A sense-making session with senior management and staff from the cross-agency team provided extra insight. The evaluation also drew on international evaluations of similar projects and other literature that informed the programme development. (For the detailed evaluation methodology, see page 37.)

#### Limitations to this evaluation

This was scoped as a small-scale evaluation, and the evaluators drew mostly on the Milestone 1 planning and Milestone 2 reporting data, videos and media reporting of 17 of the 34 Creatives in Schools 2020 projects. This was augmented by the 12 interviews.

The evaluation does not systematically review the quality of the creative processes within projects. Nor was it possible to assess early outcomes from the perspective of parents, whānau, and the wider community.

The evaluation focuses on early implementation. It assesses whether there are any early outcomes and checks for serious, unintended, negative outcomes. Changing COVID-19 alert levels impacted project timelines and reporting and subsequently material available for the evaluation. The evaluation provides evidence to help guide the Round 2 implementation.

# KEQ 1. Overall, how worthwhile is Creatives in Schools?

Photo: Waitakere College students used illustration and responded to events happening during the project. The Black Lives Matter movement gave the students an opportunity to express their views by making placards too then take photos with. It linked well to our project and highly engaged the students.

# The programme made positive differences for key stakeholders

#### **Overview**

The evaluation found that Creatives in Schools has made an early difference to achieving positive outcomes for the intended stakeholder groups, students and ākonga, teachers and kaiako, creative practitioners; and parents and whānau. The evaluators assessed that the programme made an early difference for each target group, as shown in Table 1.

Table 1: Extent early outcomes are evident for key stakeholder groups

Key stakeholder groups	Performance rating
Students and ākonga	Very good
Teachers, kaiako, schools and kura	Good
Creative practitioners	Very good
Parents and whānau	Emerging

The following sections of this chapter cover findings for each of the stakeholder groups. Each section describes the aspects of performance used to rate that stakeholder group as well as an overall rating.

#### Student outcomes rated very good

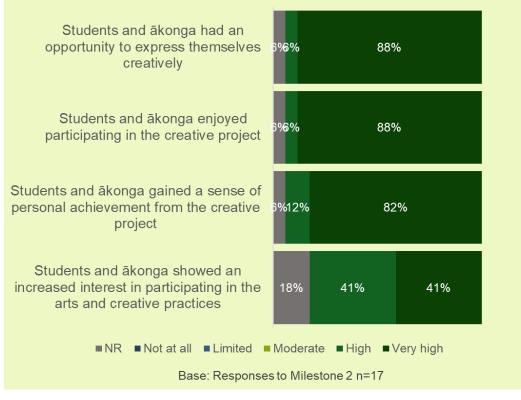
Overall, data from Milestone 2, the project outputs, and interviews with students, teachers, creative practitioners and parents and whānau, all point to the Creatives in Schools projects offering a rich creative experience for students. Creatives in Schools projects met many of the intended outcomes for students. Therefore, the evaluators rated the project **very good** at this early stage for achieving student outcomes. The following table shows the evaluators' ratings for each aspect of student outcomes.

Students and ākonga outcomes	Performance Rating
Students and ākonga: a) had their mental wellbeing supported through the opportunity to express themselves creatively	Very good
felt a sense of personal achievement and fulfilment from their creative experience	Very good
• developed key competencies such as thinking, using language, symbols, and texts	Very good
<ul> <li>and experienced: managing self; relating to others; and participating and contributing</li> </ul>	Very good
Students and ākonga: b) are better informed and engaged with career opportunities and pathways in the arts and creative industries	Good

#### Sense of personal achievement for students and ākonga

In the Milestone 2 survey, teachers and creative practitioners saw a strong benefit of Creatives in Schools for students and ākonga, as shown in the following Figure 1.

Figure 1: Lead teachers and creative practitioners saw strong benefits of Creatives in Schools for students and ākonga



4. There was also consistent evidence in the Milestone reporting, videos and interviews that the programme benefitted students, including in some instances Māori and Pacific students and students with learning support needs. However, it is unclear the extent to which each of these student groups benefitted overall from the available data.

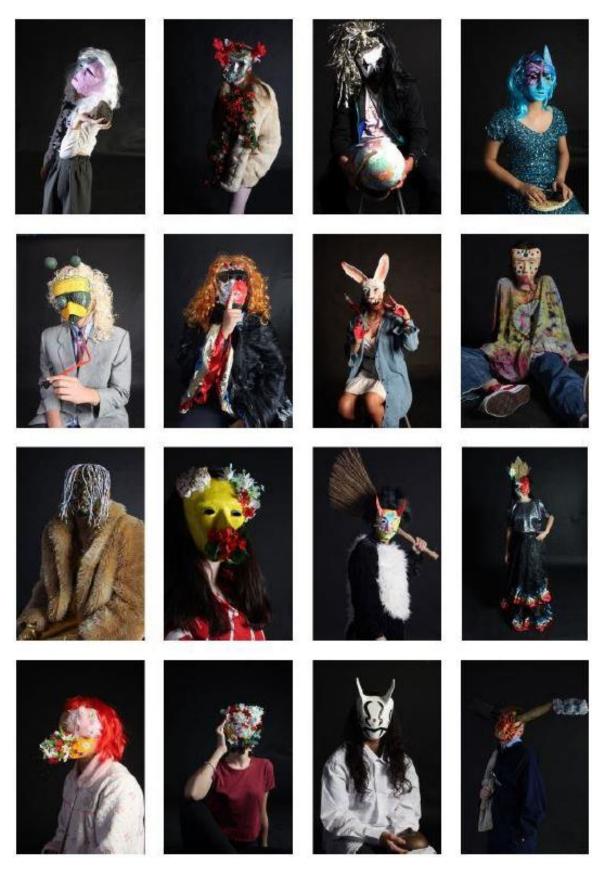


Photo: During the Call Gillian project, students at Waitakere College had the chance to express themselves by creating masks to wear during a studio photoshoot. They learnt about photography and how to build a photo using costumes to build an alter ego.

Interview feedback supported the Milestone 2 survey findings. Students noticed being more confident in being able to make choices for themselves.

I never thought I could sing to a big audience in my life before, but I did. And [Creative] definitely helped with that, so **I can talk openly to people now**. (Student)

In college, I thought in my head, "I need to change this or else I'm not going to get anywhere". And [Creative] really helped me with that actually, like raise my hand, opt into things not opt out. (Student)

Teachers and creative practitioners noticed that students embraced the opportunity to learn in a culturally safe, creative space. This was particularly important for Māori and Pacific students.

So when the kids... see that, they're like okay. [They feel] 'I feel accepted in this classroom. I feel safe in this classroom that I'm able to learn.' So that's huge... Some of these teachers come and support and [say that] they've seen changes within their students that were hard to manage. (Creative practitioner)

**Boys loving dance -- that has been the unexpected thing too**. Boys just getting up there and participating without a qualm. Enjoying it, quite happy shaking and doing all sorts of moves. (Teacher)



Photo: Students from Bohally Intermediate learning the Tongan War Dance (Sipi Tau) as part of the Pacific Performing Arts in Marlborough project

Parents remarked that Creatives in Schools helped their child to thrive. Programmes that celebrated Māori or Pacific culture had the potential to engage Māori and Pacific students in ways that were meaningful to them.

So, I just noticed that with the Pasifika group, his leadership and his confidence just heightened. And he didn't talk a lot about it either, like he wouldn't come home and go on and on and on about it. It was kind of like his own private thing that he was doing... Other parents [noticed and] said things about how good he is... He's really stepped up because they have known him before that. Yeah, and then ... he's really stepped up and just wow! He's so proud. (Parent)



Photo: Students from Bohally Intermediate performing a Tongan War Dance (Sipi Tau) at the Pasifika Celebration Day as part of the Pacific Performing Arts in Marlborough project.

#### Students and ākonga developed key learning competencies

Students developed key competencies such as: thinking and using language, symbols, and texts according to teachers and creative practitioners.

