



CREATIVE

LEAP

An Evaluation
For BEEE Creative CIO

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Executive Summary

Overview

LEAP was a dance/interdisciplinary development programme for primary schools in Hertfordshire and Bedfordshire that ran for two and a half years from June 2023 to July 2025. It focused on creative exploration and co-creation with artists, teachers, and pupils. Working with seven primary schools, it aimed to enable pupils and teachers to try a range of dance, arts and technology approaches alongside professional artists/creatives, and to become co-creators of artistic outputs. It included artist led CPD workshops and mentoring for teachers, artists-in-residence in the schools, resources development, ambassadors for dance education and a culmination exhibition/festival of work by the children and young people.

Project Aim

LEAP aimed to build the confidence of teachers and pupils to engage with dance practice in the classroom. It aimed to do this by positioning the pupils and teachers as co-creators in that practice. Additionally, LEAP aimed to demonstrate the positive impact of dance on learning, behaviour and wellbeing, but supporting teachers to embed creative practice in the curriculum

Headline Findings

Co-Creation

By the end of the project teachers showed increased confidence in facilitating co-creation, especially pupil-to-pupil collaboration. However, balancing co-creation with curriculum and school demands remained a challenge. Artists were key facilitators, modelling co-creation and mentoring teachers. Their reflective practice and peer learning contributed to refining the approach.

Teacher Development

Across both years, teachers reported increased confidence in teaching dance, using creative digital technology and applying creative strategies to support pupil resilience and wellbeing. Teachers became more confident in integrating dance and technology into the curriculum. Some adapted schemes for broader use, including SEND settings. Communication gaps within schools affected uptake and understanding. Support Structures put in place by the artists and BEEE Creative were effective enablers.

Wellbeing

The project positively impacted pupils' confidence, self-esteem, sense of belonging, and resilience. Pupils expressed pride and enjoyment, especially during the festival. Improvements were noted in pupils' ability to express themselves, collaborate, and take creative risks. Teachers observed increased motivation and engagement.

Pupil Development

Pupils developed dance and digital skills. They applied these creatively and some continued exploring them outside school. Vocabulary development improved in Year 2 with targeted resources. Technology often served as a hook for engagement for those who were reticent about dance, with some being the case vice versa. Pupils responded positively when given choice and ownership in the co-creation process, enhancing engagement and pride.

Enablers

Strong SLT Support

SLT buy-in was critical for embedding the project into school culture. Schools with proactive leadership saw better planning, continuity, and curriculum integration.

Artist Mentorship and Collaborative Relationships

Dance and Digital Artists played a vital role in modelling co-creation, mentoring teachers, and adapting delivery. Artists transitioned from delivery to mentoring and their presence helped build teacher confidence and sustained engagement.

Appropriate Content and Adaptable Resources

Schemes of work, vocabulary flashcards, and the “Creating Dance Content” guide supported teacher confidence. Teachers appreciated scaffolding but requested clearer differentiation strategies. Lessons were generally suitable but required teachers and artists to adapt them for time constraints and differentiation, especially for younger pupils.

Festival as a Culminating Event

The LEAP Festival provided a platform for celebration, performance, and community involvement, reinforcing pupil confidence and achievement.

Challenges

Inconsistent Teacher Engagement and Communication Gaps

Some teachers were observed to be disengaged during sessions in Year 1, affecting their own learning as well as pupil behaviour and learning. A lack of clarity communicated by schools around teachers’ roles in the project led to missed opportunities for CPD. Internal school communication was inconsistent with some teachers unaware they were delivering LEAP schemes.

Behaviour Management

Behavioural challenges were more pronounced in classes where teachers were less engaged. The open-ended nature of co-creation sometimes led to perceived lack of control, which some teachers found challenging.

Technology Access and Compatibility

Not all schools had access to iPads; Chromebook compatibility with the apps used was quite limited which inhibited success in those schools. Apps were sometimes unavailable, uncharged, or not working, disrupting lesson flow.

Complexity of Resources and Curriculum Pressure

Some schemes of work were considered too ambitious or theoretical. Teachers requested clearer differentiation strategies for pupils with varying needs. The time required for meaningful co-creation was often at odds with structured lesson planning. Lessons were often shorter than anticipated or rescheduled due to competing school priorities. Limited access to appropriate spaces (e.g., halls) affected delivery quality.

Limited Data Collection

Evaluation in Year 2 was hindered by low teacher survey response rates and fewer artist observations. This limited the ability to fully assess impact across all schools.



Recommendations

Communication and Role Clarity

Communicating with schools can be challenging due to the myriad challenges they deal with daily. However, it is recommended that further mechanisms are put in place to ensure all schools, SLT and teachers understand their role in the project from the outset, and as it continues. These mechanisms might include more explicit partnership agreements, outlining in detail the expectations for both schools and BEEE Creative of the project, school briefings with all participating teachers present, and a more formalised approach to SLT steering group meetings to ensure strategic embedding and sustainability.

Enhance the Co-constructed Mentor Relationship

Continue to use the artist mentor model, it was fruitful in schools where it was needed. The co-constructed approach to the relationship benefited teachers but initially they would have benefited from more structure at the start of Year 2. It is recommended that in future projects, a slightly more structured approach is offered, with established milestones such as INSET or workshop delivery, that becomes more fluid as teachers are better able to know what support they would benefit from.

Simplify and Differentiate Resources

The schemes of work have wide-reaching use and benefit. Some teachers (and artists) felt they were too detailed and in-depth. It would be beneficial to simply the schemes, with more differentiation strategies. It is recommended to consult with teachers on the project to provide more pedagogical input, based on live experience.

Build on the Legacy of LEAP

Building on the development of the resources, develop a package for schools where they can access a range of interventions. This may be as simple as access to lesson plans, to developing a range of CPD offers such whole school INSET days and workshop delivery. Work with both artists and selected LEAP teachers, to act as critical friends in the development of the package.

Influence Policy and Practice

Connect with LEAP teachers and support them to advocate for creative practice in their schools, and beyond. Connect with local partners, such as Local Cultural Education Partnerships and other arts organisations and share the impact findings of the project to further advocate for the benefits of creativity in schools.



1. Introduction

LEAP was a dance/interdisciplinary development programme for primary schools in Hertfordshire and Bedfordshire that ran for two and a half years from June 2023 to July 2025. It focussed on creative exploration and co-creation with artists, teachers, and pupils. Working with seven primary schools, it aimed to enable pupils and teachers to try a range of dance, arts and technology approaches alongside professional artists/creatives, and to become co-creators of artistic outputs. It included artist led CPD workshops and mentoring for teachers, artists-in-residence in the schools, resources development, ambassadors for dance education and a culmination exhibition/festival of work by the children and young people.

The project was funded by the Paul Hamlyn Arts Based Learning Fund.

2. Project Activity

Year 1

Prior to work commencing in schools dance artists and digital technology artists worked together to develop 6 schemes of work combining dance and digital technology. Each scheme of work centred dance as the vehicle to explore the following digital artforms: film, augmented reality (AR), animation, music, and photography.

Local dance artists then delivered the 6 schemes of work across the year to schools in Bedford and Hertfordshire. Of those schools, 5 received all 6 schemes of work, with a further 2 'sharing' the schemes and receiving 3 each. The following is a breakdown of schools and year groups who took part:

Brickhill Primary - 4, 5
Linden Primary - 4, 5, 6
Parkside Primary - 3, 4, 5, 6
Putnoe Primary - 3, 4, 5, 6
Sarratt C of E School - 3, 4, 5, 6
Scott Primary - 4, 5, 6
St Philip Howard - 4, 5, 6

At the end of the academic year BEEE Creative offered two days of INSET training for schools on each of the schemes of work. Only 3 teachers were able to take up this offer over the two days. The training also provided opportunities for 4 of the artists to come together and share practice and their own learning in working with digital artforms with each other.

