The story so far

An evaluation of our
first three years

CREATIVITY · COMMUNITY
CHANGE
CULTURE

FOREWORD

In an increasingly challenging world, the Arts Council England-funded Creativity Collaboratives brought well-needed fresh air. What an apt name the North West Collaborative chose! C stands for creativity, community and culture. But their endeavour is also about sea change: profound transformation – in what people believe is important and why, in their knowledge about the focus of change, in understanding and skills to bring about that change in practice, and in their commitment and actions to make it happen through thick and thin. For some teachers and others involved, this may just mean 'tweaking', but across a number of schools, local authorities and partners, it's massive. Focusing investigation questions and associated efforts around teaching, schoolwide conditions and relationships with community partners has helped C Change approach their task holistically – as learning organisations in a local learning ecosystem.

It's valuable to learn about C Change's journey in their own words, as part of a larger evaluation process. Many impressive examples show how leaders model Creative Habits and find ways to develop everyone's agency in this progressively collective story. Snapshots of schools and enthusiastic involvement of partners illustrate a joint endeavour's energy focused on making a powerful difference to children and young people's learning experiences, wellbeing, life chances, and on local community revitalisation. And challenges aren't brushed under the carpet – helpful learning points are offered for reflection.

The title highlights it's just 'so far' – sustainable transformation doesn't happen overnight, or in three years. With plenty more to do, roots seem to be embedding, and growth and impact signs are clear and encouraging. As with all great stories 'so far', in the spirit of curious friendship, I keenly anticipate the sequel.

Dr Louise Stoll -Emerita Professor of Professional Learning, University College London.

ABOUT C CHANGE
Who we are

11 SCHOOLS

312 TEACHERS

4376 PUPILS

3 LOCAL AUTHORITIES

12 COMMUNITY & INDUSTRY PARTNERS

Our mission at C Change is to harness the power of creativity to transform the educational experiences of pupils in their schools and communities.

C Change was formed as one of eight national Creativity Collaboratives in England. The Creativity Collaboratives pilot programme involved a network of schools testing innovative practices in Teaching for Creativity to support pupils' learning, social, emotional and personal development, building skills for the future, and facilitating system-wide change.*

C Change is the Creativity Collaborative in the North West region of England. We are a group of 11 schools from Cheshire, Wirral and Merseyside. St Bernard's RC Primary and Nursery School is the lead school. The schools in our network stretch across early years, primary and secondary phases and also include alternative provision and ASD specific support. This variety provides a unique view of creativity across the whole system.

Between 2021 – 2024 we established a community and pioneered a culture of enquiry, innovation and exploration. Our principle investigation centred around:

1 How do creative pedagogies contribute to the experience of education for pupils from disadvantaged backgrounds?
2 What conditions are needed to foster a culture of curiosity and creativity within and across schools and their communities?
3 What strategies support effective cultural and creative partnerships for schools, communities and pupils?

Through our work we sought to gain a deeper understanding of the role of creativity in the lives of pupils.

C Change is harnessing the power of creativity to transform the educational experiences of pupils in their schools and communities.

CREATIVITY

COMMUNITY

CULTURE

*The Creativity Collaboratives pilot programme (2021- 2024) was funded by Arts Council England and the Freelands Foundation.

WHAT IS CREATIVITY?

Throughout our work we have used the Durham Commission's definition of creativity and creative thinking:

Creativity: The capacity to imagine, conceive, express, or make something that was not there before.

Creative thinking: A process through which knowledge, intuition and skills are applied to imagine, express or make something novel or individual in its contexts.

Creative thinking is present in all areas of life. It may appear spontaneous, but it can be underpinned by perseverance, experimentation, critical thinking and collaboration.

Teaching for Creativity: Explicitly using pedagogies and practices that cultivate creativity in pupils.

In developing understanding of creativity in schools, we used the Centre for Real-World Learning's five-dimensional model, in which creativity is made up of five Creative Habits. This has provided way of developing a shared language and approach when embedding creativity across the curriculum.
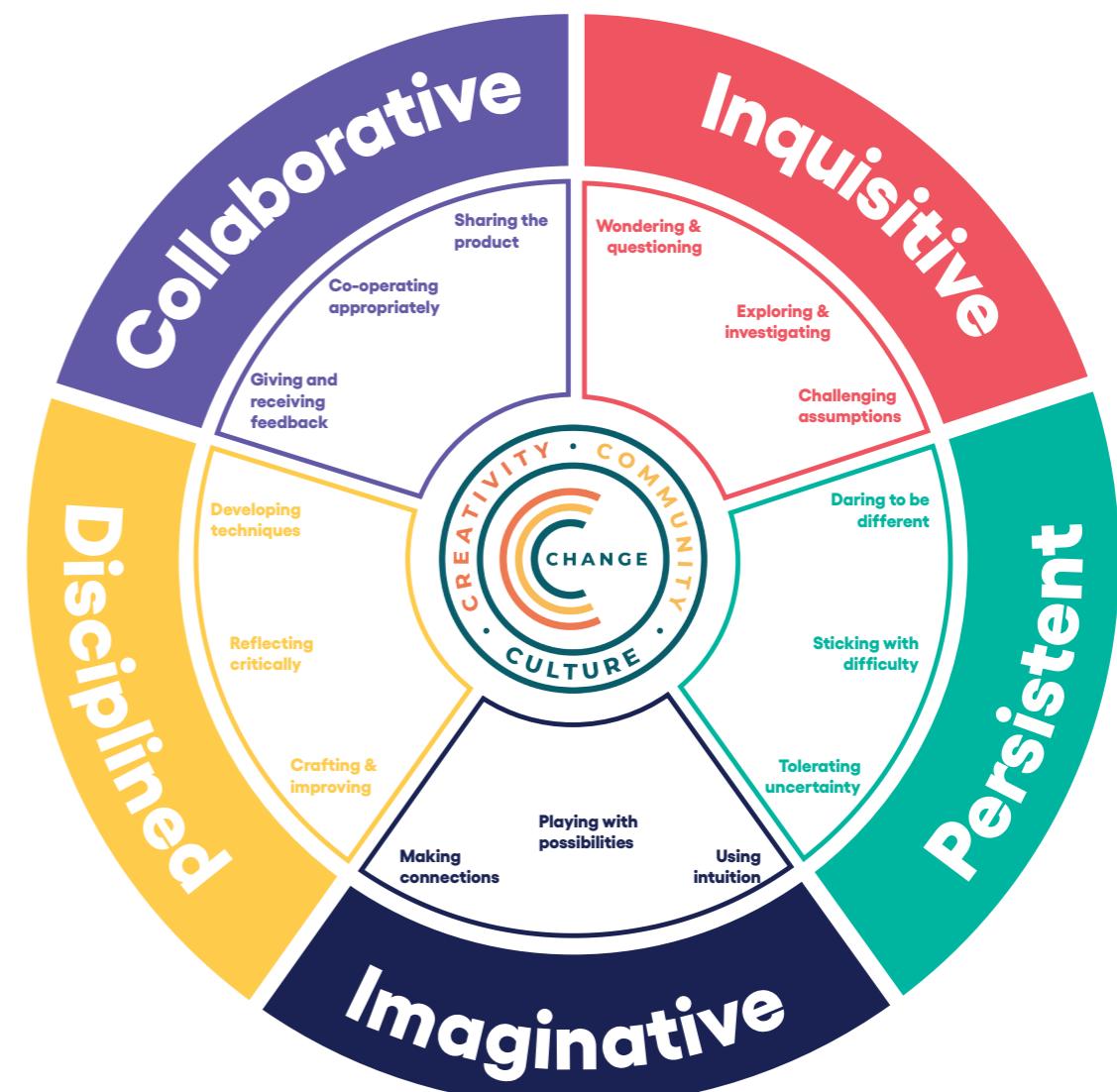
The five habits model was developed by Bill Lucas and colleagues at the Centre for Real-World Learning, University of Winchester, (Lucas and Spencer, 2017)

THE CURRENT CONTEXT

Wellbeing

"Over time, children's average happiness scores have declined in several areas, including life as a whole, school & school work."

The Good Childhood Report 2023

In 2024, 14.3% of children and young people were unhappy with school, more than with any other aspect of their life.

The Good Childhood Report 2024

Attendance

Overall absence rates have been around 7.5%, with persistent absence rates reaching nearly 50% for certain groups, such as students eligible for free school meals (FSM) and those with special educational needs and disabilities.