There's some amazing creativity from this last mahi with the kura. And [comparing] from the first week their development and their technique and understanding of design, whether [or not] they used the word 'design', but they were designing. (Creative practitioner)



Students from Springlands School learning and presenting their Samoan Sāsā dance they choreographed as a part of the Pacific Performing Arts in Marlborough project.

Creative practitioners and teachers noticed that bringing Māori or Pacific culture into the programme made some Māori and Pacific students feel affirmed in their own cultures.

The students have developed an interest in future careers in the arts and, through [Creative practitioner's] teaching, the importance of valuing Te Ao Māori and Tikanga. Because of [Creative practitioner] and the project they have gained knowledge of our local Māori stories and how to record them as symbols to reflect our culture and history. (Milestone 2 Report)

Parents also believed their children's thinking and learning developed from having access to the creative experiences.

They need [creative experiences] on another level, rather than [just] learning maths and English and reading and writing and stuff. Yeah, it's another level of learning... I believe that would positively influence their learning in the other subjects as well. (Parent)

**Self-management and relationship competencies**: Students, teachers, creative practitioners and parents all saw changes in student's ability to manage themselves, relate to others and participate and contribute.

I feel like as I've gone through the journey and gone through like confidencebuilding with performing arts. It's definitely helped me a lot. And I'm here now talking to you guys. (Student)

With this opportunity now, he met a lot of other children across the other learning groups and his circle of friends just got a lot wider. And **he is actually blooming and** *thriving from our point of view from that production, yeah. It's unbelievable*. (Parent)

At times, the changes in the student's demeanour from participating in a Creatives in Schools project positively affected other teachers' perceptions of them.

A couple of teachers have mentioned... 'I never saw that student in that light before.' And it's made them really think about that student a little bit more... So [they are] seeing [the student] in a different genre where they are putting themselves out there. Where in class, they always saw them as a shy, little, reserved person. [It] is making them really think about in actual fact they do have a hidden confidence there, it's really just giving them the avenue to show it. (Creative practitioner)

#### Becoming better informed and engaged with career opportunities and pathways in the arts and creative industries

Some students found the creative arts were their passion and want to pursue study in these areas further. As noted in Figure 1 above 41% (7/17) of teachers and creative practitioners thought students and ākonga showed an increased interest in participating in the arts and creative practices to a very high degree and a further 41% to a high degree. This aligns with comments in the interviews. Some creative practitioners identified students that had the potential to be artists.

There's quite a few students that are amazing artists... If they chose to be an artist [as a profession], they're on track, you know. They're on a good pathway. (Creative practitioner)



Photo: Students from Papamoa College perform in student led choreography – to build student confidence and creative thinking.

As well, creative practitioners said they used opportunities where they occurred to show students that the arts are a viable career option.

So my work was also educating the rangatahi that you can create a career out of this because this is where I am today. (Creative practitioner)

Some students saw the potential of a career in the arts and said their parents would possibly be supportive. There were also instances of parents we spoke to saying they would support a creative pathway.

My parents are on the fence about [it], like they know I love it and they're very supportive of me with that, but sometimes schoolwork does come first. (Student)



So, if that would one day be that he wants to be an artist, then yes. Yeah, we would definitely support that as well. (Parent)

Photo: Students from Redwoodtown School doing a Tongan Mako Dance at Pasifika Celebration Day as part of the Pacific Performing Arts in Marlborough project

#### **Teachers and kaiako outcomes rated good**

Overall, there was mixed feedback about the early outcomes for teachers and kaiako from data from Milestone 2, the project outputs, and interviews with students, teachers, creative practitioners and parents and whānau.

Teachers and kaiako said that Creatives in Schools did help them become more confident in designing teaching and learning projects that engage student's creativity. While there are positive early signs, it was not clear the extent to which this occurred across other areas of the curriculum.

While sometimes the projects helped strengthen partnerships with parents and whānau, it is unclear the extent the project reached the wider community from the data collected. Therefore, the evaluators rated the project **good** overall for achieving early outcomes with teachers and kaiako. The following table shows the evaluators' ratings for the outcomes.

Table 3: Extent early outcomes are evident for teachers and kaiako

Teachers and kaiako outcomes	Performance Rating
<ul> <li>Teachers and kaiako will:</li> <li>be more confident in designing teaching and learning projects that engage students' creativity, across the learning areas of the curriculum</li> </ul>	Good
<ul> <li>build or strengthen productive partnerships with parents, whānau and communities.</li> </ul>	Emerging

Creatives in Schools helped teachers and creative practitioners establish strong working relationships 88% (15/17) to a high or very high degree. Two thirds (11/17) also thought the programme supported them gaining more confidence to design and deliver creative teaching and learning projects to a high or very high degree, as shown in Figure 2.

Figure 2: Lead teachers and creative practitioners positive about how Creatives in Schools helps build relationships to design and deliver creative teaching



There were clear examples of schools designing and delivering diverse creative teaching and learning projects. Some recorded their work and posted it online. (The links are available in Appendix 4.)

At an individual level, both Milestone 2 reports and interviews with creative practitioners gave examples of how teachers changed how they worked with students.

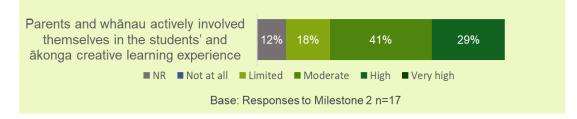
[Project] was great, and the session that [Creative practitioner] had with us showed the staff that art had really calming effects. It taught me to use art therapy rather than getting the children in my class to complete art as a project – which could be a more stressful experience. I learned that art was therapeutic for adults and children alike. (Milestone 2 Report)

Some of [the teachers]... tried so many times... [to] get the attention of this class. [Then they started] just calling out the Sasa, or you know, the dance beginning like "patea clap"... So these [are] little things that they've taken into the classroom to help [the students] learning. (Creative practitioner)

At the systems level, one school was already planning to set up a performing arts pathway. Having a Creatives in Schools project helped endorse and validate the importance of this new, alternative educational pathway.

Overall, the ability for teachers, kaiako, schools and kura to strengthen their partnerships with the community through the Creatives in Schools projects varied. Over two-thirds (12/17) of teachers and creative practitioners responding to the Milestone 2 survey thought parents and whānau were involved in the experience to a moderate to high degree.

Figure 3: Lead teachers and creative practitioners thought Creatives in Schools helped provide ways for parent and whānau involvement in the school



One of the aspirations of Creatives in Schools is to increase the opportunity for parent and whānau engagement with teachers and the school. Feedback suggests for Round 1 parents and whānau were more likely to be audiences for student creative learning rather than being actively involved in the planning and implementation. The COVID-19 pandemic possibly impacted on parent and whānau outcomes. Schools closed from 24 March till 29 April 2020. When they reopened parents could not come into schools, and community gatherings did not take place till Aotearoa New Zealand came back down to Level 1 on 9 June 2020. A second round of restrictions occurred between 12 August and 21 September where the country was at level 2 or above. This restricted large gatherings again, such as gatherings at schools for creative events.

We are unsure the extent to which this level of engagement was due to the disruption caused by the COVID-19 pandemic, or to what extent this is also a feature of the difference in parent whānau and community engagement between primary and secondary schools. In some instances, teachers and creative practitioners described plans to showcase student work that was abandoned due to COVID-19. This raises the question, what level of parent and whanau engagement should the programme aim for. This may be something to explore further in Round 2.



Photo: There was also wider community involvement in the Pacific Performing Arts in Marlborough project.

We raise this because there were some examples of schools using strong processes to involve the wider community.