To support teachers to deliver the schemes of work, BEEE Creative compiled and produced a comprehensive scheme of work resource bank, complete with lesson plans, learning resources and vocabulary building resources.

Year 2

In Year 2 it was hoped that the schools would continue to teach some or all of the

schemes of work and embed them into their curriculum. Artists stepped back from a more active classroom delivery role but remained available as mentors to teachers at each school.

At the end of the academic year a LEAP Festival was held with 6 of the participating schools - Sarratt Primary, St Philip Howard Primary, Scott Primary, Putnoe Primary, and Brickhill Primary. The schools came together to participate in a series of dance workshops, led by dance artists. A digital playground was set up by 2 digital artists. The pupils each performed a dance they had developed at school as the culmination of the festival, with family and friends invited to watch.

3. Need

This project was developed to respond to needs that BEEE Creative had identified through conversations with schools.

- Schools have seen an increase in disadvantaged children experiencing low self-esteem, loss of ambition/aspiration, and lack of confidence since the Covid-19 pandemic. This is particularly the case for boys across Key Stage 2 and girls in upper Key Stage 2
- For the last 10 years dance has been declining in schools, with less hours dedicated to dance teaching
- There is a lack of teacher confidence in delivering dance with very little dance training
- Particularly since Covid-19 children have been joining school with underdeveloped skills in communication/language and social interaction
- Children lack access to wider experiences beyond the classroom and lack awareness of opportunities outside of school
- Schools and teachers face increased pressure on resources and time, particularly as some schools continue to prioritise 'catching up' after Covid-19

4. Project Aim

The aim of this project was to build the confidence of teachers and pupils to engage with dance practice in the classroom. It aimed to do this by positioning the pupils and teachers as co-creators in that practice. Additionally, LEAP aimed to demonstrate the positive impact of dance on learning, behaviour and wellbeing, but supporting teachers to embed creative practice in the curriculum.

4.1 Outcomes

To understand if the aim had been met the following outcomes were identified. Success indicators for each outcome were also defined.

Pupils will:

1. Learn/develop more skills in dance, use of technology and other art forms
2. Increase communication skills through the co-creation process and learning of dance and technology specific vocabulary

3. Increase their sense of wellbeing, specifically a sense of belonging and confidence
4. Increase their resilience in learning through increased enjoyment, motivation and participation in learning
5. Increase self-esteem and aspirations for the future

Teachers will:

1. Increase their confidence in creative approaches to teaching practice, particularly dance, and embed it in their practice
2. Increase their likelihood of becoming advocates for dance education

BEEE Creative will:

1. Develop its model of co-creation in schools
2. Increase its understanding of the impact its co-creation has on teachers and pupils

4.2 Evaluation Aims

This evaluation will assess how far the project has achieved the outcomes above. These will be framed by the question *What role does co-creation have in school to impact:*

- Confidence and enjoyment to lead or take part in dance
- Wellbeing of teachers and pupils
- Wider learning, behaviour, communication skills
- Approaches to teaching practice

While there are not specific outcomes for the artists involved in the project it has been recognised that their own lived experience of education will inform what they bring to the co-creation process. The artists will play a key role in better understanding the co-creation process in a school environment.

5. Methodology and Limitations

Methodology

Simple tools were developed to collect qualitative and quantitative data from teachers, pupils and artists. These have been used to understand the narrative of the project, to assess tracking of outcomes, and to make recommendations. The tools used include:

Tool	Who	Detail
Baseline Questionnaires	Teachers (and pupils)	To assess the starting point of teachers' knowledge and understanding of co-creation, dance, wellbeing, and confidence of creative teaching practice To assess the pupils' starting points on language and communication, skills in dance and technology, wellbeing, and learning resilience
Self-reflection diaries and observation records	Artists	To track their own responses to the co-creation process To reflect on their learning To provide observations of teachers and pupils engagement in the co-creation process, skills development, responses to the project
Follow up Questionnaires (end of year 1)	Teachers	To assess development of teachers' knowledge and understanding of co-creation, dance, wellbeing, and confidence of creative teaching practice To assess the pupils' development of language and communication, skills in dance and technology, wellbeing, and learning resilience in relation to the project
Review Year 1	BEEE Creative	To check-in about the progress of the project To reflect on how the project is mapping to projected outcomes To consider adaptations and changes that may need to be made To agree evaluation approach to Year 2
Artists Debrief	Digital Artists	To assess evaluation aims from digital artists' perspectives To factor into learning for the project and future projects
Interviews	Teachers, Pupils, Artists	To assess development of teachers' knowledge and understanding of co-creation, dance, wellbeing, and confidence of creative teaching practice To assess the pupils' development of language and communication, skills in dance and technology, wellbeing, and learning resilience in relation to the project
Endpoint Surveys	Teachers	To assess development of teachers' knowledge and understanding of co-creation, dance, wellbeing, and confidence of creative teaching practice To assess the pupils' development of language and communication, skills in dance and technology, wellbeing, and learning resilience in relation to the project
Pupil Feedback Exercise	Pupils	To assess pupils' feelings about the project To assess pupils' learning and attitudes to dance

Limitations

Year 1

The data from Year 1 spans from the beginning of the project to January 2025. Due to the nature of the project and its delivery in school, and the various levels of teacher engagement and personnel changes, baseline and endpoint surveys have not been matched. They have still been presented in this report as they still provide a useful overview of the change in teacher perceptions in relation to the anticipated outcomes. As a result of the less consistent teacher responses, the data from year 1 is weighted to the artists, who provided detailed observation and reflection.

Year 2

The data from Year 2 covers the time period of February 2025 - July 2025, a much shorter data collection period and fewer data collection points as artists were not providing regular observations, and teacher feedback was challenging to collect. All schools were contacted at different points throughout year to arrange for evaluation contribution with limited success. Teacher interviews were conducted with two schools. While approximately 49 teachers had some involvement in the project in some way only six teachers completed an end of project survey, with a further two teachers responding directly to emailed questions. Across the teacher responses all but one school is represented. Pupil voice features more in this collection period, with pupils interviewed at two schools and all pupils who took part in the festival were asked to contribute feedback via a writing and drawing exercise.

6. Project Overview

6.1 Outputs and Reach

The following table outlines the reach, engagements and outputs of the project.

Outputs and Reach	
Teachers	49
Participants (pupils)	3141
Sessions	699
Participations	15702
Schemes of Work and Resources	6
Creating Content Flash Cards Pack	1
‘How to’ mini films	12

It should be noted the above figures are a best approximation of reach. As the project was held more independently by the schools, exact numbers of teachers and pupils are not known. For example, there may be some pupils who were counted in Year 1 of the project and then counted again if they took part in Year 2. This is offset by pupils who took part in lessons just delivered by their teacher and not the artist, as these numbers are less accounted for. It is also likely that new teachers were working on the project in year 2 in the schools that have not been included.

However, based on artist and school feedback the numbers above provide a fair representation of those who took part.

6.2 Stakeholders and Participants

Schools

- Brickhill Primary School, Bedford
- Linden Academy, Luton
- Parkside Community Primary, Borehamwood, Hertfordshire
- Putnoe Primary, Bedford
- Sarratt CofE Primary School, Sarratt, Hertfordshire
- St Philip Howard Catholic Primary School, Hatfield, Hertfordshire
- Scott Primary School, Bedford

Artists

The project worked with 5 local dance artists and 6 digital artists

6.3 Education Landscape

It is worth providing some context of the education landscape within which this project was operating. The following is a short summary of some of the issues and challenges facing schools, and arts in schools. Its purpose is to frame the environment the schools were operating and to state that where challenges pertaining to school engagement are referenced, it implies no judgement on the schools or teachers and their commitment to the project. The following themes have been drawn from a range of recent research and articles focusing on education in general and more specifically arts in education. These do not represent all issues facing education but are most relevant to this project.