Official Statistics Pupil attendance in schools DFE 2022

Assessment

The system is set so that each year, a third of students do not achieve at least a standard pass in English and mathematics at the age of 16.

"If you fail, you are nothing." (Pupil)

ASCL Forgotten Third 2019

Belonging

"A sense of belonging has decreased, with only 48% of young people feeling a strong connection to their community, compared to 57% five years earlier."

How's Life Report OECD 2022

Recruitment & retention

Only 59% of teachers now expect to still be teaching in three years time.

Teacher Tapp: Teacher Recruitment and Retention in 2023

Employability

"Businesses have lost faith in exams. 89% believe it is important that students are assessed on more than academic attainment."

How much does attendance really affect GCSE results? TES Magazine, August 2024

Curriculum narrowing

At GCSE, arts entries have declined by 47% since 2010 and A level entries reduced by 29%.

Cultural Learning Alliance Report (2024).

A changing world

The planet is facing unprecedented social, economic and environmental challenges.

WHY CREATIVITY IS PART OF THE SOLUTION

The Durham Commission for Creativity in Education (2019) identifies key areas where creativity can address the challenges we face:

"Creativity makes a vital contribution to success in all aspects of our existence"

With many of our pupils not thriving in today's education system:

"Creativity is associated with attributes that facilitate personal growth and the development of well-rounded, confident individuals with a strong sense of self"

Maslow (1943) argues creativity is a facet of self actualisation which itself sits on the top of his hierarchy of needs. This of course sits with the concept of 'thriving' or 'flourishing' that has been explored in depth not only for individuals but also for wider systems (CofE 2019), (Stevenson 2022), (Hannon & Peterson 2021).

Across the world increasing numbers of education systems are taking teaching for creativity seriously. The Brookings Institute has identified more than 20 educational jurisdictions across the world who are taking creativity seriously in the curriculum

"The integration of teaching for creativity in our education system will result in young people who have an ability to express their creativity and have the personal creative confidence that will support them in all aspects of their lives – not just in employment and economic success, but also in their relationships with others in their community and in their own identity, health and wellbeing"

In our ever changing world, the role of creativity is clear:

"Creativity will be a key capacity for children and young people if they are to meet the challenges of the future"

HOW WE WORK

Creativity is not just the responsibility of individual teachers or leaders. For it to be effectively developed at scale it has to permeate across whole organisations.

At C Change we adapted the School as Learning Organisation (SLO) model (Kools and Stoll, 2016; OECD, 2016) which provides a framework for schools and school systems to create sustainable environments in which significant innovations in curriculum pedagogy and assessment can thrive.

We adapted the seven dimensions of the SLO model into a set of intersecting development areas underpinned by a clear vision, with activities sitting under each. For us, this provided an effective framework for improvement and way of thinking where creativity could flourish at various levels.
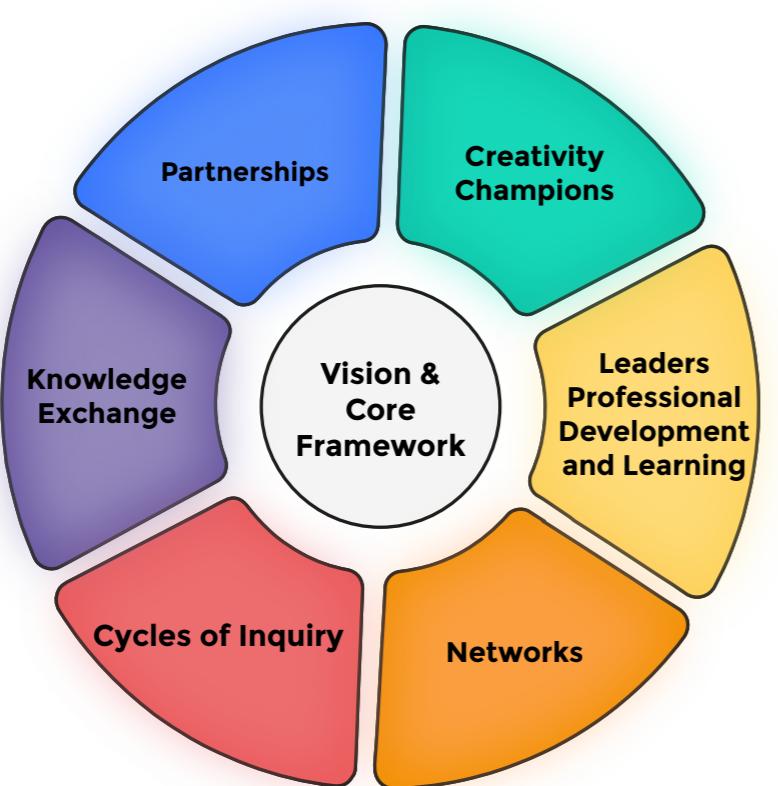
- Schools
- Community organisations
- Business & Industry
- Cultural organisations

- Teacher & Senior Leader Creativity Champions
- Pupil creativity councils
- Pupil conferences

- End of research cycle celebrations
- Tools and Frameworks
- Creative Habits wheel
- Signature Pedagogy toolkit
- Resources for pupils, teachers, parents & businesses

- Communities of practice
- Regular training
- Knowledge exchanges
- Conferences

- Teacher inquiries in schools
- Training, coaching and mentoring

- Regional between Creativity Champions
- National Creativity Collaboratives peer learning
- Memberships to national networks

A CASE FOR CHANGE

A CHANGE FOR PUPILS

Our engagement with pupils began by developing and deepening their understanding of creativity. This was achieved through the implementation of Creative Habits progression grids, which helped pupils recognise ways to cultivate their creativity and fostered a common language between educators and pupils. Through the use of split screen planning, teachers offered pupils opportunities to refine their creative thinking skills whilst aligning with National Curriculum goals. Creativity councils were formed to empower pupils as advocates for creativity. These councils served as a platform for providing feedback on classroom activities. The establishment of these councils also led to pupils conducting their own creativity workshops, assisting their peers in enhancing their creative thinking skills.

IMPACT SO FAR

Agency

Pupils experienced increased personal agency as a result of being exposed to Teaching for Creativity. This included examples of: pupils taking an active role in learning; showing more willingness to participate and to sustain this participation; being less passive and more active learners; taking more responsibility for and ownership of their learning, and on some occasions through peer-led learning.

"When teachers asked us in English to do creative writing, I used to always struggle. Like the further I progressed, the more I lose control, and the story goes bad. But now I think that once we actually learn what it means, I could be like, okay, creative writing, these are the aspects of it, I can go in this way. I think it's allowed me to help in other things, like coursework. I know, I can write for longer, I can persevere more. And I can stick with it for longer."
(Pupil)

Motivation to learn was high, leading to active engagement in tasks and lessons. Pupils demonstrated increased focus and concentration, with some teachers attributing improved behaviour to more creative approaches in classrooms.

There was an increase in pupil willingness to share ideas, views, experiences and opinions.

"The school has seen improvements in pupil engagement and outcomes, with pupils now eager to participate in lessons." (Senior leader)

Pupils became more curious and inquisitive, with improved quality and quantity of questions being asked about the world around them.

"I have a pupil who won't 'start' any task at all. Through questioning and the use of a stimulus, they have increased their engagement throughout the lesson because it was ok to have a go." (Teacher)

Overall, teachers observed improved quality of pupil work, and generally agreed that attainment increased when Creative Habits were developed in a subject.

Confidence and resilience

Pupils were prepared to try new concepts and tasks, take risks and/or experiment, and present/perform in front of others. Their confidence was higher, with a reduced fear of making mistakes. In some cases pupils stepped beyond comfort zones, collaborated and shared ideas more openly.

Pupils demonstrated persistence and resilience with learning, were more able to stick with difficulty and had a 'can do' attitude. Pupils often became more independent and autonomous in their learning.

"We each have a shared passion for creativity and know how it can add to our learning experience. One recent event in my life, that being me retaking a year of school, really made me focus on one of these tenants, that being the ability to be persistent and resilient, no matter what problems you hit along the way. Creativity has really acted as an outlet for me, allowing me to de-stress by expressing myself in my work, whether that be in my screenwriting in media and film studies, my web design in Computer Science or my marketing skills in business. Creativity is incredibly important." (Pupil)

Pride and self esteem

Teachers observed indications of improved self-esteem and self-efficacy among pupils, who valued themselves more as learners.

Pupils demonstrated increased pride in their work and in some cases were better able to accept praise.