[Creative practitioner] actively approached several parents with expertise from our local community to enlist their help with landscaping, [the] building of metal structures, sourcing of timbers. [Creative practitioner] was very keen for the project to be collaborative and to involve our community and parents as much as possible. He is also keen for other artists in our area (many within our parent community) to be involved in the future property developments to our school (such as [Round] 2 onwards). [Creative practitioner] also expressed his idea of involving as many students within our school as possible to maximise participation and ownership of the artworks (especially at the designing stages). (Milestone 2 Report)

# Creative practitioner outcomes rated very good

Overall, there was consistent feedback that creative practitioners benefitted from being part of the process from data from Milestone 2, the project outputs, and interviews with students, teachers, creative practitioners and parents and whānau. Creatives in Schools did appear to support creative practitioners to develop personally and professionally. There are early signs the programme has the potential to support creative practitioners to have more sustainable portfolio careers in their specialist areas, but it is too early to tell if this will be sustained – so this aspect is left unrated for now. Therefore, the evaluators rated the creative practitioner outcomes at this early stage as **very good**.

Table 4: Extent early outcomes evident for creative practitioners

Artist and creative practitioner outcomes	Performance Rating
<ul> <li>Artists and creative practitioners will:</li> <li>develop personally and professionally as creative practitioners by engaging with students, teachers, parents, families and whānau</li> </ul>	Very good
have a more sustainable portfolio career that rewards their specialist creative expertise	Too early to tell

In the Milestone 2 survey, teachers and creative practitioners saw the strong benefit of Creatives in Schools in helping creative practitioners to gain more confidence to codesign and deliver creative teaching projects with 94% (16/17) to a high or very high degree. At times even very experienced creative practitioners had to rethink the way they taught to teach to a different group of students:

So, it was kind of like a 'take it back to basics' course for myself. It kind of ratifies what you have been doing. (Creative practitioner)

At other times, the programme encouraged creative practitioners to dig more into their own culture to teach it to students.

This programme has given me the development I needed to learn about the culture because it actually stirred me and motivated me to go out and create resources: Pacific resources. [It] made me research into it connect with the whānau, connect with the community, the Pacific community. Their thoughts and connect with my culture... it helped build me and my identity as a Pacific artist in schools or in this community and region. So yeah, I love it, like it gave me an opportunity to express myself as a Pacific artist you know, and a minority you know. (Creative practitioner)

The evaluators noticed the benefit of Creatives in Schools wasn't just about creative practitioners developing personally, but about the way these projects contributed to the wellbeing of the wider creative sector.

What I loved about this Creatives in Schools thing was it gave me the reassurance that, that the arts is important... I need people who see that. I need people who will invest into it because that shows me that it is valuable... I feel like I'm valuable, you know like I feel like I am needed in this area and sector. (Creative practitioner) There were clear examples of the project supporting creative practitioners' work to further enhance them having a sustainable portfolio career. In the Milestone 2 survey, teachers and creative practitioners 94% (16/17) thought the project helped build the creative practitioner's portfolio of work to a high or very high degree. As well, two out of every three projects we have Milestone 2 reports for, contained evidence that the project was promoted online or in other ways. In one instance, a creative practitioner developed a video over the COVID-19 Lockdown that extended their reach within the schools they were working with.

So, when I did that [video] over Lockdown, the video went from there, and it just continued. The schools have now still asked like, "When are you still doing that?" And it expanded [so] that now the classrooms who [weren't] a part of the Pasifika group have now asked if I can spend some time with their class. So, I can come in, you know. So now it's opened up these opportunities. But then at the same time I'm going, "Guys I don't have that much time", you know. So I have to figure out what that looks like. (Creative practitioner)

Some creative practitioners valued the chance to gain an insight into the education sector to develop materials that could sustain their portfolio of offerings.

The project allowed me to connect and strengthen my relationship with key stakeholders. This contributes to me having a sustainable career as an arts practitioner because it helped me build an understanding and connection with the education sector. It made me understand the differences between the arts industry and the education sector; then I learnt how to make connections. I learnt about how to create an arts programme that aligns with the education curriculum and the schools' learning aspirations and requirements. (Creative practitioner)

However, as some creative practitioners were already established experts in their field, it is possible some would not benefit to the same extent or in the same way to be fair. While there is little early evidence that Creatives in School supports sustainable careers for creative practitioners, it could do so over time.

#### Parent and whānau outcomes rated as emerging

One of the aspirations of the Creatives in Schools programme is to support parent and whānau and wider community engagement through the programme. The programme engages with the community in the first instance by engaging a creative person from outside school. There is some evidence of parent and whānau engagement with the Creatives in Schools programme.

The way the performance rating is described now suggests 'parent, whānau and community engagement' in designing the creative engagement rather than building parent/teacher relationships within this programme. However, the evaluators note, based on the variation in the projects, some will lend themselves to deeper community engagement (e.g. building a community art garden) and others tend to being more creative/school led).

There is also some evidence of improved support by whānau of creative pathways because of Creatives in Schools projects, but this needs further exploring in future evaluations. Therefore, overall, the evaluators rated parent and whānau outcomes as **emerging** at this stage.

	Table 5: Extent ear	ly outcomes	evident for	parents and	whānau
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Parents and whānau outcomes	Rating
Parents and whānau will:	Emerging
have opportunities for active participation and planning in students' creative learning experience	
become more supportive of creative pathways for students.	Emerging

As shown on page 17, 70% (14/17) teachers and creative practitioners thought parents and whānau had actively involved themselves in the students and ākonga learning experiences related to Creatives in Schools to a moderate or high degree. Levels and types of involvement shown in the Milestone 2 reports were variable and depended on the age of students, school level and type of project.

Some schools reported successfully using online platforms with students and through them also involving parents, including Māori whānau and Pacific parents.

This online platform allowed whānau to see what their children were doing and to stay connected. Whānau showed a lot of pride for their children by posting encouraging comments on these posts. For example, one mother commented on her daughter's post, 'Love it, my girl, you're so awesome!' Students drew upon their culture in their work and were proud to show whānau what they had made. Over time they became more confident in bringing their cultural/family identity into the space, such as through sharing their family karakia with the group or making artwork that represented their culture. (Milestone Report feedback on parent participation)

A few teachers saw increases in parents' willingness to engage with the school. Teacher comments sometimes signalled that parents felt more connected with the school because of the project. A principal explained one of the key outcomes for parents and whānau from Creatives in Schools was it grew understanding and connection between the school and the parents. An example she gave was how Pacific parents were previously quite 'standoffish', but now they are more confident to come and see and talk to her at school. (Milestone Report feedback on parent participation)



Photo: The local Pacific community supported the Pacific Performing Arts in Marlborough project, in this instance providing a Polynesian lunch for the guests and performers at the Pasifika Celebration Day.

Parents and whānau views of creative pathways became more open if their children had a good creative experience. While parents and whānau were encouraging of creative pathways if the child was happy, they wanted their child to also keep up their other learning.

Always support children in what they want to do, but if he decided to be a singer or a dancer, I would try to get him to have some kind of back-up. It could be hard to support himself as an artist. (Parent)

One parent saw the value of the creative practice in teaching their children to commit to something and follow through to produce a quality performance. They saw that as a transferable skill.

I like it a lot, and I would support it 100% because it shows the kids as well, commitment. You know, they have to work as a team basically, and they have to give their commitment and stick with it. And they definitely have to push themselves to the edge with the production... They have to stretch their rubber bands as we say, in terms of really doing something that is way out of their comfort zone. Yeah, I quite like it. I love it. (Parent)

It was a pleasant surprise for some parents and whānau when teachers and creative practitioners recognised the previously unrealised creative ability of their children.

Without the Creatives in Schools programme their children's talent may not have been surfaced.

No, it's completely new to us. So, when he came to us and mentioned that he was going to audition for the production, I was actually surprised – positively surprised – that he was putting his hand up for that. And then he got one of the lead roles which he was very stoked about. (Parent)

#### Few unintended positive or negative outcomes

The COVID-19 pandemic and the resulting restrictions impacted heavily on schools in 2020. Despite COVID-19, it appears from the teacher and creative feedback that students received a rich experience at a time where creative experiences supported their wellbeing. For this programme, there were even a few positive outcomes from the disruption COVID-19 produced, for example COVID-19 hastened the use of new online approaches.