6.3.1 Funding, Recruitment and Retention

Schools are managing increasingly small budgets with increasingly higher costs. This has knock on effects on what schools can manage to resource and fund, with many only being able to afford the ‘must haves’ and foregoing the ‘nice to haves’. Often arts are placed in the latter category, with resources including staff time being allocated elsewhere.

Factored into this is teacher recruitment and retention. Primary teacher recruitment remains below target for the third consecutive year at the time of writing. In 2024/25, recruitment reached only 88% of the Department for Education’s target, and forecasts suggest this shortfall will continue into 2025/26 (National Foundation for Educational Research, 2025). Teacher retention is following a downward trend with only about 60% of teachers expect to still be in the profession in three years, down from 75% pre-pandemic (Allen, Hannay, & McInerney, 2025)

6.3.2 Curriculum and Arts Provision

The shift toward a knowledge-based curriculum in England has significantly impacted the status and delivery of arts education in schools. This curriculum model, which prioritises core academic subjects and measurable outcomes, has led to a narrowing of the curriculum where arts subjects are often marginalised.



The barriers to expanding arts provision are both structural and cultural. Initial Teacher Training (ITT) provides very little, if at all, arts coverage and often fails to equip primary teachers with the confidence or skills to deliver arts subjects effectively. Opportunities for professional development are rare, despite strong evidence linking arts engagement to improved academic and social outcomes (Londesborough, 2021). With stretched budgets and a focus on core subjects, professional development in the arts is deprioritised. This leads to under skilled (in arts) and underconfident teachers, who for some have also come through an education system as students themselves that deprioritised arts.

6.3.3 Technology access

There is a digital divide as not all students have access to the technology and internet connectivity needed for online learning. As a result, schools continue to face challenges in integrating technology effectively.

7. Defining Wellbeing

Finding consensus on a definition of wellbeing can be challenging. The World Health Organisation describes it as:

“Well-being is a positive state experienced by individuals and societies. Similar to health, it is a resource for daily life and is determined by social, economic and environmental conditions. Well-being encompasses quality of life and the ability of people and societies to contribute to the world with a sense of meaning and purpose.” (World Health Organisation, 2025).

It defines mental health as:

“a state of well-being in which the individual realizes his or her own abilities, can cope with the normal stresses of life, can work productively and fruitfully, and is able to make a contribution to his or her community.” (World Health Organisation, 2022).

NHS England describes wellbeing as not just the absence of ill health but includes the way that people feel about themselves and their lives. It is generally thought to be made up of things like the experience of positive emotions. (NHS England, 2022) It has outlined five ways to increasing wellbeing (NHS England, 2019):

1. *Connect with other people*
2. *Be physically active*
3. *Learn new skills*
4. *Give to others*
5. *Pay attention to the present moment*

This project anticipated that it would impact on some elements of wellbeing in the pupils, through the co-creation process. In this project the contributing factors of wellbeing identified include:

- Feelings of belonging
- Resilience and increased motivation
- Self-esteem
- Communication and empathy

8. Defining Co-creation

In a recent project delivered by BEEE Creative, where the concept of co-creation was explored in-depth. A definition for co-creation was developed for that project.

Together the stakeholders defined co-creation...as being a process in which artists, participants, and partners are actively involved in the design, development and delivery of artistic experiences and outputs. Co-creation values process over product and its nature of sharing the creation of artistic outputs means that it is not possible to know what the final output will be at the outset of the work. It requires as much a non-hierarchical approach as possible that involves shared decision making, mutual respect, and the bringing together a diversity of perspectives. It should strive for an outcome of each stakeholder feeling they have contributed to and achieved something valuable from the process. (Hutton, 2025)

Within the context of this project co-creation mostly pertains to the relationship between artist and teacher, artist and pupils, teacher and pupils. It is acknowledged that pupils have little agency in the curriculum delivered, and indeed in the planning and delivery of that curriculum. Co-creation in this project primarily relates to the creative content being generated in the lessons as a result of the schemes of work, and artists and teachers taking on more of a facilitation role rather than a traditional 'knowledge transfer' teaching role.

BEEE Creative has built its own evidence base that outline the benefits of co-creation which can be applied to this project. These align directly with the wellbeing impacts identified with this project (see also [Defining Wellbeing](#)).

- Increased self-esteem
- Increased social connection
- Increased feelings of agency
- Increased confidence of creative self-expression
- Skills development

Year 1: What Happened

The project was due to begin in Summer '23 but for a number of reasons only one school was able to begin at that time. The rest of the schools began in Autumn '23. This was a useful point of learning for BEEE Creative, and they were able to work with this school to use that term as a test and trial for project delivery, and for evaluation activities. While the first school started before the other schools, they completed the first year of the project at the same time as the others involved. Two other schools shared provision, by participating in alternate terms.

The thematic summary has been grouped into stakeholder group; artists, teachers, pupils. They have been drawn from the artist observation reflections, BEEE Creative team feedback, pupil feedback and teacher survey responses.



8.1 Teachers

Teachers participating in Year 1 of the project were asked to complete baseline and endpoint surveys. The following provides a summary of those responses.

8.2 Self-Identified outcomes

The teachers were asked to identify at the end of their participation in year 1 what they felt they had developed or learned through the project. Fig.1 below outlines the different areas of learning each respondent felt the project had supported for them. They were not limited in how many responses they were able to select.

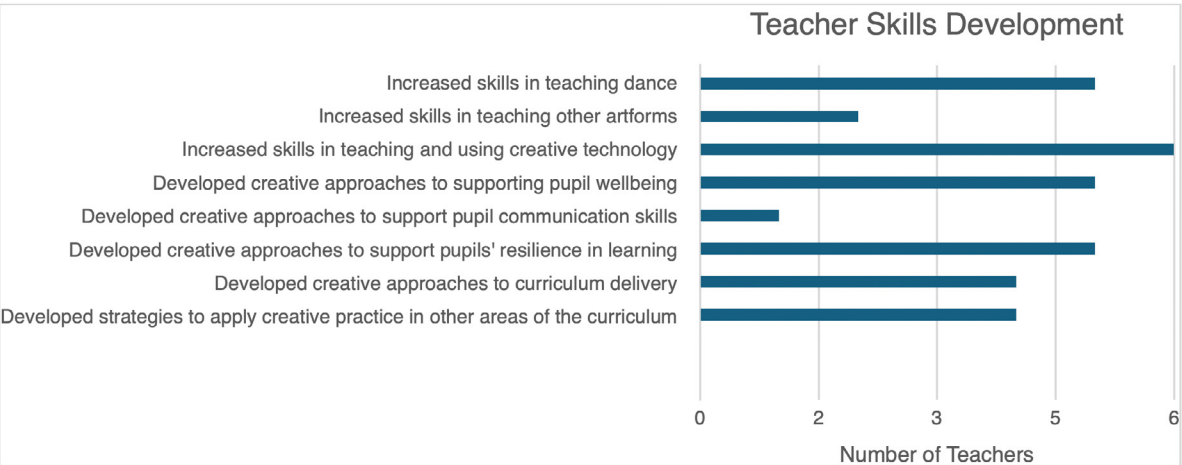


Figure 1 – Year 1: Self-identified outcomes (n=24)

The most commonly selected outcome (n=17) was increasing skills teaching and using creative technology. This was followed by increased skills in dance (n=14) and then increased confidence in using creative practice in my teaching (n=13). Fewer teachers selected outcomes about development of creative approaches to pupil resilience, and supporting wellbeing.