"One boy was unable to take any praise, he is so used to negativity. Now he is really starting to be able to take on praise – confidence is increasing." (Teacher)

For some pupils, participating in a more creative child-centred approach resulted in them feeling listened to, heard and valued.

Metacognition

Pupils demonstrated increased understanding of how they learn, developing and refining metacognitive skills. They were self-aware and critically reflective as learners, could discuss their learning more articulately and better understand how to improve their work.

Some pupils shared their initial view of creativity as being solely the domain of the arts, developed their understanding of its application in problem-solving, collaboration and as a means of enhancing and exploring other skills for example writing and editing.

Everton Free School, an alternative provision for pupils aged 13-16 excluded from mainstream education, has 75% pupils with SEND and 93% pupil premium. They aimed to develop a holistic approach to teaching through Teaching for Creativity, due to an environment where pupils preferred 'safe' and 'non-threatening' learning. They re-developed the Year 9 curriculum as part of their involvement in the C Change Creativity Collaborative, focusing on using experiential learning to foster creativity. This included increasing understanding of creativity among staff and pupils, implementing cross-curricular collaboration with staff, promoting collaborative learning and peer assessments with pupils, and encouraging research and inquiry to introduce new strategies like storytelling as a teaching tool. They also addressed cultural capital by taking pupils into community settings to enhance real-world learning. The impact included improved pupil attendance and retention, with all participants completing GCSEs and moving into further education or other pathways. There was a noticeable increase in pupil confidence and enjoyment, with pupils being more willing to present, lead learning, and engage in feedback. Teachers enhanced their research skills and felt more empowered in their teaching, fostering a research-based culture that will continue to grow. One pupil noted: "The environment had less pressure and was less intense, allowing me to show my personality while having fun and still learning."

"I apply the learning habits to my A-level English literature course. I'm currently exploring poems and what they mean and how they link to certain topics within real life. Doing this I have to use the habit of being persistent as poems are often complex to understand at first. We know how important the learning habits are for us to be successful in our learning."
(Pupil)

Use of vocabulary around the Creative Habits was expanded, often resulting in an increased confidence with using the language of creativity to explore and explain concepts, ideas and feelings. The link between developing creative pedagogies and improving communication for all pupils has been clear, including for those who struggle.

"One of my KS2 girls – has language but doesn't use it functionally. Has been working on questioning skills, and as a result is able to answer very basic questions." (Teacher)

Pupils recognised opportunities they had for developing creative thinking in their schools.

Communication and collaboration

Through Teaching for Creativity pupils developed a breadth of skills including communication, team work and critical reflection. Pupils were more willing collaborators across subject areas, often challenging, supporting and respecting one another. Some pupils who were initially quiet or reluctant participants, engaged through collaboration work. Pupils identified the

importance of working together and problem solving, and recognised that collaboration could be a fun and effective way to learn.

"I have a boy in my class who has severe needs with writing. He is Year 6 but elements of Year 1 age academically. Through peer editing his confidence shot up. He wouldn't ever talk about his writing, but through working with others he was then engaging with other materials to help him. This is purely through collaboration with peers as he didn't want to be told by adults."
(Teacher)

Ten of our eleven schools are in underserved communities, and pupils in these schools were exposed to Teaching for Creativity, which resulted in raised aspirations among teachers and pupils.

"I think it's really important to have these skills developed. At the moment, the education system doesn't work for everyone. I mean, that's been apparent for ages. So if we can alter it, and everybody be able to learn, and get the best out of their learning, then they can find what skills they are best at. And they can excel in those. And they can go into that field of work or do whatever they need to do." (Pupil)

Everton Nursery School and Family Centre in Liverpool caters for 168 FTE children aged 2-5 years. As part of the C Change Creativity Collaborative programme they explored Creative Habits in early years to enhance their existing philosophy, pedagogy, and curriculum, focusing on the needs of their most disadvantaged children. Their goal was to ensure children were motivated, engaged, and equipped with lifelong learning skills from an early age. Inquiries included using music sessions to foster creativity, exploring the concept of 'authentic audience' to boost involvement and wellbeing, improving imaginative play and thinking, and using project-based learning to enhance persistence and wellbeing. The impact on children included increased wellbeing, willingness explore new experiences, improved teamwork, communication, and self-regulation skills. Staff also noted improved persistence, problem-solving, and questioning abilities in children. The collaborative culture among teachers fostered a shared language and understanding of creativity, allowing them to reimagine teaching strategies based on evidence. Teachers felt more effective and responsive to children's creative thinking, enhancing educational experiences and outcomes. Parents/carers gained an understanding of the language of creativity, leading to early signs of a growth mindset approach at home. "I want parents to understand how the skills and creativity children acquire will support them throughout their lives, enabling them to be successful lifelong learners" (Creativity Champion). The Creativity Collaborative was crucial for encouraging reflective practice and professional growth, allowing the Creativity Champion to share practices with other settings, including secondary schools.

A CHANGE FOR TEACHERS

A significant part of our work as a Creativity Collaborative was developing teachers as researchers, using tools and frameworks to structure classroom-based inquiries. Each school in the collaborative, led by the Creativity Champion, devised and implemented two to four research cycles. These lines of inquiry were often in response to an identified school priority, and used signature pedagogies linked to the Creative Habits in classroom practice.

Creativity Champions received practitioner inquiry training and one-to-one coaching during research cycles. We instigated regular meetings and celebration events to share findings, as well as facilitating engagement with the national Creativity Collaboratives network. Creativity Champions also participated in professional learning through networks such as the Global Institute for Creative Thinking, Rethinking Assessment and the Foundation for Educational Development.

IMPACT SO FAR

Teacher agency

Through embedding Teaching for Creativity teachers developed an increased sense of agency, ownership and autonomy. They were more intentional and open minded, reflecting on their own pedagogy and placing increased value on the 'how' and 'why' of learning. Teachers felt empowered to take risks and experiment within their teaching, and experienced more creative freedom which often led to their imagination and curiosity being sparked.

"I now recognise the importance of nurturing and cultivating creativity in myself and others to enrich lives and empower our pupils with the skills and knowledge to approach challenges and life with curiosity, imagination and innovation." (Teacher)

There was a positive knock-on impact on staff wellbeing, as teachers enjoyed teaching more and felt more enthusiastic and energised in classrooms.

Teachers critically evaluated and reflected on existing teaching methods, ideas and approaches. Some described Teaching for Creativity as 'transformational', and now regularly consider the Creative Habits in planning and lesson design, often across different subject areas. Teachers became more aware of how Creative Habits could improve the overall learning experience for pupils. This led to considerations of how to make learning more purposeful and how to facilitate learning rather than dictate knowledge.

For some, Teaching for Creativity was a reminder of effective strategies used in the past, or a validation of creative approaches already applied.

"In education ideas go full circle. I think initially we were a bit But what's new here? I think an important moment was when we said, this is not something new. It's a framework within which to talk about deliberate practice and self-awareness." (Teacher)

Teachers investing time in research

Work completed through the research cycles had a direct impact on classroom practice, often prompting changes as teachers became more consciously aware of how pupils engaged.

Teachers often aligned their research inquiries with school priorities, focusing on areas that they wanted to improve. Where some cited seeing improvement on pupil outcomes using research data to inform teaching practice, others shared the research cycles represented incremental steps rather than radical change.

They were conscious of how cultural factors such as existing practices, professional factors such as teacher agency, and structural factors such as perceived time limitations, influenced the research cycles. Also that the research inquiries were not designed to replicate the randomised control model of research popular with the Education Endowment Foundation for example.

"Previously we were probably all conscious of the child's involvement but the research makes you more consciously aware. A lot of what we were doing has a clearer focus and teachers that are involved, fed on why they are engaged in the activity." (Teacher)

Deepened understanding of how pedagogies can impact pupils

The application of pedagogies was unique and bespoke to each school, situated firmly within each individual setting. Teachers shared the importance of reframing creativity to provide engaging learning experiences, particularly with pupils from underserved communities. The majority of teachers could identify impact on pupils' academic, personal and social outcomes.

For some teachers, it was positive to be part of a whole-school initiative that looked holistically at the creative capacities of pupils. There was an increased understanding of the Creative Habits , and teachers could make links between signature pedagogies and Creative Habits .