The adaptability of some schools impressed the evaluators. Some schools pivoted and adapted material for classes online to keep offering an interesting programme at a highly disrupted time for students. While the online processes were sometimes more difficult to manage, they also worked better than expected, both at primary and secondary school levels.

For example, in one instance, a creative practitioner developed a video series to support the project. While the creative spent much time – well outside the contracted 100 hours of contact time – to develop it up, the benefit was greater reach out into the school and community. The videos were viewed at home and used by other classes in schools. For the creative practitioner, this has kindled an interest in developing online resources that might support their portfolio of work.

An unintended negative outcome was it was harder to involve parents as COVID-19 gathering limits meant they were no longer able to come to school or take part in larger group activities.

#### The early outcomes are of value

This section covers the extent to which the evaluators found Creatives in Schools outcomes are of value. As the previous sections show, the programme is of valued to different groups in different ways. Students clearly benefited from the Creatives in Schools programme. The programme has the potential to be an important enabler for teachers and creative practitioners to build creative capacity in schools with the benefits this brings. The projects were also of sufficient size to help creative practitioners build a creative portfolio. Projects also provide another way for schools to engage with parents, whānau and community. Therefore, the evaluators found Creatives in Schools shows early signs of producing outcomes of value.

While it is early in its life, our evidence suggests that Creatives in Schools has the **potential to make an important contribution that would not happen without the programme**. Respondents were clear about this in their responses to the question, "If Creatives in Schools did not exist, how would the school have addressed the need to incorporate creative practice in the curriculum?" Some lead teachers and creative practitioners were clear there is no alternative of this size that immediately springs to

mind. Without the programme, lead teachers would look to fund much smaller initiatives.

They would be like one-off. It would be like get [Creative practitioner] in for two hours. And then if I had enough money in the budget, pay her. It would never be a sustained project like that again where [she] was fully on the ground. (Teacher)

One lead teacher thought the Creatives in Schools programme is well designed to support schools to bring in creative expertise.

Because Creatives in Schools had it all set up, it was very easy to find, whereas I wouldn't really know [how to bring in a creative practitioner for a project of this size]. (Teacher)



Photo: The Creatives in Schools programme supports schools to bring in creative expertise so students and ākonga have the chance to have a high-quality creative experience on a scale that might not otherwise be easy to achieve. Here, all the schools who were a part of the Pacific Performing Arts in Marlborough project finished the Pasifika Celebration Day with a combined schools' Samoan Sāsā dance with the guidance from the creative practitioner.

As a counterfactual, if this programme did not exist, lead teachers thought they might seek funding from external sources or fund-raise for a project of this kind.

[I might] go back to our association and then be like, 'Okay, can we use money from somehow our Associations or something?' But then again I don't really know. (Teacher)

One lead teacher reflected the importance of paying creative practitioners for their time and respecting their expertise. Teachers suggested other experts have this respect and do not offer services free.

I think it's important to pay the creatives for their time because so many other subject areas have experts that come in and they don't do it for free. And so just

because we have these community connections, I think in the arts and the collaborative nature of a lot of the way it works, people do do a lot of goodwill [work]. (Teacher)

The evaluators found a few areas in the programme may benefit from fine-tuning to improve the delivery further. The section on implementation under KEQ 2 includes these suggestions.

KEQ 2: How well was Creatives in Schools implemented and delivered?

## Positive early implementation of Creatives in Schools

#### **Overview**

This section of the evaluation explores the design, set-up and implementation of the Creatives in Schools programme. Overall, the evaluators rated the programme implementation **very good**. The evidence shows the programme has strong governance and sound project management processes. Teachers and creative practitioners planned and delivered high-quality, creative programmes that students enjoyed and learned from. It is a testament to the schools that almost all delivered successful projects in the context of COVID-19. There are a few adjustments to the design that would make carrying out future Rounds run smoother, included on page 35.

Table 6: Extent Creatives in Schools implemented well

Criteria for assessing implementation of Creatives in Schools	Performance Rating
<ul> <li>The Creatives in Schools project:</li> <li>ran an effective cross-agency governance processes to enable the vision of Creatives in Schools</li> </ul>	Excellent
funded a well-balanced portfolio of projects across schools     and across creative practices	Good
• ran efficient, well set up administrative processes that were timely, robust, accurate and credible	Excellent
<ul> <li>used project management process to support both learning and accountability</li> </ul>	Very good
<ul> <li>supported teachers to engage in planning and delivering high-quality and in-depth creative practices in schools with creative practitioners</li> </ul>	Very good

# Cross-agency working group provided sound governance to enable the vision of the project

The evaluators found the Creatives in Schools project ran an effective cross-agency governance process to enable the vision of Creatives in Schools, and we rated this aspect **excellent**. The cross-agency working group developed a Memorandum of Understanding for Creatives in Schools in August 2019. This clearly outlined the purpose and key design principles for the programme's governance and delivery. An Intervention Logic for the programme is included in Appendix 2.

The cross-agency working group outlined the intended outcomes for each of the key target groups. Outlined on page 38, these outcomes provided strong direction for programme set-up and decision-making.

The evaluators met with the cross-agency working group on several occasions and found they have a good working relationship, based on a no-surprises, trust-based model. There is a real wish and willingness to learn and adapt where needed. There is also genuine participation and partnering with Māori within the cross-agency working group.

# Application process mostly supported funding a well-balanced portfolio of projects

The Creatives in Schools programme funded a well-balanced portfolio of projects across schools and creative practices overall. However, there is room for improvement, particularly in targeting Māori and kura. Therefore, overall, the evaluators rated this aspect as **good**. The following table provides more detail of key aspects of the application process.

	pects of the application	Comments
•	Well-subscribed fund with 157 applications.	• The evaluators and the cross-agency working group considered 157 applications signalled there was generally good interest in the fund.
•	Few applications were from kura.	<ul> <li>It is unclear whether the project had low appeal to kura or if there were other reasons. Questions include: Was the timing an issue in Round 1 with only six weeks for putting in applications? Did Māori see themselves in this project, or was there something about the design that did not work for them?</li> </ul>
•	Review of 68 applications to make final selection.	• Fifty-eight applications were from English medium, 7 had some students from Māori medium, 2 were from kura Māori and 1 application included students from Pacific medium.
•	Applicants mixed in their response about the application process.	<ul> <li>Those receiving funding found the application process easy to complete, although it 'took a bit of time' to assemble the information.</li> <li>Some respondents remarked that given the Fund's small size, it was a grant of sorts. They noticed the Fund had a strong accountability focus that needed much detail around, what was in practice, an evolving journey to deliver a project and its outcomes.</li> <li>Nearly two in every three applications were non-compliant and screened out. Two main reasons for non-compliance were that proposals fell outside the required timeframe or they did not adequately specify budgets. The MOE project team took steps to help more applicants put in compliant applications for Round 2.</li> </ul>

Table 7: Important aspects of the application process that supported funding a wellbalanced portfolio of projects

During the Round 1     application process,     MOE loaded 220     creative profiles     provided by creative     practitioners onto     "Available creatives"     page on the Creatives     in Schools website.	<ul> <li>It is unclear how well the Creatives Profiles supported schools to find a creative for their project. Successful applicants mostly knew the creative practitioners or knew of someone but had not worked with them before. In one instance, a school worked with a creative practitioner new to them but did not source them from the creatives profile list. We need more information to decide the extent to which the creatives profile list was helpful for Round 1. There will be more insight from the Round 2 applications.</li> </ul>
Robust selection     process for     applications.	• Eight assessors, representing MOE, MCH and CNZ and including Māori and Pacific assessors, reviewed the proposals. They provided an expert view on the quality of both the creative and educational experience. There was mostly good agreement between assessors as to which projects to select. Assessors found the assessment and scoring methodology usually worked well.
<ul> <li>There were 34 projects finally selected – up from the 24 originally planned.</li> </ul>	<ul> <li>Projects selected used a clear selection process and decision criteria. The aim in selecting projects was to achieve a spread of different types of projects across school types, deciles, and regions and across the different creative experiences. Projects selected included a wide range of project and school types, and there was representation (albeit not always population-based) in all regions except Waikato.</li> <li>There were three levels of approval. First the MOE project management team ensured applications complied with requirements. Second the assessment panel determined each project's merit. Third, the cross-agency moderation group oversaw the balance of projects selected overall.</li> </ul>

The following tables provide more detail on the projects selected by region. As described above there was representation in all regions except Waikato. While there was lower than average representation from Auckland this was possibly because of the balance of other factors including school type decile and project type.