8.1.2 Creative Teaching Practice

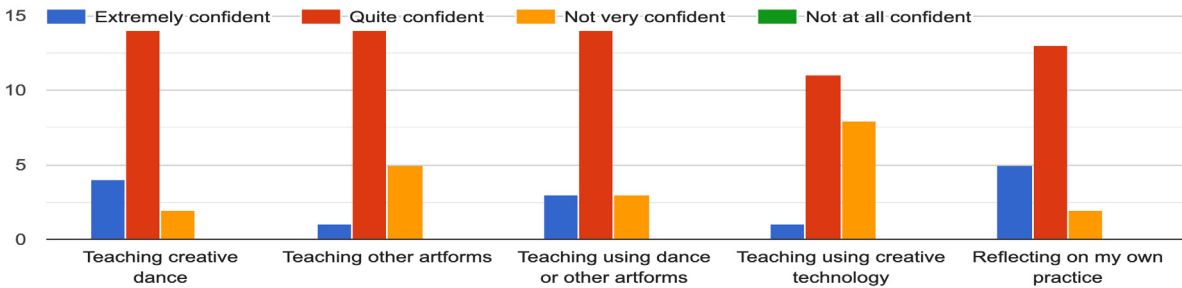
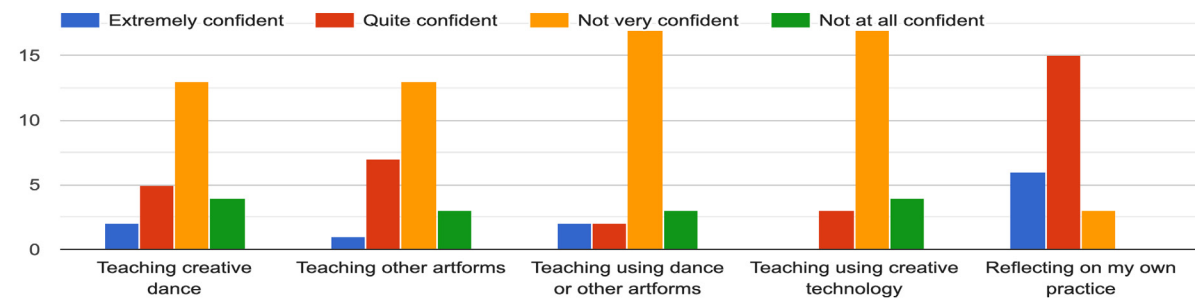


Figure 2 - Year 1: Confidence in Creative Teaching Baseline (n=24)

Figure 3 - Year 1: Confidence in Creative Teaching Practice Endpoint (n=20)

The teachers were asked at the start of their experience questions about their creative teaching practice. This was followed up at the end of their experience to gauge if there had been any change. The two graphs above (Figs. 2 & 3) indicate that for each question there was some increase in their confidence in their teaching dance practice. In particular teachers felt more confident in teaching creative dance and other artforms. The extent to how much teachers increased their confidence is more nuanced to the individual teacher and other contributing factors such as engagement in the sessions, and their own starting points. Some teachers engaged minimally, providing little scope for observable development.

The first teacher is still not engaging at all - this doesn't seem to be a confidence thing, and much more an attitude that they don't need to engage, and it's not their job. They are just sat on their laptop, then occasionally shouting at the students. (Artist)

Other teachers engaged and were considered more likely develop their confidence over time.

Generally, they seem very confident, particularly with what will help the students to work well, and any issues they may face, so even if they're less confident in using co-creation in their teaching practice at the moment, which I think is a little alien to them, they should develop confidence and skills quickly. (Artist)

Where there was minimal change was increased confidence in reflecting on their own practice. This is not surprising, considering teachers are required to reflect on their practice regularly, and that at this stage in the project, teachers have not been specifically asked to reflect.

8.1.3 Co-creation and Artists

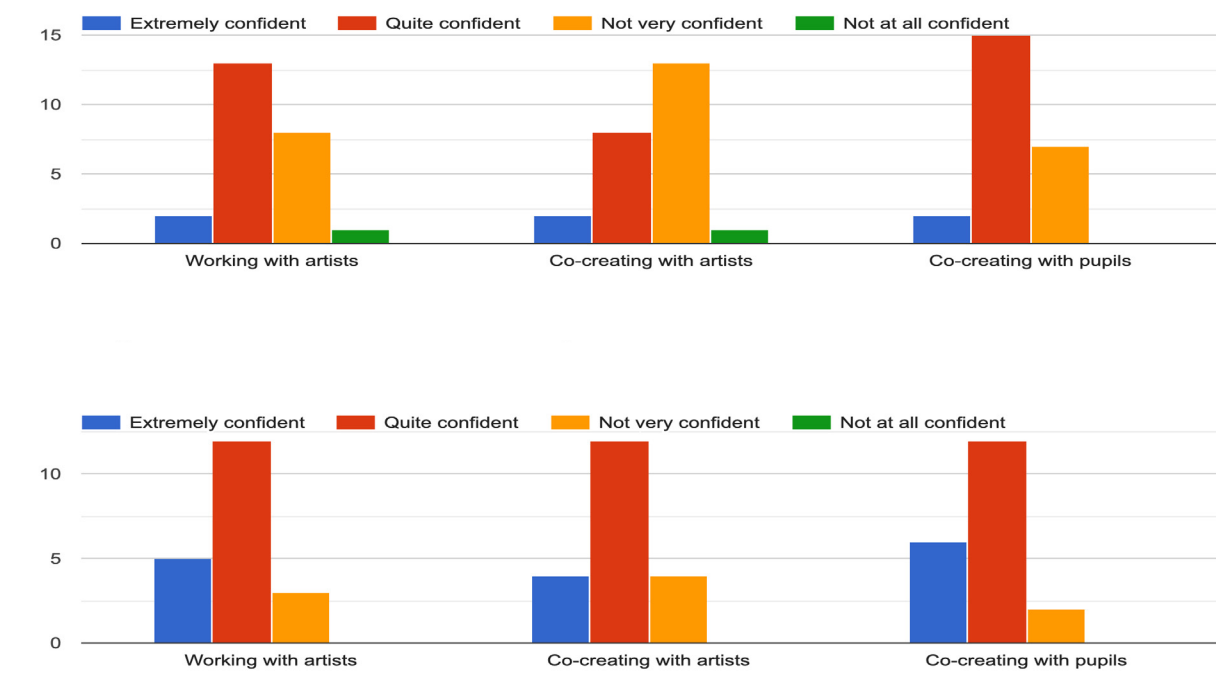


Figure 4 - Year 1: Confidence in co-creation and working with artists baseline (n=24)
Figure 5 - Year 1: Confidence in co-creation and working with artists endpoint (n=20)

Again, there were some increases in teacher confidence working with artists. Additionally, there was an increase in teachers identifying they felt more confident co-creating with pupils. This was supported to a degree by the artists, who felt that some teachers developed more than others, particularly those who were able to spend more time in the lessons and actively participated. Teachers were observed to have contrasting experiences engaging in co-creation with their pupils. While some teachers did not actively engage in this at all (see [Learning from Year 1](#)) others did attempt to engage with it, with varying success. For example, some teachers across the schools were observed to find co-creation challenging at it requires an approach that can feel unstructured and look chaotic. One teacher was observed being able to establish creative tasks, but they also needed to support pupils’ creative confidence.

[The dance artist] felt that the teachers were struggling in some ways with the co-creation approach, and the right way to encourage the students’ creativity, and in particular ability to play. I think they witnessed at least one of the teachers reprimanding a student for not doing the task fully, rather than building their confidence and what they were offering. This observation highlighted a really important point for me, that it’s one thing for the teachers to be able to set up a creative task that is co-creative for the students, but what may take more skill building is how they encourage the students’ confidence in being creative themselves. (Digital Artist)

However, other teachers were observed to be increasing their confidence in supporting co-creation as the project progressed.