"I was shocked about the lack of time that the teachers had to think flexibly and be creative. I found that a lot of the conversation that we had initially was very subject driven and not child driven. That has changed over time where we are talking about teaching children rather than teaching subjects." (Teacher)

"These skills are what we want for our learners in order for them to be better learners, and are what employers are looking for beyond qualifications. These skills are vital for pupils to take the next step in education or employment, and we have a responsibility to help pupils develop and be better prepared." (Teacher)

Skills and confidence

Teachers felt they became more skilled in developing Creative Habits within their pupils. Some teachers felt increased confidence with using and articulating the Creative Habits , and others developed experience of leading projects in schools, conducting research and taking on additional responsibility.

The importance of teachers modeling Creative Habits was shared for example:

"In the classroom, I have noticed a significant shift in my confidence in using the creative habits. My knowledge and ability to articulate the Creative Habits as well as the signature pedagogies has grown over time. I feel more equipped to use strategies that without being part of the research cycles, I would not have had the confidence to use." (Teacher)

St Joseph's Catholic Primary School in Birkenhead, The Wirral, has 281 pupils, with 13% pupil premium and 9.9% with SEND. As part of the C Change Creativity Collaborative, the school aimed to enhance children's collaborative, wondering, and questioning skills and address a post-Covid lack of imagination particularly among reception children. They conducted four teacher inquiry research cycles focused on collaboration, inquisitiveness, discipline, and imagination. Initially, specific subjects (maths and RE) were chosen, and teachers tested signature pedagogies linked to Creative Habits of Mind. There was notable impact as a result: Research cycles were integrated into school priorities; practices were shared across key stages; teaching staff gained confidence in understanding and embedding creativity, became more comfortable with making mistakes, readily used the language of creativity, and improved their research skills. The perception that creativity is limited to creative subjects shifted over time. The Creativity Collaborative allowed staff to collaborate with other schools and become more reflective practitioners. Improvements were observed in pupil collaboration, higher-order questioning, metacognition and focus, and there were early indications of better maths scores. While still in the early stages, the project is recognised for its value to the whole school. "We're more of a team because of this, and I think that everyone now feels a lot more valued and their opinions matter" (Creativity Champion).

Valuing professional development and lifelong learning

Teachers demonstrated commitment to lifelong learning, with the research inquiries being an important part of their learning journeys. Teachers actively participated in professional development opportunities and deepened their own learning, which for many helped them feel their own professional development was valued.

"I have always considered 'a lack of time' to be the biggest barrier. However, it is what is prioritised which creates barriers. Learning and professional development needs to be ongoing and this project has increased the importance of continuous growth and development as an educator. Learning is lifelong and not just a one-time event." (Teacher)

Having opportunities to share practice with other Creativity Champions and teachers – including across subject areas and age stages – was identified as being a stimulus for personal and professional growth.

Being part of a supportive network and engaging in regular professional dialogue about creativity helped with increasing understanding of the aims of the project and the Creative Habits , challenging thinking and enabling teachers to align themselves with others. Teachers shared how creativity often formed a natural part of conversations across the school.

C Change: The story so far

The **Wonder Classroom project** was the result of a partnership between Theatre Porto and C Change. It was inspired by Star of Wonder, a child-centred, theatre production made by Theatre Porto and Teatro Pomodoro, which was a wordless, visual show for children, schools and families. Following schools watching the show a creative practitioner upskilled teachers in how to integrate immersive spaces into their classrooms as a way of unlocking pupil creativity and imagination. Four C Change schools worked with a creative practitioner over five days in a flexible way, including teaching, observing the creative practitioner in action, whole school CPD and reflective sessions. Teachers reported an increased confidence in creating immersive spaces in their classrooms and a deeper understanding of how a different use of space can unlock pupils' wonder and curiosity. They observed pupils who were usually disengaged, fully participating and working collaboratively with others. "All of our joy just went up. We felt so happy. We felt creative." (Pupil) Each school was given a den kit at the end of the project to continue their practice of using immersive spaces throughout the curriculum. This project helped us to understand ways in which schools can work with cultural organisations and practitioners in a different and more meaningful way. It has shown that a flexible way of working is key for teachers to develop their understanding of creative practices.

A CHANGE FOR LEADERS

Leaders across all C Change schools had access to regular, high quality professional development programmes. This included:

- Knowledge exchanges with experts in the field of creativity
- Training around the science of effective implementation
- Training around practitioner inquiry
- Rethinking pedagogy including signature pedagogies for creativity
- Models of creative partnerships shared and explored
- Communities of practice exploring the interplay between knowledge, skills and competencies.

Providing networks for schools was crucial to develop and enhance good practice around Teaching for Creativity. Leaders have regularly engaged in networks to discuss how the work is developing. Membership to the Chartered College of Teaching was a core factor in proving professional development tools and access to research and inquiry.

IMPACT SO FAR

Vision and strategy

Senior leaders had clarity of vision with implementing Teaching for Creativity in schools, understanding and articulating its purpose. They recognised the importance of fostering creativity and innovation, especially for disadvantaged pupils. Emphasising a collaborative approach, staff co-created models and involved pupils in decision-making, moving away from a top-down model. Some leaders noted a shift from viewing creativity as a distinct entity to integrating it into pedagogy.

Teaching for Creativity became a strategic priority for those involved. All C Change schools incorporated it into their school development plans and regular Senior Leadership and Governor meetings, ensuring a sustained focus.

For some leaders, Creativity Collaboratives helped to reframe their thinking in policy development.

"Being part of the collaborative has enhanced my leadership by providing a vehicle in which to consider areas of school development with the team. Creating a culture of collaboration and exploration with the team I have worked with, has been positive and valued by others. We have come together to discuss ideas and work towards common goals. I have had to use a range of leadership skills including leading by example and with integrity whilst also taking on board the opinions of others and considering the challenges that teachers felt we were facing."
(Senior leader)

Where most impactful, Teaching for Creativity aligned with wider school priorities and became a driver for school improvement.

Culture and ethos

In some schools, creativity was integrated into the core ethos of the school. This was evident through the visible presence of Creative Habits (i.e. on display boards), awareness among pupils and staff, and the regular use of the language of creativity. Some schools aligned Creative Habits with their core values.

Schools gradually fostered a culture of risk-taking and innovation with whole-staff teams becoming involved. Senior leaders recognised the importance of a strategic approach to embedding creativity and building a lasting legacy.

Changing curriculum design

80% of C Change schools now have Teaching for Creativity happening across curriculum subjects. Teaching for Creativity influenced curriculum planning and design, demonstrated by the increased incorporation of Creative Habits within daily teaching and learning. This varied across school settings, with some developing their own creative curriculums and others integrating Creative Habits into existing curriculums.

The Inspire Curriculum played a strategic role in fostering core competencies and sparking pupil creativity. It effectively embedded signature pedagogies across schools, and emphasised the deliberate and consistent application of Creative Habits.

St Mary's Catholic College St Mary's Catholic College is a secondary school with 1,120 pupils, has 45% pupil premium and 54% of pupils are from the most deprived 20% of households nationally. The school identified a cultural, experiential, and vocabulary deficit among pupils, worsened by COVID, with a wellbeing survey revealing pupils' unhappiness in line with findings from the Children's Society (Good Childhood report 2023). There was already a commitment to creativity, being explored through the Inspire Curriculum which had been developed with businesses around creative skills, but this was restricted to arts subjects. The C Change Creativity Collaborative provided an opportunity to expand this framework as a whole school initiative. Focus in the personal development programme provided the opportunity for pupils to explore the language and concept of creativity in relation to themselves and their attitudes and capacity for learning across all subjects. A phased approach began with fostering creativity among pupils and staff, evolving the Inspire programme beyond arts subjects. Staff and pupils now articulate Creative Habits, and have noted improved relationships and pupil wellbeing among the indicators of impact. "It's taken time for staff to see that creativity is not just performing arts. It's embedded in every subject as a way of learning, not just producing. We now talk passionately about teaching and learning and its impact on the children," (Creativity Champion).

Kelsall Primary School in Cheshire is a small rural school with 267 pupils, has a lower than average number of SEND and disadvantaged pupils. The Creativity Collaborative work built on their existing work in STEAM, expeditionary, and project-based learning. The Collaborative supported with frameworks, tools, and a network to help redefine creativity in the school and engage all staff. Teacher-led inquiries focused around school priorities, including engagement, independence, metacognition, play, enjoyment, and imagination. They developed a structured approach of Thinking/Exploring/Explaining to help pupils reflect on their thinking, created a shared language of creativity among staff, and built a 'creativity library' of recommended reading. They turned the Creative Habits of Mind sub-habits into working questions to help children think about how they were developing these. Although time-consuming, this process led to reasonable success in embedding learning across the school. Staff noted improvements in metacognition, wellbeing, engagement, writing attainment, and idea generation among pupils. Pupils were able to openly discuss resilience and persistence during an Ofsted inspection, with one pupil describing the school as 'daring and different.' A KS2 pupil shared "I enjoyed that there were no wrong answers, just ways to think that worked." Planning for creativity is increasing among staff, with value placed on imagination and play. The Creativity Champion highlighted the professional value of research, acknowledging the learning curve but ultimately recognising pupils' capabilities. The school is now considering how to move from research to applying and embedding their learning.