#### Table 8: Projects had a regional spread

Region	Number of projects
Tai Tokerau	2
Auckland	7
Waikato	0
Bay of Plenty / Waiariki	2
Hawke's Bay / Tairāwhiti	1
Taranaki / Whanganui / Manawatu	1
Wellington	11
Nelson / Marlborough / West Coast	6
Canterbury	2
Otago / Southland	2
Total	34

The following table shows the spread of projects selected by school type. Overall, there was reasonable distribution by different types of schools.

School type	Number of projects
Service provided for all ages	1
Contributing school (Year 1 - 6)	7
Full primary school (Year 1 - 8)	12
Composite school (Year 1 - 15)	3
Intermediate school Year 7 - 8)	3
Secondary school (Year 7 - 15)	2
Secondary school (Year 9 - 15)	6

Table 9: School types for projects finally selected

There was also a reasonable distribution of schools selected by decile as shown on table 10 below.

Table 10: School deciles for projects finally selected
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School decile ranking	Number of projects
Deciles 1, 2 and 3	11
Deciles 4 and 5	4
Deciles 6 and 7	9
Deciles 8, 9 and 10	9

The projects covered a range of artforms including theatre, drama, visual arts, Maori arts, and community arts. Because many projects drew on different combinations of the arts, it was difficult to categorised them.

Table 11: Types of projects finally selected by art form

Art forms	Number of projects
Theatre/Music, Applied Theatre, Dance and drama, Ngā Toi Māori, video education, Ballet and Contemporary Dance	9
Art/ Visual Arts, Community Art and Craft, Art therapy, Visual art and Contemporary Māori Practices, Kowhaiwhai/ Whakairo	6
Sculpture and Creative Process, Ceramic sculpture	6
Toi Maori / Māori fibre weaving	3
Mosaic Art / Mosaic Mural, Painting/mural	2
Paint - using non-standard tools, clay, mosaic, printmaking, digital mixed media and photography, Painting	2
Circus Arts	1
Contemporary Embroidery and Mixed Media Fibre Artist	1
Drawing, Animation, Film	1
Pacific performing arts, dance, drama and singing	1
Photography/Sculpture/Moving image	1
Wood Carving (Pou Whenua)	1

#### **Project management aided project delivery and supported learning and accountability**

The evaluators reviewed MOE project management processes and the project administrative data. High-quality project management produced useful administrative data, which was also suitable for use in the evaluation. As at early November 2020, 17 of the 34 schools selected for Creatives in School had completed their projects and sent MOE their second milestone report. According to MOE,16 other schools are on track to complete and one project is being deferred to 2021. Therefore, the evaluators assessed this aspect of project implementation as **excellent**.

Reporting supported both learning and accountability. The evaluators found that Milestone 2 reporting supported both these needs of the cross-agency working group and therefore rated this aspect **very good**. There is a tension between using monitoring to serve the interests of government for good decision-making, while considering the schools' wish to minimise bureaucracy. Table 8 outlines key aspects of the project management process.

Aspects of the project management process	Comments
The Creatives in Schools Induction and Training Handbook outlined the intended programme design to schools and creative practitioners. Each school received an electronic copy of the handbook.	<ul> <li>In 2020, the MOE project team expected schools and creative practitioners to read the induction manual and follow the instructions. Evidence suggests most schools read and complied with the project management process outlined in the handbook.</li> <li>The proportion of schools who used the templates from the induction manual as part of their milestone reporting varied. Some schools used several templates to support their project management. Other schools only completed the essential report templates.</li> </ul>
Milestone 1 report re- stated and fleshed out the project in more detail than the application.	<ul> <li>The MOE project management team assessed that the schools and creative practitioners undertook the Milestone 1 project planning well in around three-quarters of the projects. The plans identified clear project milestones and included a timeline and budget. There were smart goals. The plans showed evidence of how the teachers and parents were going to work together and that they had project monitoring processes set up.</li> <li>Some participants found Milestone 1 reporting too detailed for such a small sum of money and said it was and difficult to specify early on. The reporting requirement gave the impression of low trust, particularly for creative practitioners used to a grant process.</li> </ul>
Milestone 2 reporting supported both the	<ul> <li>A tension existed between serving the interests of government for good decision-making at the</li> </ul>

Table 12: Aspects of the project management process that were important in implementation

learning and accountability needs of the cross-agency working group.	<ul> <li>monitoring stage, while also being aware of the schools' need to minimise bureaucracy.</li> <li>In many cases, lead teachers and creative practitioners jointly developed the Milestone 2 report including a summary of the project and its outcomes.</li> <li>Most of the Milestone 2 reports were of high quality. For nearly all the projects reports clearly showed the outcomes for students and ākonga, teachers, kaiako and creative practitioners and at times whānau and community. Lead teacher and creative practitioners for 10 of the 17 schools also sent in videos, photographs and blogs or newsletters further supporting their reports.</li> <li>The MOE project management team in almost all cases (15/17) agreed with the assessments of the project outcomes made by lead teachers and creative practitioners. In the two instances where the MOE project team did not agree with the self-report ratings, the MOE project delivery than the outcomes.</li> </ul>
Despite the COVID- 19 pandemic, project management data shows that half the schools have completed and delivered contracted Creatives in Schools programmes and the other half are on track to do so.	<ul> <li>COVID-19 had a big impact, but projects still delivered. To recap, Aotearoa New Zealand was in lockdown Level 4 from March 23 to 27 April 2020. Schools closed 23 March 2020 and brought the school holidays forward to 28 March till 14 April 2020 (a nine-week term). Schools reopened on 29 April 2020 but encouraged children who could stay home to do so. The country remained in Level 3 till 13 May 2020 when they shifted to Level 2. At Level 2 officials judged it safe for all children to go to school. MOE gave the schools the choice of postponing or continuing their projects. Many schools elected to postpone their projects their projects, although 4 decided to adapt and continue online.</li> <li>In cases where Milestone 2 reports have already been submitted to MOE, the projects were of three weeks less duration on average than those that are still running. However, in all cases the longest projects planned to run for 22–23 weeks.</li> </ul>

The evaluators found well-run projects have occurred during what has been a difficult time for schools, with only a delay in some projects, and one or two needing to reframe their creative experience. Round 1 was a trial of a new processes. The success of this round is testimony to quality project planning and collaborative ways of working fostered by the lead teachers, creative practitioners and the MOE project management team.

#### Teachers and creative practitioners planned and delivered high-quality and in-depth creative practices in schools

The cross-agency assessors originally determined the projects featured high-quality and in-depth creative practices. Based on Milestone 1 and 2 reporting and interviews with teachers and creative practitioners the evaluators found on many of the projects were planned and delivered as intended and therefore the evaluators rated this aspect **very good.** 

As previously noted, based on Milestone 2 reporting and respondent comments, almost all (88%, 15/17) teachers, kaiako and creative practitioners developed strong working relationships during the Creatives in Schools projects. Two-thirds (11/17) also thought the programme supported them gaining more confidence to design and deliver creative teaching and learning projects to a high or very high degree.

Creatives in Schools also helped widen an appreciation of arts and culture in the school to a high or very high degree, most teachers and creative practitioners (82%,14/17) thought. Two-thirds of teachers and creative practitioners (65%, 11/17) believed the programme inspired awareness in arts and creative careers to a high or very high degree.