I noticed the teacher seemed to be gaining confidence in helping the students with their co-creation; by giving some suggestions for different things they could do for some of the different words. (Artist)

They have done well with this, I think their confidence is growing, and I noticed both teachers giving examples of dance moves to students when stuck, or giving them options of body parts or levels, so they have definitely been watching the sessions and learning from these. (Artist)

Other more confident teachers were observed to really understand and support pupils’ co-creation, as well as talk to their pupils about the value of creativity and co-creation.

The teacher is particularly engaged with the project and helping guide the students with their ideas whilst still really pushing them with their technical skills capturing the animated films. They are reflecting on the students’ creative choices with me and seems confident with the idea of co-creation, and how to support and scaffold this. (Artist)

Again, similar to teachers’ confidence in teaching creative dance and other artforms, their own prior experience and other factors will have impacted individual responses. These experiences underline the multifaceted nature of co-creative teaching, requiring a balance of structure, encouragement, and self-assurance.

8.1.4. Measuring Impact

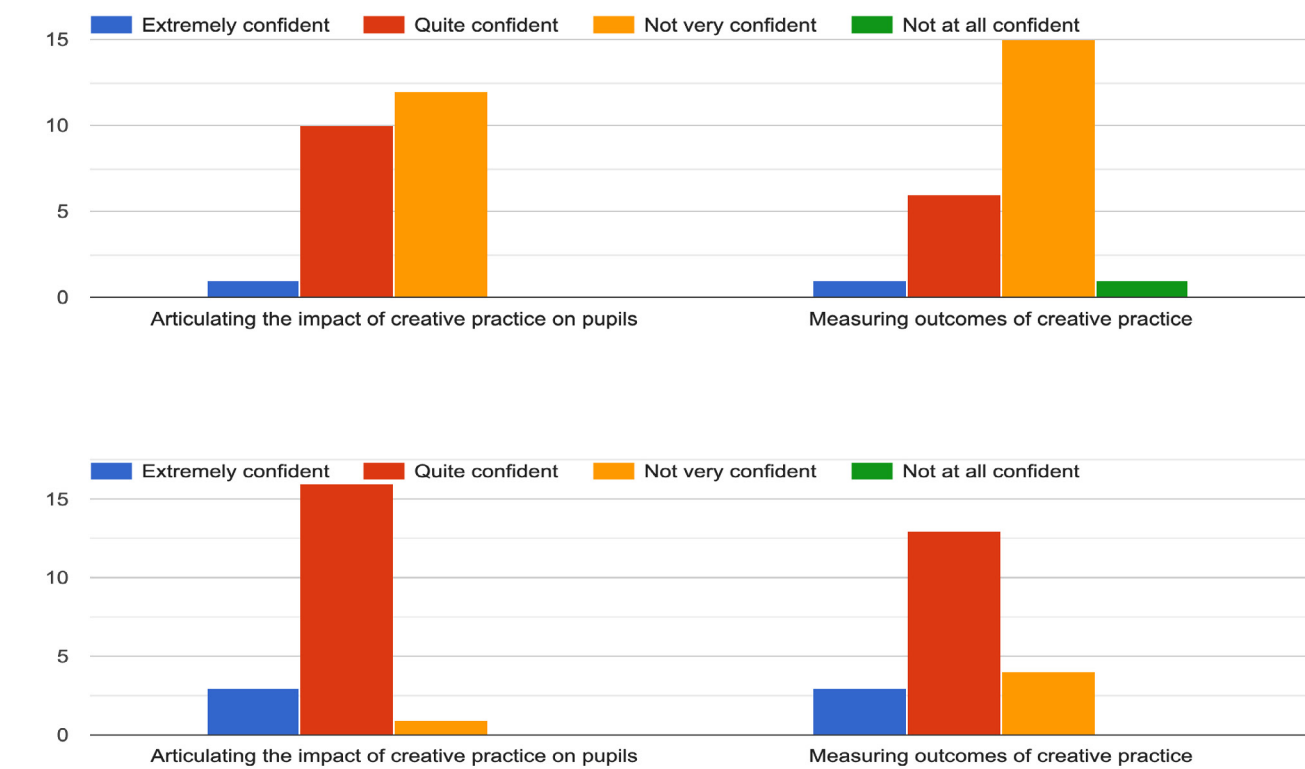


Figure 6 - Year 1: Confidence measuring impact of creative practice baseline (n=24)
Figure 7 - Year 1: Confidence measuring impact of creative practice endpoint (n=20)

Teachers were asked how they measured impact of creative practice and how confident they felt about it. While some teachers were able to articulate the ways they measured and articulated impact, for most this was something they did not feel confident to do and did not have a defined measurement methodology in place. Responses to these questions saw self-identified increase in confidence in both measuring and articulating the impact. This outcome will be further explored in year 2 of the project.

8.1.5 Application of learning

Where teachers have been engaged, it was noted by artists they could see teachers applying their own learning in the lessons, when working with pupils. This supported the delivery of the lessons, as well as the understanding of the pupils.

- *The year 4 teacher has been very enthusiastic and engaged with the project and commented today on how it felt very accessible as a teacher to take on and lead. They actually decided to cancel the year 4's science lesson following our session and instead took the class out to carry on playing with the animation and using the techniques we had been learning today. (Artist)*

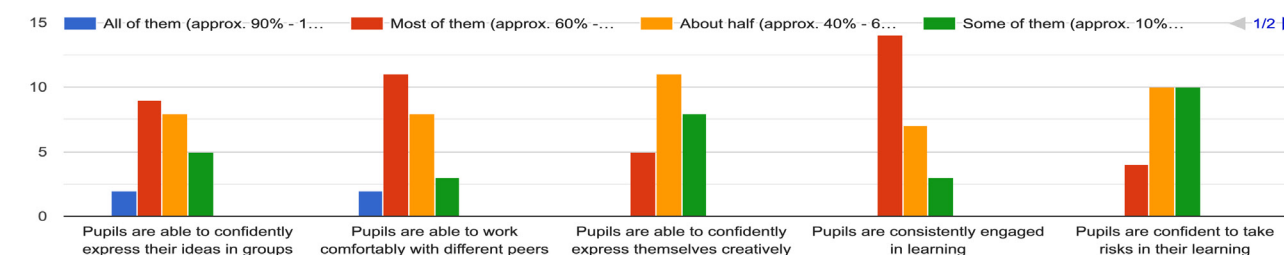
However, other teachers were observed to be less engaged, with concerns from artists about how much teachers had understood the lessons were part of their CPD. This is explored further in [Learning from Year 1](#).

- *The second teacher seems more distant from the co-creation side, and any engagement does seem to be just for behaviour management. I get the impression they are less likely to try and incorporate it into their teaching practice. (Artist)*

Other teachers had the desire but found the challenges of their classes and workloads a barrier to fuller engagement.

- *The teacher is clearly engaged with the project, and wants to be involved, but had a really interesting conversation with me about how they'd been struggling with trying to observe and learn off me during the project because their class is challenging, and they were often having to deal with behaviour/ students with additional needs. (Artist)*

8.2. Pupils



We asked you at the start of the first module for an overview of your pupils, we'd like to know if you've observed any change. Please select the best appropriate choice for each statement.