Commitment to creativity professional development

Teaching for Creativity was a key element of schools' professional development programmes. Teachers actively participated in a community focused on creative teaching and learning. Teachers and leaders observed shifts in their beliefs and practices as a result of the research cycles, with the impact extending beyond the initial participants. Knowledge about Teaching for Creativity was cascaded from Creativity Champions to other staff members. Creativity Champions appreciated seeing other schools adapt their creativity models to fit their unique environments and communities.

Classroom culture and environment

Some schools re-thought classroom culture and environment, particularly for pupils who struggled with accessing more traditional curriculum approaches. This included more outdoor play, external visits, and environment changes to foster creativity and collaboration.

Developing a shared language

C Change as a network explored definitions of creativity and its role in schools. As a result schools fostered a shared language and deeper knowledge and understanding of creativity and creative thinking. Initially, many teachers equated creativity with arts subjects. However schools collectively clarified that creativity applies to all curriculum areas, aided by the signature pedagogies toolkit and the Creative Habits of Mind wheel. Some schools now refer to these as 'habits for learning' instead of 'Creative Habits of Mind'. Teachers shared that Creative Habits are essential across all subjects, such as using creative thinking to solve problems.

Understanding this language enabled staff to use the five Creative Habits and their sub-habits to articulate creativity and concepts. Staff regularly engaged in deep discussions on teaching creative thinking and integrating the Creative Habits throughout schools.

A CHANGE FOR THE WIDER SYSTEM

Our partnership work with the development of the Ellesmere Port Cultural Learning Exchange and with business, academic, cultural and community partners in New Brighton led to opportunities for pupils including: arts festivals; participating in Borough of Culture activities; street art; Victoria Road gallery showcasing work of pupils; Friday Night Live spoken word performances; community choir performances; work experience opportunities and the development of the 'Wonder classroom'.

IMPACT SO FAR

Developing a learning ecosystem

One key dimension of the School as Learning Organisation (SLO) model (Kools and Stoll, 2016; OECD, 2016) is the involvement of wider partners.

The diagram below shows the SLO model that has evolved during the C Change work. Key partners form a learning ecosystem that learning and creativity can thrive.

C Change and the Creativity Collaboratives programme was critical for brokering a series of long-term sustainable partnerships with businesses, schools, higher education and cultural and community organisations.

These partners, along with our schools, have fostered a long-term commitment to shaping educational experiences around the importance of local identity and the needs of place. Storytelling and local history were used to engage pupils in their learning and in some cases, regeneration has been a core driver for change.

Learning ecosystems can be defined as interconnected networks of individuals, organisations, and resources that collaborate and interact to support and enhance learning experiences. These ecosystems go beyond traditional educational institutions and encompass a wide range of stakeholders, including schools, universities, businesses, community organisations, Government agencies, and individuals. Learning ecosystems are characterised by their emphasis on collaboration, innovation, and the integration of formal and informal learning opportunities.
(Hannon et al, 2019)

Space and place have emerged as important factors when developing local learning ecosystems, particularly for fostering a sense of belonging among communities. Examples of innovative hyperlocal learning ecosystems have been developed across the collaborative notably through our work in New Brighton and Ellesmere Port. Partners have worked with our schools towards a shared purpose that has driven work forward and created new system models with creativity at the core.
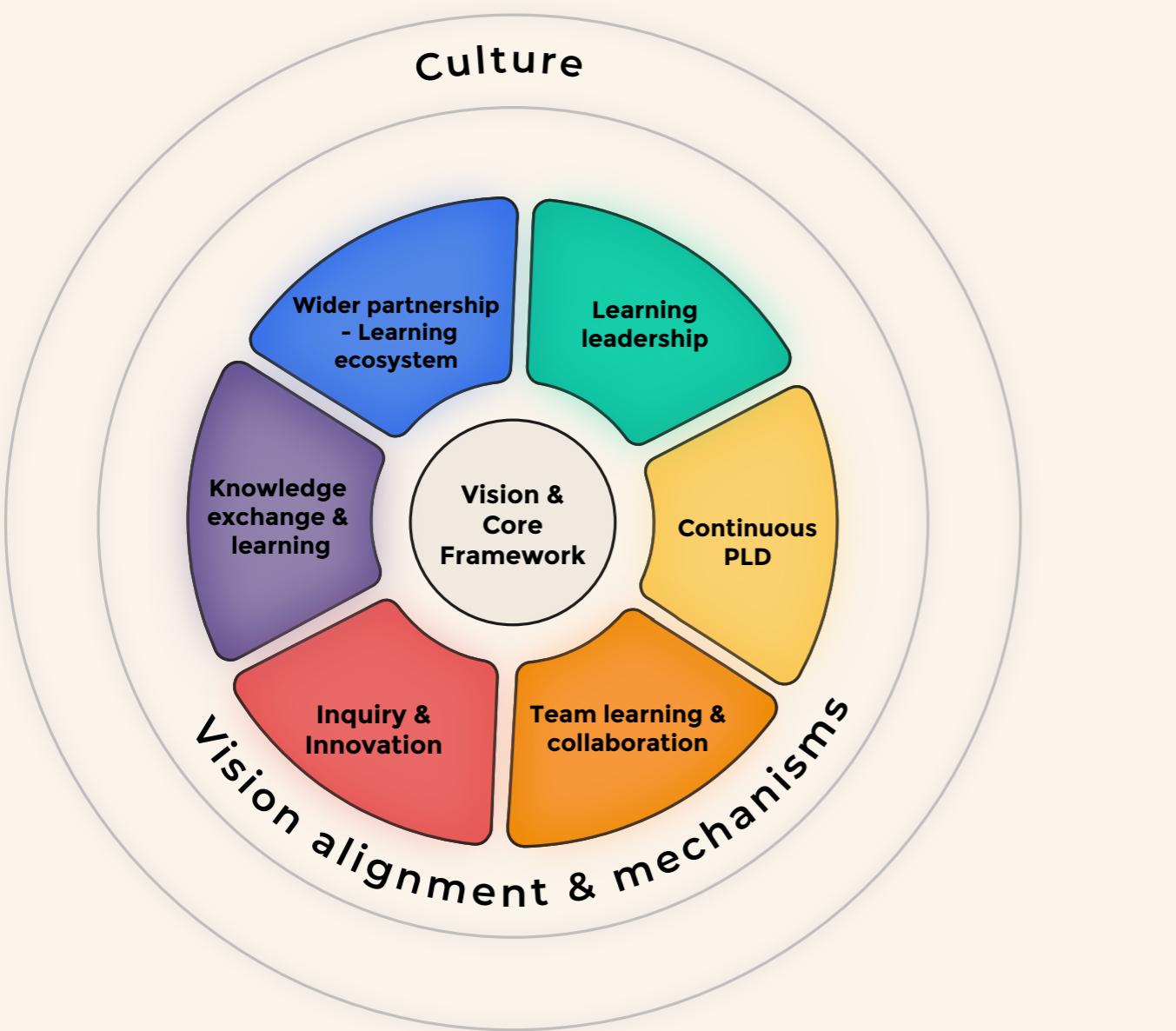
Based on OECD (2016) and Kools and Stoll (2016)
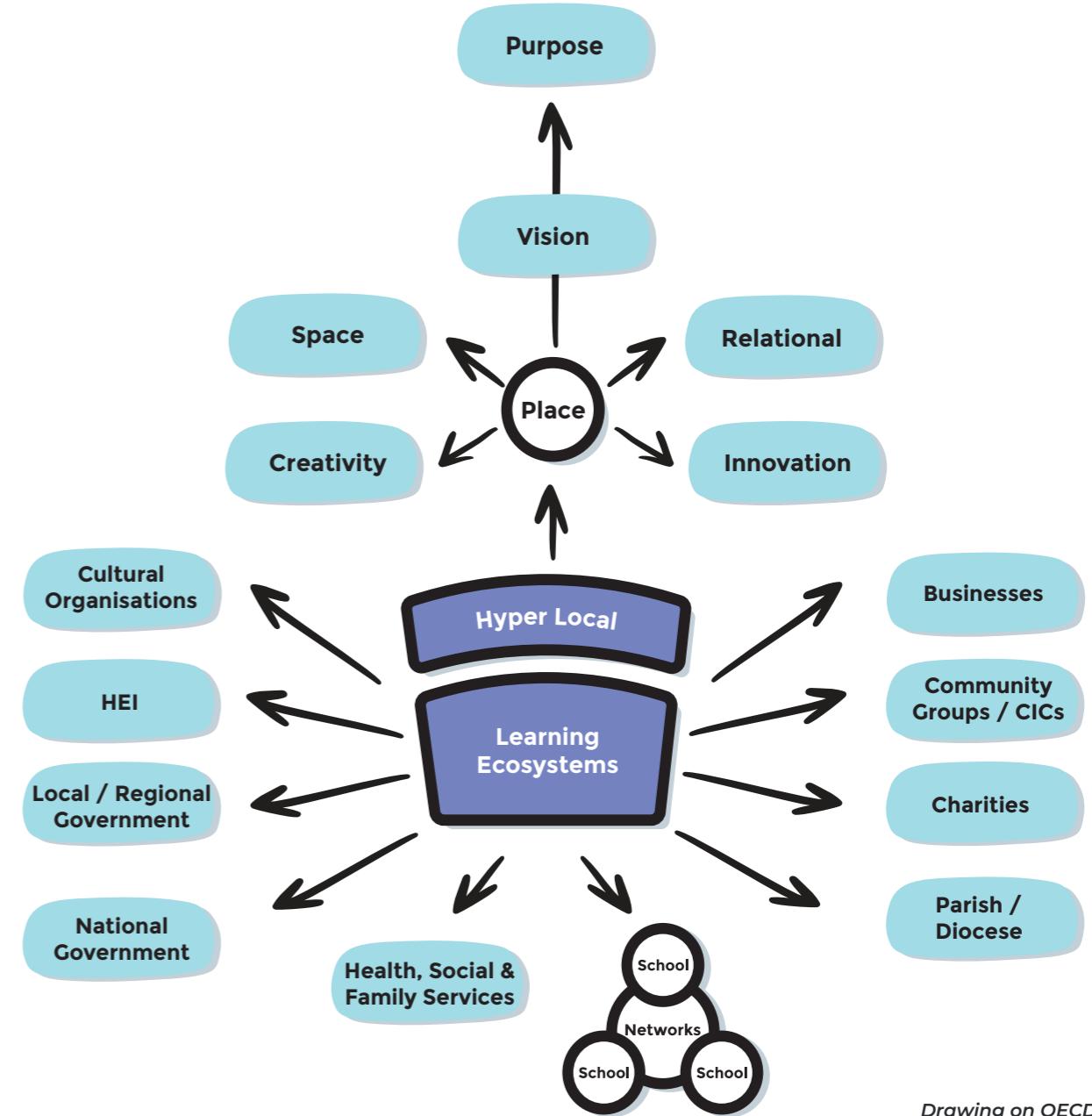
Drawing on OECD (2016)