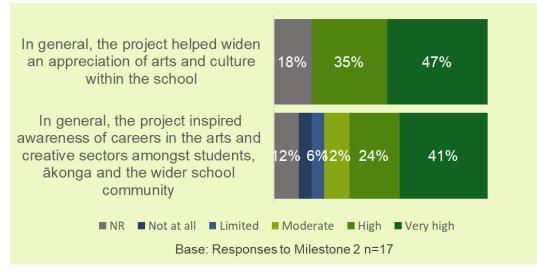
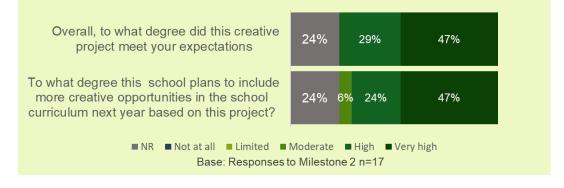


Figure 4: Extent to which project helped widen appreciation of arts in the school and careers in the arts in the community

The Creatives in Schools project met the expectations for three-quarters (13/15) of teachers and creative practitioners completing the Milestone 2 reporting. Many schools plan to include more creative opportunities in the school curriculum next year, based on this project (71%, 12/17), according to teachers and creative practitioners.

### Figure 5: Extent to which project met expectations and supports future initiatives



## **Resources were used well**

MOE contracted all schools/kura for this programme using a standard contracting process. For each successful project, as specified in the *Induction and Training Handbook* (Ministry of Education, 2020) the allocation of funding was:

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

For Round 1 of Creatives in Schools, the total direct costs assigned to the projects were \$536,661. It was intended that this funding should provide for high-quality access to creative practitioners both in urban and rural settings and should help set in project learnings in schools.

MOE's budget to June 2020 for running the project, including administrative costs was \$352,000. Therefore, there were high overhead costs of the application and approval process compared with the value of the funding for each project. However, this is not unusual during the small-scale pilot stage.

From available evidence, we see that Creatives in Schools was a well-coordinated, well-run programme. Creatives in Schools responded well to the emergent risks of the COVID-19 pandemic and provided enough flexibility to support all the projects to finish. The induction booklet aimed to help ensure schools and creative practitioners performed the programme as intended.

The programme had just one offering: contracting a creative practitioner or group of creative practitioners for a 100-contact hour programme of work. There may be an unmet opportunity to respond to emergent opportunities and risks. Lead teachers and creative practitioners suggest that the programme may benefit from being more flexible. Suggestions for making the programme more flexible are covered in the section Opportunities for the Future starting on page 40.

## There are enablers and barriers to implementation

The design of Creatives in Schools aimed for some quite aspirational impact. But the lived reality of schools may be that they truly have little flexibility to take on anything extra. Therefore, the cross-agency working group wondered, are the expectations of the project too ambitious? Some cross-agency working group members also noted that a low level of support and training for teachers to deliver the arts curriculum is apparent. Therefore, this project has the potential to be important to those schools. This section explores some of the enablers and barriers to implementation and raises some questions for future implementation.

### Table 13: Enablers and barriers to implementation and further questions raised

Enablers	Barriers	Questions raised
• Creatives in Schools attracted a wide range of applications from many school types and from most regions.	<ul> <li>Kura were under-represented in the applications.</li> </ul>	• What might help increase the applications from kura? Are there any important reasons they do not apply that the programme could address? What can we learn from the Round 2 applications?
<ul> <li>There was a relatively simple application process that worked well for many of the schools that took part in the project.</li> </ul>	<ul> <li>Many schools did not complete the application process compliantly.</li> </ul>	<ul> <li>Does this process reward the schools with some existing creative capacity? How might the programme to support the schools with low capacity or capability to take part?</li> </ul>
Creative Profiles allow creative practitioners to let schools know of their specialist expertise.	• The Creative Profiles are anonymous, as creatives have not undergone police vetting at this stage, and therefore MOE cannot endorse them. But by being anonymous, they are not as useful to schools as they might be if creative practitioners were named.	How might Creative Profiles be adapted to be more useful to schools? What can we learn from Round 2 about the use of Creative Profiles?

• A robust project management process supported project delivery and provided the cross-agency working group with accountability data and learnings.	• Tension between Ministry needing accountability in reporting and creative practitioners/kura view of detailed reporting indicating low trust. Tension between certainty in planning and allowing for a creative process, which evolves over time.	How should MOE collect monitoring information that is robust without being too bureaucratic?
• The scope of 100 hours of contact time allows for a big initiative and this can be an important enabler for a school.	<ul> <li>Some teachers and creative practitioners suggest schools and kura may find a smaller project more attractive.</li> <li>Some teachers and creative practitioners wondered how larger projects that span across schools or use several creative practitioners might be funded.</li> </ul>	<ul> <li>Should there be different levels of funding for smaller schools, rural schools, or those with less capacity?</li> <li>Should there also be an option for funding a few larger projects each year to help support region-wide initiatives. How might coordination of larger projects be funded?</li> </ul>
<ul> <li>The programme aims to value the creative practitioners' time and pay them fairly. As the average income for creative practitioners is \$35,800 a year, after expenses, according to <u>A profile of creative professionals</u> (Colmar Brunton, 2019) the current level of funding is likely to positively impact some creative practitioners' income.</li> </ul>	<ul> <li>Recompense to creative practitioners of 100 contact hours at \$100 per hour is also consideration for extra time for planning and feedback. There is no cap on time for planning and feedback.</li> <li>Feedback indicated some creative practitioners spent a lot of extra time in addition to the planned time on the project.</li> </ul>	<ul> <li>How might the programme better communicate the balance between contact time and planning and reporting, to make clear the expected overall time creative practitioners need to earmark for each project?</li> </ul>
<ul> <li>The programme aims to build both experienced and emerging creative practitioners' portfolios.</li> <li>Developing videos, media releases and other communication helps build creative practitioners' profiles.</li> </ul>	<ul> <li>Creative practitioners with existing workloads may find it difficult to juggle the time required for projects of over 8–18 weeks if they have other commitments.</li> <li>Creative practitioners may find setting limits around the time spent on the project</li> </ul>	• What else might Creatives in Schools do to support creative practitioners to build their profiles in a manner suitable for schools? Will the programme support similar programmes to be run in different schools going forward?

	outside of 100 contact hours hard to negotiate.	• What extra administrative support might creative practitioners benefit from when working with schools?
• Schools may have a dedicated space for the creative activity, which supports the activity.	<ul> <li>Some schools, particularly smaller ones may not have room for a dedicated space for the creative activity.</li> </ul>	<ul> <li>What creative activities rely on having dedicated spaces? Does this mean some schools may miss out on some activities?</li> </ul>
• There are examples where teachers outside the immediate teaching team benefitted from seeing the project work from Creatives in Schools. At times sharing occurred within schools and other times with a wider group of schools.	<ul> <li>Sometimes sharing appeared to occur only in the immediate project team for the project.</li> </ul>	<ul> <li>How can Creatives in Schools better support sharing and learning within and between schools?</li> </ul>
There was parent, whānau and community involvement in the project.	<ul> <li>Parent, whānau and community involvement possibly was not as strong as intended in the programme design.</li> </ul>	• What level of parent, whānau and community involvement is realistic? Does this differ at primary and secondary school?

## **Opportunities for the future**

The evaluators identified several opportunities for future refinements:

- Consider offering different funding options
- Continue to support kura and schools with little existing creative expertise to take part in the programme to extend its reach
- Help schools in need to make compliant applications
- Consider whether emerging creative practitioners may need support to complete the planning and reporting aspects of the projects
- Design reporting and monitoring requirements to be robust without being too bureaucratic
- Encourage more sharing and learning within and between schools.

### **Consider offering different funding options**

The evaluators suggest considering offering two or even three tiers of funding to meet the needs of different schools to build creative expertise. This is based on feedback regarding the use of 100 contact hours.