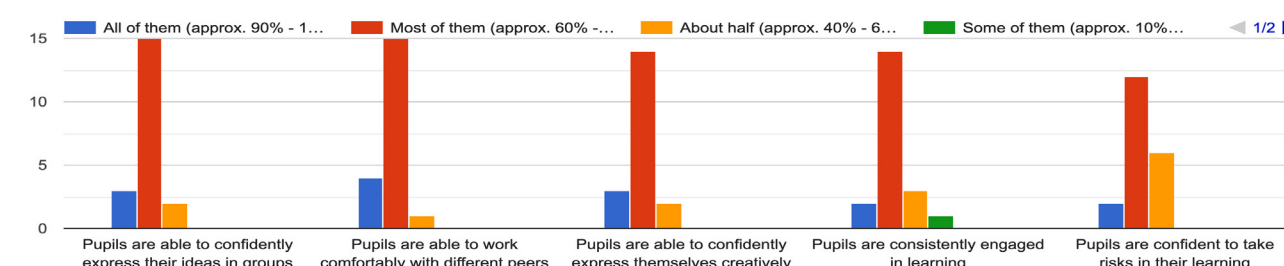


Figure 8 - Year 1: Pupil development baseline (n=24)

Figure 9 - Year 1: Pupil development endpoint (n=20)

Teachers were asked to consider their pupils in relation to working creatively, how they work with others and their engagement in learning. They were asked to consider these questions about their pupils at endpoint in relation to the project. The teachers identified increases against each question, with the most significant changes occurring with pupils' ability to work with different peers, to express themselves and their ideas.

- *Some children have grown in confidence in dance lessons, boys in particular. Some children are definitely more engaged in PE as a whole*
- *All children are using what they have learnt and applying in some other activities*
- *Less confident children have shown more awareness of themselves and how to use self-expression. I feel my class's ability to work in a team has improved.*

While the increase was less, teachers did feel that pupils were more consistently engaged in learning.

- *The pupils are calmer, more focused, boys are more enthused to dance*

There was an observable impact on children's confidence, social and emotional skills, and their willingness to engage in dance.

8.2.1. Art form vocabulary

There was less observable impact on the children's vocabulary around dance. Artists observed pupils learning and using art form specific vocabulary during their lessons. This was supported by pupil feedback where one pupil specifically referred to the lessons helping them with the word "choreography". However, teachers did not see this necessarily 'stick'.

BEEE Creative addressed this for Year 2 by creating a series of vocabulary flash cards that

both support teachers to support pupils to experiment and create movement and provide the associated vocabulary. They have been designed to sit within a scaffold to create movement but can also be used individually and in any order.

8.2.2. Co-creation

Across the classes and the schools, pupils were observed by teachers and artists developing their co-creation skills. The co-creation process has contributed to the development of transferable skills such as working in teams and collaboration, increased communication skills, and feeling of ownership and agency. These skills and feelings can also be attributed as indicators of increased wellbeing with teachers observing these positive outcomes back in their classroom.

- *The teacher of the first class is definitely seeing the benefit of co-creation and spoke to me about how the students' confidence has increased in their classroom work, and that they're collaborating better together as well. (Artist)*

The pupils themselves also fed back that an element of the project they enjoyed was being able to work with friends, in different ways. They felt more connected to their friends and peers through this work. Observations from artists and teachers, and pupil feedback have been coded into sub-themes related to co-creation as follows.

8.2.3. Confidence

It was observed that some pupils lacked confidence in dance, working with others, engaging in co-creation and voicing opinions. Artists did observe an increase in confidence in these areas in some pupils, but that others required more support.

- *There has definitely been progress in their confidence and engagement with dance throughout the project, as well as technical skill development. (Artist)*

Again, lack of focus in class was given as one reason as an inhibitor of progress. Pupil feedback also shows that some did not like having to dance or perform in front of others and found this uncomfortable. However, conversely there were others who found having this opportunity a highlight of the lessons.

8.2.4. Collaboration

Being able to work with others is a foundation of co-creation, requiring listening, sharing ideas and turn taking. All of the artists reported issues with behaviour across the schools, with some classes with higher needs than others. The behaviour and level of teacher support (see [Learning from Year 1](#)) was certainly a contributing factor in how well pupils were able to collaborate with each other.

- *They did struggle to get themselves into groups, and there's clearly some in the class that won't work with others. (Artist)*

However, the artists observed across all classes and schools that pupils did develop their collaborative skills through the co-creation process, able to share their ideas and listen to each other.

- *They were all very engaged and did brilliant listening, both to me, and to one another. They were sharing well with their groups, collaborating on ideas and making things fair. (Artist)*

This extended to working with each to work through issues and problems together.

- *Nearly all of the students have worked well together, listening and sharing ideas. There is a good level of problem solving happening, although some*

groups are still relying on teachers a lot. (Artist)

8.2.5. Ownership

More than one artist noticed that pupils engaged more enthusiastically with the co-creation process when they had ownership of choice-making and other elements of the process.

- *They were really strongly contributing today, making lots of choices about the order of their solos, what flashcard they used to develop their dances, and then which sequences they chose, and starting to look at what effects they chose when to match. The students all seem to recognise that these are choices they're making, which is culminating in their dance and music. (Artist)*

8.2.6. Enjoyment and Pride

The artists observed the pupils enjoying the lessons, exploring movement and the technology. Pupils also reported enjoying the sessions with many of their graffiti wall responses saying the lessons made them happy.

- *They all seemed to recognise that they had chosen their moves and how they did them. There seemed to be a lot of enjoyment in this - and I think this was helpful with the year 6 in particular who I think particularly enjoyed being able to express themselves. (Artist)*

Pupils were proud of their achievements and what they had created. Artists also observed the pupils' pride in their endeavours. The pupils were able to talk about how they came up with and developed their ideas, incorporating movement and technology.

- *There was a real celebration of the dance and music they had created, and everyone could see how the sounds they had made then developed, and how they had made their dance themselves. Lots of pride and excitement! (Artist)*

8.2.7. Artform Skills

Pupils were observed to increase both art form and digital skills. Pupils enjoyed learning about the different technical elements, using the apps, and applying them to their art form learning. This was supported by the feedback from pupils themselves, who identified they enjoyed learning new skills in dance and using the technology.

Across the schools and classes, the pupils were observed increasing their skills in dance. Different inhibiting factors at play included behaviour challenges, varying teacher engagement and pupil confidence. Despite these challenges, gains were made.

- *Others have started to gain more confidence, and even if they struggled more at the start of creating their choreography and using different levels and varied dance vocabulary are now much more comfortable with this. (Artist)*

Artists were able to observe pupils across the project demonstrating the different dance terminology they had been exploring, such as counterbalances, levels and motifs.

- *Nearly all the students were pretty confident improvising and using different dance movements. Most were able to demonstrate an ability to vary these*

movements, using a range of levels, weight and effort to depict various characters / emotions. (Artist)

8.2.8. Digital

Some technologies were easier to grasp, such as photography, and some were more complex, such as Augmented Reality. Artists observed the pupils developing their digital skills for each scheme of work.

- *Both classes had a really good grasp on what animation is and how to grasp it. They seemed to really flourish with the more advanced techniques and seemed very eager to start putting them into their own animated films. A lot of the questions they are asking show great understanding of things, and really good creative thinking too. (Artist)*

During the delivery of the sessions, the artists felt that the introduction of the digital content could be done differently or at different times as pupils' responses often followed a pattern of 'forgetting' the dance in favour of exploring the technology.

- *I think the biggest thing I sort of realised is they kind of lost that beautiful choreography they did in the first week before we had iPads and before we had torches and a lot of the children were just kind of waving them around trying to get the best picture they can but just by waving the torches around and it's really hard to get them to do their choreography. (Artist)*

One of the digital artists who was able to visit some of the other schemes of work in practice and noted the importance of getting students to engage with technology quickly and focusing on the process rather than specific outcomes. They felt by giving pupils access to the digital tools earlier, they would have longer to improve their skills week on week.

- *The quicker that they could get into the tech, the smoother the outcome. If they're doing that on week one and week two then they'll inevitably like learn and choose better ideas like week after week. (Digital Artist)*

They went on to describe how this would benefit the dance artists who initially were unfamiliar with the technology.