Widening educational opportunities through creative partnerships

80% of our C Change schools increased work with local partner organisations and 90% cited seeing increased opportunities for pupils as a direct result of partnership working.

Partners stated that working with C Change increased their connections with local schools, using terms such as **'seismic', 'innovative', 'connected'** to describe the impact.

Through work with Element Provision (The charity, Weapons Down Gloves Up, Two Brothers Gym), comedy and spoken word nights (Rockpoint/Oakland) pupils enhanced their creativity and critical-thinking skills through authentic experiences and opportunities.

Working with local industry and cultural partners renewed teachers' energy and enthusiasm for why they came into the teaching profession.

"This will keep me in the profession."
(Teacher)

Senior leaders were able to take a creative approach to leadership, recognising that building an ecosystem such as this takes time.

"We're now 18 months into this project, and it doesn't happen overnight. This is bigger than I could have just got if I bought a scheme. What we're trying to say to schools is that you have to believe in this and invest time into this. We then look forward, okay, we've been looking at history and geography, but what

about innovation, technology, business? How can we find like-minded minds, to come in and inspire our staff, inspire our children, and in the process, we inspire parents." (Senior leader)

Revitalising culture

Through partnerships pupils could apply learning in real-world contexts and felt their contributions were valued. The partnerships between cultural organisations and schools emphasised the importance of creative arts in local communities, encouraging pupils and their families to access community spaces beyond school, explore their passions and feel more connected to opportunities in their locality.

"Most adults think pupils are just about phones but that's not actually it - we dance, we sing and we have talents. Performing here hopefully shows a different side to us." (Pupil)

"For our pupils too - it's building their confidence to be in the community - also letting the older generations see them and see what they're worth. It's building a community." (Parent)

This work started to impact pupils' cultural experiences and aspirations, with arts and education partnerships transforming lives in the local community.

"The project opened up a whole world of culture that we were not part of, possibly due to the needs of our children. But it's able to make so many different partnerships within the creative world, from artists to musicians. And it's had a really big impact in terms of what we

are accessing and what we think we'll be able to access in the future and the opportunities that we're able to give to our children. The children feel the benefit which is most important." (Teacher)

Creativity in the service of regeneration

We worked with community partners to deliver initiatives in seaside towns like New Brighton which focused on regeneration through arts and education, involving pupils in the creative process and connecting school curricula with real-life issues.

"You've got to blaze the trail - because it's the right thing to do." (Partner)

For example pupils learnt about plans to regenerate the area including the council's 'Masterplan' for New Brighton. Through the Geography curriculum, they looked at travel, tourism and plans to attract visitors to the area, as part of partners' conscious effort to get different demographics interested in regeneration.

"Sometimes places like this can get a bad reputation for the wrong reason so doing stuff like this encourages a sense of community which is good. It shows all the youth talents too" (Pupil)

There was increased recognition that regeneration has to start in schools – creating a generation of pupils feeling more belonging and identity with their local place/community, and retaining pupils in seaside towns through employment, arts and culture.

"Usually regeneration comes from things like our, business startup opportunities, but you have to have that supply chain. It has to come from schools, through higher education, universities. And you're creating this sort of the supply chain to get pupils to be part of the creative sector and business startups which is absolutely crucial." (Partner)

Some schools redesigned curriculum around regeneration work, embedding curriculum into a community setting. During the Creativity Collaborative pilot teachers were given time to go out into the community and establish what was important to local people, recreating aspects of the curriculum around their locality as a result.

Creativity in the service of employment and skills

Through C Change working with partners, a shared understanding of the importance of creative thinking in real-world applications and employment emerged. Schools were able to educate businesses/community settings about what aspects of creativity mean, including linking the Creative Habits with employability skills and developing a shared language.

"Now we have a foundation and framework to create an education pipeline." (Partner)

The language of creativity was increasingly used by pupils in personal statements for university and employment, with digital portfolios and micro-credentials enhancing pupils' learning experiences.

Work experience programmes rooted in Creative Habits were developed, for example with Focal Point and creative digital technologies, providing opportunities for pupils and raising aspirations.

Particularly at secondary level we observed pupils being able to talk with increased confidence about how they learnt and how creative skills and habits might be important now and in the future.

"Creativity encourages collaboration. Businesses need to encourage the mindset of continuous learning encouraging employees to seek new information, knowledge and new ways to do things. Many unique ideas come from just one person but they are moulded by a team to become fully formed. Creativity increases problem-solving. With the ability to think creatively and outside of the box, employees are more likely to come up with unique and innovative solutions to obstacles they encounter. This eagerness to solve problems can lead to new ways to accomplish tasks and adds to a more efficiently run business."
(Pupil)

Pupils emphasised the value of persistence, imagination and skills development for academic excellence, personal growth and lifelong learning. Some pupils improved confidence in mock and real-world interviews.

Partners described the impact of C Change in bringing creativity, education and businesses together.

"It wouldn't have happened without the collaborative - if you're going to do something different - you need to do something very different. Very rarely do you get everyone singing from the same hymn sheet - we're not going to accept the norm here - we're going to make a step change. It's already making a real change." (Local business)

C Change: The story so far

C Change: The story so far

PARTNER CASE STUDY 1: NEW BRIGHTON

'New Brighton, located in Wallasey in the North West of England was founded in the early 19th century by James Atherton as a seaside resort. Its Victorian heyday saw the area flourish with attractions like the New Brighton Tower, once the tallest in the UK, and the Tower Ballroom, which became a famous venue.