- a smaller tier: for schools that do not have the resources for larger projects, such as smaller schools, rural schools or schools with less capacity
- the current tier: which works well for many schools
- a higher tier: for example, \$15,000 funding for schools who want to collaborate within a region on a much bigger project. This might help meet coordination costs across schools, or where a group of schools want to bring in several creative practitioners rather than just one (and have perhaps already had funding for a previous round).

## Continue to support kura and schools with limited capacity to access creative expertise

The evaluation findings suggest gaining a deeper understanding of ways to support an increase the applications from kura as well as from schools with limited capacity to access creative expertise. While early signals suggest in Round 2 there is better kura representation, this still appears to be an area for ongoing focus. Possible approaches could include getting Ministry regional staff to approach kura and other target schools during the year to see if they want support to take part. Another approach may be to encourage collaboration between schools in clusters, where a school that has had a Creatives in Schools project partners with one that has not.

### Help schools in need to make compliant applications

After Round 1 the MOE project team adjusted the application process to make it easier for schools to make compliant applications. The evaluators recommend checking whether these adjustments were enough or if further adjustments are needed.

### **Further refine the Creative Profiles**

Consider adapting the Creative Profiles so they are more useful to schools to find creative practitioners if they do not know of people with the desired expertise. Review the Round 2 use of Creative Profiles to determine what emerged in that Round.

## Consider whether creative practitioners may need support for the planning and reporting aspects of the projects

The evaluators found creative practitioners were unclear about the overall time needed for Creatives in Schools. Both teachers and creative practitioners observed that some creative practitioners spent many extra hours on the projects over and above what might be anticipated and displayed considerable goodwill.

The cross-agency working group may wish to better communicate the balance between contact time and planning and reporting, to make clear the expected overall time creative practitioners need to earmark for each project. Creative practitioners who are not part of organisations may need some guidelines around planning and reporting, so they do not spend many extra hours on this. Over time this learning may support a community of practice among creative practitioners.

## Design reporting and monitoring information to be robust without being too bureaucratic

Continue to note the administrative burden on schools and creative practitioners when designing the reporting needs and evaluating activities. This Round 1 evaluation was of small scale. A much larger scale evaluation is needed for Round 2, but needs to be undertaken in a way that minimises the burden on participants.

This is likely to include collecting feedback either using interviews or some form of survey with each of the four target groups, students, teachers and creative practitioners and parents and whānau. The design needs to help uncover:

- how to identify and capture information about participation from Māori and Pacific students
- how to support the best ways for schools and creative practitioners to work together for the 100 contact hours
- determine how this programme helps teachers better design and teach creative experiences to students longer-term and what other support may be needed
- determine how this programme helps creative practitioners build portfolio careers over time and what other support may be needed
- determine what parent and whanau engagement might be realistic for a programme of this kind
- how to better transfer learning between different projects.

#### Encourage more learning within and between schools

Based on the positive stories coming from some projects, the cross-agency working group may also wish to think about how to share more widely the successes of the programme. Comparable projects overseas set up a network for schools to engage with one another to learn from their creative projects. A similar process in New Zealand may aid greater use of the ideas developed in the programme. It would also help schools find the creative practitioners to work with and help build creative portfolios of work.

## **Appendix A: Methodology**

# The evaluation aimed to learn about early implementation

For Round One 2020 the cross-agency working group sought a small-scale evaluation to learn from the early implementation. The evaluation aimed to discover for Māori and Pacific as well as for the wider community:

- To what extent, and in what ways, was Creatives in Schools implemented as intended (related to the activities and outcomes wanted)? What changed? And why? What can we learn from this?
- What enablers or barriers were there to implementation?
- To what extent and in what ways were the available resources used and to what effect?
- What early difference (if any) has the programme made for the intended beneficiaries, and to what extent and in what ways this occurred?
- In what ways and to what extent have there been any unintended positive or negative consequences?
- In what ways and to what extent has the programme made a difference to key stakeholders?
- How valuable are the early outcomes?

## We used an evaluation-specific methodology

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> <li>What early difference (if any) has the programme made for the intended beneficiaries, and to what extent and in what ways this occurred?</li> <li>In what ways and to what extent have there been any unintended positive or negative consequences?</li> <li>In what ways and to what extent has the programme made a difference to key stakeholders?</li> <li>How valuable are the early outcomes?</li> </ul>	
KEQ 2: How well was the Creatives in	<ul> <li>To what extent, and in what ways, was Creatives in Schools implemented as intended (related to the</li> </ul>	

#### Table 14: KEQs and cross-agency questions

Schools programme implemented and delivered?	<ul> <li>activities and outcomes wanted)? What changed? And why? What can we learn from this?</li> <li>What enablers or barriers were there to implementation?</li> <li>To what extent and in what ways were the available resources used and to what effect?</li> </ul>
KEQ 3. What are the learnings to apply going forward?	This data came from reflecting on findings in the data as well as from discussions with the cross-agency working group

## We developed evaluative criteria to assess implementation and early 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 early outcomes of the programme.

Target group	Desired outcomes
Students and ākonga	<ul> <li>To what extent do students and ākonga:</li> <li>have their mental wellbeing supported through: <ul> <li>the opportunity to express themselves creatively</li> <li>a sense of personal achievement and fulfilment from their creative experience</li> </ul> </li> <li>develop key competencies such as thinking, using language, symbols, and texts</li> <li>develop key competencies such as managing self; relating to others; and participating and contributing</li> </ul>
Teachers, kaiako, schools and kura:	<ul> <li>To what extent are teachers, kaiako, schools and kura</li> <li>more confident in designing teaching and learning projects that engage students' creativity, across the learning areas of the curriculum</li> <li>building or strengthening productive partnerships with parents, whānau and communities</li> </ul>
Parents and whānau:	<ul> <li>To what extent have parents and whānau:</li> <li>had opportunities for active participation and planning in students' creative learning experience</li> <li>become more supportive of creative pathways for students</li> </ul>
Artists and creative practitioners:	<ul> <li>To what extent have artists and creative practitioners:</li> <li>developed personally and professionally as creative practitioners by engaging with students, teachers, parents, families, whānau</li> <li>developed a more sustainable portfolio career that rewards their specialist creative expertise</li> </ul>

During the scoping phase, the evaluators developed criteria to assess the programme implementation longer term. We used this truncated version to assess early implementation.

### Table 16: Evaluative criteria for early implementation

	Desired aspects of performance for implementation
Early implementation	<ul> <li>To what extent does Creatives in Schools</li> <li>Run an effective cross-agency governance processes to voice the vision and value of Creatives in Schools?</li> <li>Fund a well-balanced portfolio of projects across schools and across creative practices?</li> <li>Run efficient, well set up administrative processes that are timely, robust, accurate and credible?</li> <li>Use project management process that support both learning and accountability?</li> <li>Support teachers to engage in planning and delivering high-quality and in-depth creative practices in schools with creative practitioners?</li> </ul>

### 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.

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.

Table 17: Generic grading rubric used for assessing levels of performance

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

For this evaluation design, we:

 used the existing monitoring and administrative data, collated as part of MOE project management process, for the evaluation

- used the Milestone Reports schools provide MOE as part of the contract process, and included survey questions in that document, as data for the evaluation
- conducted **15 interviews** with key stakeholders to enrich the existing information
- used existing literature and research which outlines what good practice looks like when developing creative practices in schools, as well as what good engagement with the community looks like.

In total we used reports from 17 schools. An extra school was contacted as part of the interviews (below) so in total18 schools are represented for the evaluation. Changing COVID-19 alert levels impacted project timelines and reporting and subsequently material available for the evaluation.

### We used existing monitoring and administrative data

The MOE project team has strong monitoring and administrative data, which was used for the evaluation. Data collected is accurate, complete and easily analysable for many of the different parts of the project management process. The data on all stages of the application selection process, the project implementation and Milestone reporting was used for evaluation purposes. This reduced the need to collect similar information from other sources.