- *It was almost a bit like the further from it the technology they were themselves the more fearful they were of knowing what to do with it. I realised it's get that camera in their hands and get them filming something and not worried about what they are filming. (Digital Artist)*

Some of the dance artists felt the digital artist could visit later in the scheme of work as the visit paused the pupils' work on dance.

- *I think it's better for the artist to come the third week because see we did the dance last week. (Artist)*

8.3 Artists

8.3.1. Reflective practice

The artists completed regular observation feedback activities as an evaluation



tool. These observations also provided opportunities for the artists to reflect on their own practice, and to note their development. Examples of this include artists reflecting on:

8.3.2. The development of behaviour management strategies

- *In terms of emotional regulation, I've just been trying to talk this through with students...helping them find solutions to things that are upsetting them. (Artist)*

8.3.3. Reworking lessons plans to meet classroom needs and abilities

- *I am feeling even more confident in my approach of just paring down the scheme of work so that the students go through the whole process of creating, filming and editing their films, to a good quality, but just using less material than originally intended. (Artist)*

8.3.4. Relationship building with teachers

- *The teacher of the second class is feeling much less confident about the scheme of work, especially when it comes to delivering it themselves...I've encouraged them to keep asking questions and speaking to me throughout the next few weeks so that I can feed everything back and also help them feel more confident. (Artist)*

8.3.5. Supporting pupils' co-creation

- *The students are contributing confidently to the co-creation process - I think little things like getting the students to choose my transitions or help me demonstrate are furthering their understanding of how they are contributing to it as well, allowing them to really see clearly their role in the session, and in the creation process. (Artist)*

Some of the artists commented they found the process of sending reflections for the evaluation useful for their practice development.

- *And I think having these feedback sessions and just talking about it afterwards just makes you really think how to go forward from here and for next year.*

8.3.6. Learning from others

There have been reflections from artists where they cite the practice of other artists they are working with on the project as part of their development. For example, one artist observed another artist's strategies working with the pupils and has adopted some of those within their own delivery. The dance artists also valued having the opportunity to work with the digital artists so they could learn from them and apply that to the delivery of the rest of the scheme of work.

- *Today we had [Digital Artist] so it's really good to have somebody that can that knows reality composer inside and outside...[Digital Artist] knows the knowledge and imparted to the pupils was this really, really good and it really helped with the process for me especially for next week. (Artist)*

8.3.7. Confidence with Digital Technology

The dance artists were also learning to use and apply the digital media for each scheme of work. It was acknowledged by the Digital Artists that some of the technology was more complex to use than others, and the Dance Artists felt this.

- *This one's a little bit trickier because a lot of things can happen and there are a lot of components into working. This one to me is my weakest one in terms of how to use it because there's so many, so many things can go wrong. (Artist)*

Some felt more comfortable with some of the schemes than others, but they did feel more comfortable and confident through teaching them throughout the year.

- *I'm looking forward to improving it again I do kind of feel that when we get to the end of this term, this end of this year I feel that maybe I'm actually ready to teach these modules. (Artist)*

The artists' own development of teaching the digital technology has supported the iteration and development of the schemes of work. It will also enable them to support the teachers in Year 2, when they come to teach their chosen schemes of work.

9. Year 1: Learning

The following outlines the learning from Year 1. Thematic analysis of teacher responses to surveys, artist focus groups and artist observations has been undertaken with themes grouped below.

9.1. Enablers

9.1.1. Appropriate content

In general, the lessons seem to be appropriate for the classes. It has been noted that at times artists have had to differentiate the content, particularly for lower Key Stage 2.

- *A seven-year-old's competency and understanding is very different to an eleven-year-old... groupings are what they are, and some of them are just not going to engage on all levels. (Artist)*

The Digital Artists noted the difference between the theoretical planning of the lessons compared to the reality of delivering them. They described the layers of giving it to a Dance Artist and realising they had put too much into the lessons and needing to pare them back. Then the additional layer of a teacher without other dance or tech experience being able to deliver them.

- *I started with loads of confidence in the planning...and then slowly questioned all of the confidence that I had...The first immediate session where I'd given it to the dance artist and the dance artist started to unpick it and unpack it I was a bit like oh I've shoved too much in here... and then it went a third layer because then by the time that I knew that it was going to get to the teachers. I*

had these lovely competent movement artists that knew what they were doing with dance but now I had a deliverer that didn't know anything about the tech and anything about the dance as well. (Digital Artist)

Time was a repeated issue across the schools, where artists felt there was not enough time to deliver all of the lesson content. Some artists reflected on how they mitigated for this by modifying lessons.

Time more broadly for the project was discussed by the Digital Artists. Some felt that the project would have benefited from another year attached to the project.

- *I think one more year would really support this program. I think the content in it is really great. I think that the quality of all the stuff that's really great, but I think the embedding it with the stuff, but I don't know two years is enough. (Digital Artist)*

9.1.2. Combination of Dance, other art forms, and digital

The combination of art forms and tech has provided different hooks into the sessions. For pupils who are less confident with dance, it was noted that the draw of different tech experiences, or different art forms provided alternative routes into enjoying and engaging with the lessons.

9.1.3. The Role of SLT

Through their communication with schools and artists throughout the project, the BEEE Creative Team articulated the pivotal role of SLT in the relationship between the school and the project. They described a cyclical dynamic of SLT buy-in, teacher confidence development and project iteration.

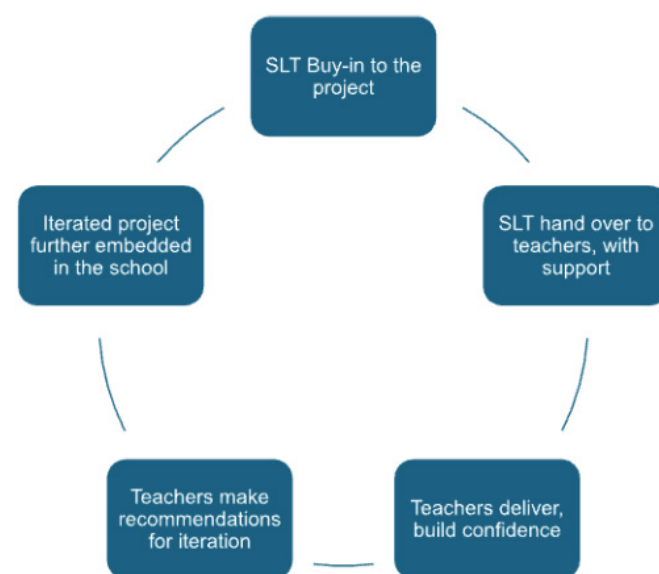


Figure 10 - Cycle of Support

This cycle is applicable for each stage of the project and where this has happened in schools, the project has been more successful in achieving its aims.

9.2. Challenges

9.2.1. Teacher engagement

One of the most significant challenges the artists identified was the inconsistency in teacher engagement in the sessions. Where teachers were actively engaged, they felt supported in classroom management. They were able to observe the learning journey and increase in confidence of the teachers. However, this engagement was inconsistent, with some teachers being present but not engaging in sessions, e.g. doing other activities such as marking, or they did not attend at all. In these instances, the artists found behaviour management more challenging, and they expressed their concerns for teachers being able to deliver the lessons independently later on.

- *Neither teacher really engaged in the co-creation side of things, much more sticking to behaviour management and organising of groups etc... I think this comes from a place of them having a lot of other work to do and not prioritising the project, more than not feeling confident. (Artist)*

While some schools were on the whole more engaged than others, even in the more arts-centric schools, teacher engagement was a challenge at times.