However, by the mid-20th century, New Brighton began to experience decline. This was exacerbated during the 1980s when the area faced economic struggles, high unemployment, and increasing neglect. The once-bustling promenade and attractions saw dwindling visitors.

Recent regeneration efforts have focused on revitalising the area, particularly through the work of Rockpoint Leisure on Victoria Road. They transformed abandoned buildings into vibrant spaces, fostering local businesses, street art, and cultural hubs. Alongside waterfront redevelopment, these initiatives have breathed new life into New Brighton.

A recent arts festival saw over 5000 people come together to celebrate culture, creativity and community

Crowds at the Arts Festival Street Party

Why we came together

There are a number of schools based in Wallasey that have been involved in C Change. With a revitalised place based curriculum focus, leaders worked to incorporate features of the locality into the curriculum. This involved regeneration, art, culture.

Business leaders in the Victoria Quarter were passionate about building stronger links into education and so together we explored how schools could work alongside businesses to enhance opportunities around cultural and educational experiences for pupils.

Activities for the whole community during NB Arts Fest 2024

Activities

C Change sourced office space on Victoria road creating a space where teachers and pupils could work together. This has provided an essential element to engagement and building relationships.

Business leaders provided further space for schools to run events. This included a regular Friday night live event, where pupils perform in a professional venue.

Links with employers have led to increase employment opportunities. Economic growth has been possible through widening cultural events and opportunities
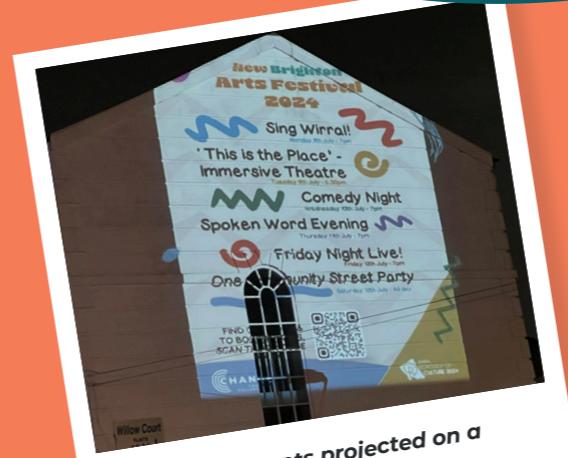

Arts festival events projected on a building
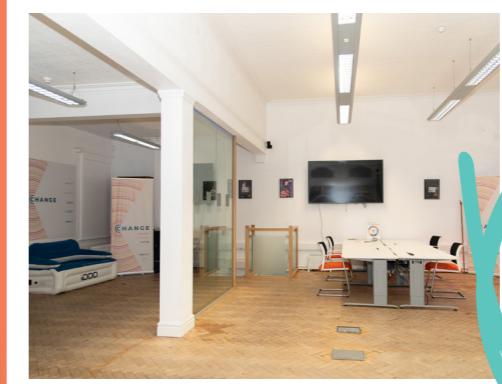
C Change office space in the Victoria Quarter

Teachers tour local street art

Comedy performed at Oakland Gallery

As part of Wirral's Borough of Culture celebrations, comedy, spoken word and choral events have taken place bringing schools and community together around rich cultural experiences.

Further events brought teachers together - BrewED events hosted 45 educators where they discussed creativity and the importance of place.

Leaders from schools have worked with business and community leaders to understand the opportunity and the role of place in curriculum development.

Brew Ed 23 hosted in Oakland Gallery

Creativity has become a shared language across education, business and community groups

Pupils feel more connected to the place they live

PARTNER CASE STUDY 2: ELLESMERE PORT

The lead school for C Change, St Bernard's Primary and Nursery School, is based in Ellesmere Port. For several years it has maintained a strong partnership with Theatre Porto, a non-profit organisation that specialises in producing theatre 'for, by and with' children and young people. The designation of C Change as a Creativity Collaborative, provided the capacity to expand this partnership work even further. St Bernard's and Theatre Porto had a shared vision around embedding creativity in schools through collaborating with children as artists.

Curious Minds were already invested in work across Ellesmere Port and were interested in exploring hyper local working and Cheshire West and Chester Council had funding available for local partnership work. Through this alignment came the formation of a new partnership - Ellesmere Port Cultural Learning Exchange (EPCLE).

Schools have established strong partnerships with local creative practitioners

Teachers feel better supported through regular network meetings

Why we came together

Ellesmere Port is a town with high levels of deprivation. Like many other areas it has been heavily impacted by the global pandemic and to date has been overlooked for significant investment. All partners in EPCLE had already delivered programmes in the area and had knowledge of the needs of the community. As a partnership EPCLE had the expertise, collective capacity and resources to act strategically and deliver on community wide projects and programmes. They were also in a position to help the area build its profile and be ready to receive larger, ongoing funds to sustain the work.

Activities

EPCLE meets on a monthly basis to focus on strategy, reflect on current provision and support schools and cultural organisations.

A local schools network was established including a termly 'Teachers Lunch' providing opportunities for schools to connect and share good practice. Organisations from across Ellesmere Port present their creative and cultural offers to schools and receive feedback from schools on how they can support them in enhancing the creative experiences of the young people they work with.

Theatre Porto is now regularly being used as a space for schools to visit, work in and showcase their work to a wider community audience. It opens up it's creative processes and rehearsals to teachers in order for them to gain a deeper insight into creative processes.

A CPD programme called 'Wonder Classroom' was created to upskill teachers in the use of immersive spaces into their classrooms, as a way of unlocking pupil creativity and imagination. This programme invested in the practice of teachers and created a new way for schools to work with creative practitioners.

Funding was secured for schools to register for Artsmark. EPCLE provided training and support to guide schools on their Artsmark Journey. This included connecting schools with local creative practitioners to develop teachers skills and enhance curriculum experiences for young people with a focus on creativity.

Over 75% of schools in Ellesmere Port on their Artsmark Journey or achieved Artsmark Status.

More pupils are accessing creative and cultural experiences in and outside of school

C Change has a long standing partnership with Chester Zoo. This partnership has been an integral part of a local learning ecosystem, supporting schools to build a curriculum with conservation and sustainability at it's heart. Through the C Change Creativity Collaboratives work, this partnership has evolved with the Zoo providing an authentic platform for sharing the learning of pupils with others. As part of our work together, five of our C Change schools took part in a Zoo Takeover Day. Pupils delivered talks to the public on sustainability issues that were important to them, using knowledge they had acquired through their school's curriculum. Creative Habits were used as a framework to support children in their learning, planning and delivery of this experience. In providing a curriculum based on real world issues along side an authentic audience at the Zoo, pupils increased their engagement and became more invested in their learning. They took pride in what they produced and gained confidence when speaking to an audience that would normally be reserved for the Zoo rangers. In working with others to create and refine a product to share with the public, pupils became more collaborative and disciplined learners. In finding a shared purpose and vision for our partnership work, we were able to bring together our work around sustainability, creativity and education to provide an inspirational opportunity for our pupils. "This has been an amazing experience for the children. They spoke so confidently and passionately about saving the planet. It was great to see them feeling they could make a difference in the real world." (Teacher)

OUR LEARNING

C Change has grown and developed significantly during the past three years. While our journey of Teaching for Creativity will be continuing, here is a summary of our 12 key learning points so far.

1. Schools need strong leadership to facilitate the development and implementation of creative approaches

Engaged leadership and supportive structures within schools are crucial for implementing Teaching for Creativity. We have maintained engagement with senior leaders through regular check-ins and a memorandum of understanding, ensuring Creativity Champions receive necessary time and resources. Teachers emphasised the importance of permission from senior leadership teams to experiment and potentially make mistakes, aligning this work with school development plans. The most effective environments are those where senior leaders prioritise and celebrate creative efforts, fostering professional dialogue.

Teacher feedback underscored the critical role of senior leadership support, which was essential for backing Creativity Champions and staying informed about the progress of research cycles.

We have realised the importance of identifying the right people to lead creativity initiatives in schools. This can be an opportunity to unleash and uncover hidden potential in staff, building creativity leaders and teams.

2. Creativity needs to be core to the schools' vision and purpose

For creativity to have a lasting impact, it must be integrated into the school's ethos and vision, and be included as a strategic focus in development plans

Teachers value environments and cultures that encourage experimentation, learning from failure, and playful approaches, shifting from a purely results-driven focus to one that highly values learning processes.