Pragmatica developed a code sheet using Excel for the MOE project team to use when they reviewed the milestone reporting for Milestones One and Two and assessed the extent to which they show evidence that the evaluative criteria were met. This spreadsheet also allowed the MOE project team to point to any material in the milestone reports the evaluators may wish to review in more detail. The information in these templates was then used as a data set by the evaluators as a source of evidence for this evaluation.

We originally intended to include 28 projects in the analysis. However, project delays due to the COVID-19 pandemic meant that by October 2020 MOE had received 17 milestone reports. These reports were of high quality and clearly showed some of the strengths of the programme. Feedback from the MOE project team indicated that while the other schools had not finished their projects, they were on track to do so. Therefore, once we had responses from half the schools, we agreed with the cross-agency working group to undertake the analysis and write the report to provide timely advice for implementing Creatives in Schools Round 2.

### We undertook some additional interviews

As the Milestone reporting had a small survey built in, we undertook some additional semi-structured interviews to obtain more detail on the implementation and possible outcomes of the project. Rather than contacting a range of schools we focussed on four to build a more integrated understanding from student, school, creative and whānau perspectives. We have developed case studies from two of the schools.

	Schedule of interviews
School 1	Interviews with:
Secondary school	<ul><li>Member of senior leadership team</li><li>Lead teacher</li><li>Creative</li></ul>

Table 18: Schedule of interviews with key stakeholders for the evaluation

	Four students	
	Two parents	
	• Evaluator visited the school and saw a practice underway.	
School 2	Interviews with:	
Primary school	<ul> <li>Member of senior leadership team who was also the lead teacher on the project</li> <li>Creative</li> <li>One parent</li> </ul>	
Other	Interviews with:	
stakeholders	<ul> <li>Two creative practitioners providing services to kura</li> </ul>	
	One lead teacher	

Lead teachers from schools and kura received an email from the MOE project team asking if they were willing to take part in the interviews for the evaluation. Once they agreed, the evaluators sent them an information sheet before asking them to take part in the study. This enabled them to give informed consent to take part in the interview. Participants knew their participation was voluntary and they had the right to pull out of the research before the final report. We got consent before each interview took place. Some participants signed and returned the consent form by email before the Zoom interviews took place. Most participants gave us a signed form at the time of interview; a few gave verbal consent and sent the signed form later by email.

The information sheet explained what the study was for, the interview process and the time needed. This meant there was transparency and no possibility of deception.

Interviews varied in length from around an hour for lead teachers and creative practitioners to half an hour for parents and about 15 minutes for students. As well one of the evaluators visited the school to see a practice underway. Fieldwork was conducted between August and October 2020.

Once the case studies were developed, they were sent back to the lead teacher to confirm with the creative practitioner that the information contained was a correct representation and to get their consent to name the school.

### 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). <u>Creative health: The arts for health and</u> <u>wellbeing. (2<sup>nd</sup> Ed.)</u> which suggests that creativity can contribute to the construction of identity, sense of belonging and self-expression.
- OECD. (2013). <u>Art for art's sake: The impact of arts education</u>. that highlighted that creative learning helps students develop important skills such as "envisioning, exploration, persistence, expression, collaboration, and reflection".
- <u>The series of reports by the Welsh Government</u> 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
     Interim Evaluation Report (2018)

- Evaluation of the Creative Learning through the Arts Programme Report
   3: Interim Evaluation Report (2019)
- Cross-country research into improving the relationships between schools and communities. West-Burnham, J., Farrar, M. & Otero, G. (2007). <u>Schools and</u> <u>communities: Working together to transform children's lives.</u> London, England: Network Continuum Education.

New Zealand research that contributed to the Creatives in Schools project design included 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.) <u>A profile of creative professionals</u>. Creative NZ: Wellington.

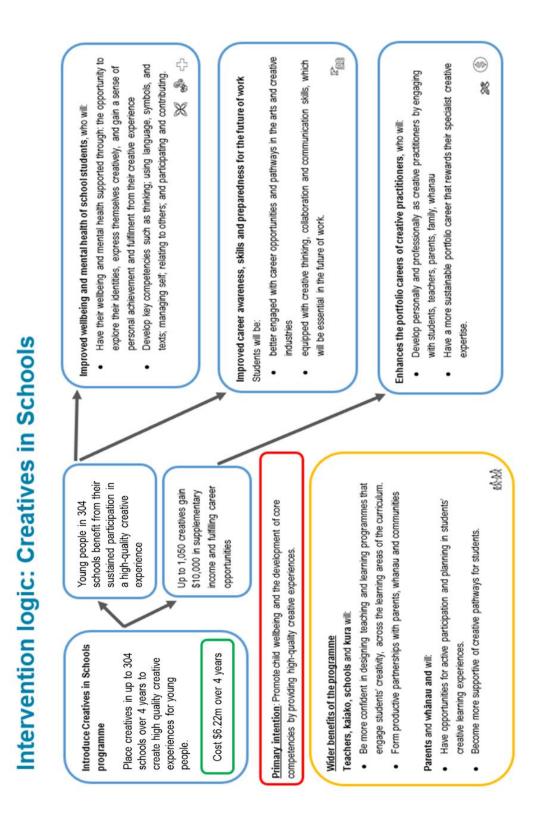
# Our approach to analysis, synthesis and reporting was systematic

The evaluators first analysed separately the individual data sources outlined in the previous section. Administrative data sets in spreadsheets were analysed using descriptive statistics. Some comments fields were analysed qualitatively. All interviews were transcribed and coded in Dedoose.

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. We then held a sense-making workshop with the cross-agency team to present and discuss the findings, validating and contextualising the conclusions reached. This process helped ensure any recommendations offered have strategic alignment with the cross-agency working group and the Creatives in School's policy direction, and are practical to implement.

## **Appendix 2 Creatives in Schools Intervention Logic**



## **Appendix 3 Media resources**

Drojoot	
Project	Resources
Toi Whakairo (Pou	https://hail.to/mpua-school/article/I0duQNL
Whenua)	https://hail.to/mpua-
	school/publication/mysQzDK/article/lqWUD5t
	https://vimeo.com/457349133
	https://vimeo.com/457363200
	https://vimeo.com/455152244
	https://vimeo.com/457376088
Kainga o nga	https://www.nzherald.co.nz/kapiti-
akonga	news/news/article.cfm?c_id=1503789&objectid=12345744
mahorahora.	
Creating a home	
for the Barefoot	
Learner	
Pacific Performing	https://drive.google.com/file/d/1sjjVtdvczKTzCaU5hq6XVY34KN
Arts in Schools	<u>NI3ccC/view</u>
My museum	Featured in the Education Gazette on page 8
guidebook	https://educationcentral.co.nz/creative-scheme-enriches-
	<u>banks-peninsula-community/</u>
Kahui Ako 4	Lead teacher a presentation to the 5 Whangarei Kahui Ako on
Creative	our project, and there are now a large number of other schools
Collaboration	interested. I am assisting them in their applications as part of
	my across teacher roles.
Call Gillian	https://tpplus.co.nz/entertainment/samoan-photographer-
	shares-her-love-of-the-art-with-the-next-
	generation/?fbclid=IwAR3L0Y6h07Kw0Q7h97-
	ZbiGpbQNK5DKAJXVBvvLQRME2ANBtSGV16PkX4dQ
	https://www.picuki.com/media/2334675579563169833
Tūrangawaewae	https://www.musicvideoeducation.com/ais-turangawaewae-
	project
Butterflies	https://www.stuff.co.nz/national/education/122529828/kaleidos
together	cope-of-butterflies-created-to-celebrate-diversity-at-newtown-
	school
DANCEwithME	https://vimeo.com/458381656/90630d7448
	-
Mahi Raranga	https://www.instagram.com/mahi raranga rotorua/
	https://www.instagram.com/p/CBEVsvqB1dd/
Fireflight	https://www.wakefield.school.nz/totara-syndicate-fireflight-
Production	production/