3. For creativity to flourish people need dedicated time and space

There are many potential barriers to implementing new teaching methods, including staff fatigue, wellbeing and a lack of understanding of the purpose of a new initiative. Trust is therefore central to this model, and leaders must be brave and take calculated risks to foster creativity.

Balancing dedicated time for creativity while acknowledging current school pressures is essential. Embedding creativity is a gradual process, requiring time to understand its scope beyond arts subjects and giving staff time and autonomy to develop their own creative practice. Schools should incrementally introduce creative approaches at a pace that works for them into curricula, timetables, and teaching methods without overwhelming teachers.

In some cases this means demonstrating this is an adaptation or enhancement of existing ways of teaching, rather than introducing 'another initiative' that adds to workloads.

4. Establish a shared language around creativity

Our pupils often needed substantial support to grasp terms like persistence and collaboration, and creativity was often associated with arts-based subjects which can take time to unpick.

Therefore it is important to have a consistent shared vocabulary and language within and across schools. We have learnt that frameworks/toolkits enable a shared language to be developed between all stakeholders, supporting the alignment of values and vision in relation to creativity. Using the Creative Habits as a framework can help to clarify and build a shared understanding of concepts for both staff and pupils.

Resources for parents also provide a consistent approach to language that supports learning and creativity at home and school.

5. Knowledge and Creative Habits drive powerful learning

Both knowledge and Creative Habits (or competencies) are essential to develop well-rounded, powerful learners. Knowledge provides the foundational content needed to understand subjects deeply, while creative competencies enable learners to apply, explore, and innovate with that knowledge. The debate between competency-based and knowledge-based approaches creates a false dichotomy which is deeply unhelpful. Together, they foster learners who can think deeply and critically, demonstrating a capacity and confidence in learning, especially when things get tricky.

Specific subject disciplines align closely with Creative Habits. To discern in the new Catholic Religious Education Directory for example, demands pupils are imaginative and inquisitive. When teachers have made these links, they are able to use the language of creativity more confidently when delivering core subject knowledge.

6. Advocates for creativity are needed at all levels

Developing the C Change branding helped establish a collective identity among schools focused on creativity, culture, and community.

Creativity Champions within schools have been pivotal in driving change, inspiring colleagues, and forming partnerships. Effective champions are well-supported and part of a team, which helps maintain the integrity of creative teaching as it spreads. However, solo champions - particularly those in smaller schools - face more challenges due to competing priorities and working in isolation.

Pupils also played an important part in driving change in their roles as Learning Ambassadors. From feedback they provided to leaders, they have felt empowered to continue to drive change and advocate for creativity in their schools and classrooms. The Creativity Collaborative lead has played a vital role in managing projects, building regional partnerships, and advocating for the initiative, ensuring coherence, aligning goals, morals and ethical standards and promoting the work widely.

7. Professional learning networks are principle drivers for change

We established the C Change network for Creativity Champions to share practice, ideas, and research. This network has been instrumental in exchanging knowledge and understanding different approaches to Teaching for Creativity.

Teachers appreciated opportunities to collaborate, share good practice, reflect and access wider research, mapping creative pedagogies against core teaching methods, and participating in continuous professional development and learning sessions. We have learnt the value of ensuring teachers and leaders develop their knowledge of and confidence in Teaching for Creativity. It is important that professional development is regular, relevant, collaborative and involves expert facilitation.

8. Inquiry is a powerful tool for increasing teacher agency when exploring creative pedagogies

Teacher inquiry was a key factor in testing and scaling creative approaches and has the potential to promote professional curiosity and joy in teaching. Teachers received training on action research and were provided with resources/frameworks related to Teaching for Creativity. Maintaining research rigour and securing broader ownership brought challenges, but collaborative efforts and expert input helped with the process.

Our research cycles, limited to six weeks due to funding pressures, might have been more impactful if extended across multiple terms.

9. There needs to be an explicit mechanism for sharing learning

The time and space needed for developing such approaches are critical but further opportunities are needed for teachers to share their learning with others. These opportunities for learning exchange need to be carefully planned so that all aspects of the learning process can be shared and reflected upon. Regular 'celebrations' were held following a research cycle that allowed teachers and leaders to present their learning to others. This provided an invaluable space for all to learn, reflect and plan next steps.

It is important to have mechanisms for sharing best practices within and beyond schools, for example case studies, films, resources and learning walks.

Through personal learning, professional development and inquiry, knowledge around creativity has deepened across teachers and leaders.

10. Links between creativity in schools and wider industry / community contexts are crucial

We have learnt that partnerships between schools and local communities, emphasising place-based priorities, can significantly enhance the impact of creativity initiatives, particularly with raising expectations and

aspirations. Collaborations with local businesses, arts organisations, academic institutions, and cross-school partnerships have facilitated real-world learning, deepening community engagement and inspiration, and highlighting the importance of purpose and authenticity in education.

11. Partnerships with Creativity and culture at the core invigorate communities and encourage change

Through local cultural opportunities that take place in partnerships with schools, communities can come together and find a new energy towards aspiration. In both New Brighton and Ellesmere Port, a pride of place was clear and stakeholders demonstrated energy for further change.

The cultural events and spaces developed in New Brighton were a key driver for regeneration not only through the community but also across the council. Culture and creativity undoubtedly enhance community and inspire an aspirational vision for the future.

12. Creativity and creative thinking frameworks are recognised as valuable skills for employers

Throughout our work, creative thinking competencies have been recognised in the workplace. This has been cited by our partners and in wider literature. Employability skills are much sought after and the development of creative thinking skills can only support success in that area.

Toolkits developed have made explicit links to the creative habit framework that employers have found useful.

This is not the end of our work. The last three years have been an incredible journey where questions have been explored and deep discussion and thinking has taken place across schools and networks. Learning has been profound and whilst some of our hunches have been confirmed in our findings, many things have surprised us.

Equity of opportunity has and will continue to be our driver to ensure all pupils have access to an education that will help them thrive, **not only in classrooms but for the rest of their lives.** From what we have found so far, changes in schools have given agency to pupils and teachers that have helped them find their voice and articulate themselves as learners.

At the time of writing, changes are taking place across the country. The inspectorate are reviewing their processes and a review of curriculum and assessment is about to take place. Within the terms of reference for this work the government write:

"The Review will develop a cutting-edge curriculum, equipping children and young people with the essential knowledge and skills which will enable them toadapt and thrive in the world and workplace of the future." (DFE 2024)

Through the inclusion of creative competencies alongside our now embedded knowledge rich curriculum, potential can be realised where it may previously have been hidden.

Groups such as **Rethinking Assessment** are presenting new models where the whole person can be considered in more effective ways. Learner profiles have been trialled across schools in the collaborative and early indications are positive in showcasing pupils in wider ways than the traditional exam system can.

We hope that in both curriculum and assessment, learning from our work here can be used to inform next steps so all pupils can truly 'thrive'.

Our work around learning ecosystems has shown real potential. The impact on individuals and wider communities has been exciting to see with opportunities arising for individual growth and collective engagement and pride. The words of so many young people and adults demonstrate the power that creativity can have in re-engaging and empowering them for a successful future. Further work exploring this in relation to communities could address a multitude of challenges that face communities and councils today.

We will be continuing our work to find how we can unlock potential in our young people, and the communities in which they live.

The C Change is here and it's making a difference.

OUR AMBITION FOR THE FUTURE

Join our movement for change

About this report

Acknowledgments

CONTEXT OF SCHOOLS

C Change Schools	LA	Pupils on roll (Apr 24)	Pupil Premium %	SEND %
St Bernard's RC Primary and Nursery School	Cheshire West and Chester	237	37%	19%
St Joseph's Catholic Primary School	Wirral	281	13%	9.90%
Our Lady of Pity Catholic Primary School	Wirral	409	8.60%	13%
St John Plessington Catholic College	Wirral	1573	30.96%	20.53%
St Mary's Catholic College	Wirral	1120	45%	39%
Everton Free School (Alternative Provision)	Liverpool	120	75%	68%
Everton Nursery and Children's Centre	Liverpool	128	69%	42%
Hinderton School (special school)	Cheshire West and Chester	48	14%	100%
Kelsall Primary and Nursery School	Cheshire West and Chester	194	6%	7%
Parklands Community Primary and Nursery School	Cheshire West and Chester	224	60%	25%
The Oaks Community Primary School	Cheshire West and Chester	170	49.10%	36.60%

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