- *I think there is a challenge in the teachers not necessarily seeing engaging in the session as an efficient use of their time. (Artist)*

9.2.2. Communication - Teacher Role

It was apparent that communication about the project had been cascaded to teachers differently across the schools. Some teachers were well briefed and understood that the artists delivering the lessons were part of their professional learning, with a view to them delivering in year 2. Other teachers were less well briefed, with some seemingly not understanding their role in the project or misunderstanding their role.

- *The teacher was still very hands-off in the lesson, although very complimentary about the project. From our conversation at the end of the day, she was under the impression dance artists would be delivering next year as well and certainly wasn't aware the teachers would be delivering it. (Artist)*

BEEE Creative mitigated for this by reconnecting with each school to work through their understanding of the project in Year 2 and agree an approach. Each school was designated a dance Artist as mentor and trainer, with each school/artist partnership to agree what that partnership would look like.

9.2.3. Communication - Tech Availability

In addition, other communication issues arose with some schools throughout the year. Artists reported iPads not being charged, having the apps downloaded, or delivered for the start of the lesson as requested.

- *The main challenge today was organisation, which meant that we didn't have the app on the iPads, so couldn't do everything on the lesson plan. Considering we only have 4 weeks, and about 50 minutes per class, this is going to make*

timing a major issue for the project as a whole. The organisation also extended to the class teachers not knowing if we had the session or not and having to check before lesson to clarify which classes I had. (Artist)

9.2.4. Communication - Timetabling

Some artists described challenges with timetabling of space and length of sessions. For example, some sessions were moved into a room that required set up and clear up which took time away from the lesson at the start and end. Others described lessons being cancelled or shortened due to other activities or events taking place in the school. This is a challenge when scheme of work is so full, there is not much contingency for lost time. Additionally, there were times when timetabling miscommunication impacted how the sessions were delivered. For example, one artist was briefed on the timings on their session. These were changed, without the school informing them.

- *I've come to realise in third week that the times for the lesson were slightly different to what was given. (Artist)*

There was little to mitigate for this in year 2 as the focus of the project pivoted to the teacher delivering the schemes of work.

A challenge for the schools and artists is that due to the nature of the activities, school halls or larger spaces were needed. These spaces are a premium in schools and serve a multitude of uses. They were at times needed for other uses. Sometimes this was not communicated to the artists until they arrived to teach. When it was communicated beforehand the artist was able to plan accordingly.

9.2.5. Technical availability and capability in schools

In addition to the issues accessing the required tech in some of the settings, they also included two schools not using iPads, so Chromebook compatible alternatives needed to be sourced, and lessons adapted. This was challenging. One Digital Artist felt it was better to accept that Chromebook schools would not have access to some of the lessons.

- *There isn't an equivalent to the reality composer software we were using that's available on other devices. That does exclude certain schools and things from being able to do something, but it's a fair compromise for being able to having something that works consistently as well. (Digital Artist)*

In year 2, the schools who use Chromebooks may only be able deliver some of the schemes of work where the Chromebooks allow for the technology to be used if they don't move to using iPads.

There was some observed lack of confidence in teachers in supporting the tech, as well as some of the artists. They found this slowed them down at times as they worked with individual pupils and groups to ensure they all understood how to use the technology.

9.2.6. Behaviour

Behaviour and classroom management were identified across some of the schools as inhibitors to making progress in the lessons. In their observations, the artists identified four main reasons for this.

- Teacher engagement was the most prominent reason cited. Challenging behaviour was more apparent in lessons where teachers were less engaged. Where teachers were more actively engaged, pupil engagement was also generally better.
- Lesson planning and delivery. As identified above, the lesson plans may have initially had too much to work through. Adaptations needed to be made to account for different capabilities for different age groups. Artists looked at their own practice too and made adaptations to their delivery, to help address some of the behaviour challenges.
- Pupils' ability to work collaboratively. Artists reported across the schools some classes struggled to work collaboratively, especially in the initial weeks of the scheme of work. Artists adapted their lessons and/or worked with teachers/TAs on strategies to encourage skills development in this area
- Distracted by tech. While the multiple 'hooks' into the lessons were valuable some artists observed that the tech distracted some pupils away from the movement, with them focusing more on the tech, or 'forgetting' their movement work.
- After School clubs. It was noted by the Artists, and Digital Artists that the After Schools clubs lent themselves to more opportunities for challenging behaviour, due to the lack of structure to those clubs. It should be noted however, that it was observed that this also provided more freedom to explore and create as the clubs are not constrained by curriculum requirements.

10 Year 1: Schools Summary

The seven participating schools demonstrated a broad spectrum of engagement, ranging from highly proactive and embedded approaches to more reactive or challenged participation. This variation can be grouped into three broad categories:

Highly Engaged and Strategically Embedded Schools

These schools showed strong leadership, clear planning, and a commitment to embedding LEAP into their curriculum. Examples of engagement include delivery across Key Stage 2, and some with Key Stage 1, multiple teachers involved, less artist support required. The following themes were seen in the highly engaged schools.

- **Proactive leadership:** Attended steering groups, maintained consistent communication, and planned delivery well in advance.
- **Curriculum integration:** Embedded LEAP into PE or IT curricula, often delivering one scheme per year group.
- **Teacher confidence:** Built on continuity of staffing and prior experience to increase teacher confidence.
- **Digital adaptation:** Adapted schemes to suit available technology (e.g., Chromebooks), with some schools trialling iPads to assess feasibility.

Moderately Engaged Schools with Targeted Support

While these schools were committed to the project, a lack of consistent strategic support, communication and confidence meant they required more support from artists going into Year 2. They had fewer teachers trained than the highly engaged schools, and delivery was focused on one or two year groups. Themes common to these schools included:

- **Inconsistent communication:** Challenges in maintaining contact with SLT or lead teachers, especially during transitions.
- **Training gaps:** Missed or partial attendance at training sessions led to reduced teacher confidence.
- **Artist reliance:** Continued need for artist support, especially in early delivery phases.
- **Positive pupil engagement:** Despite logistical issues, pupils responded well to the creative content.

Schools with Initial Challenges or Low Engagement

These schools faced significant barriers in Year 1 but one or two showed signs of improvement in Year 2. Generally, one teacher had responsibility for the delivery of the project and schools were faced with staff turnover and communication challenges. The key takeaways from this summary of school involvement can be outlined in four areas:

- **Leadership and communication** are the strongest predictors of successful engagement.
- **Teacher training and continuity** significantly impact confidence and delivery quality.
- **Digital access and adaptability** were challenging but were being addressed creatively.
- **Artist support** plays a vital role, especially in schools with less experience or confidence



11. Year 2: What Happened

Schools in Year 2 were expected to deliver the schemes of work more independently, with artists moving from a direct delivery role to a mentoring support role. The mentoring support role could be interpreted however schools needed, with schools requesting whole school CPD delivery, team teaching some lessons in the schemes of work, and festival preparation. Two of the Year 1 artists, and another BEEE Creative artist delivered this across 5 of the 7 schools. The culmination of the project took place with a festival at the Eric Morcombe Centre in Harpenden to share the dances their pupils had created, and to participate in a series of workshops. All but one of the schools took part, with participating groups ranging from a selection of pupils to one school bringing two whole class groups.

- The experience of the schools moving to the independent delivery model mostly continued as outlined in the Year 1 summary.
- The highly engaged schools continued that engagement, both working with artists and delivering schemes of work. In one school all schemes had been implemented across Key Stage 2.
 - In another school, also a confident ‘arts rich’ school, they delivered some of the schemes of work, without requiring support from the artists.
 - Another school, who seemingly held back actually became more actively engaged throughout the year.
 - One school was very engaged but still required a high level of support from their artist mentor, who essentially redelivered two of the schemes of work again.
 - However, one school, who was facing numerous staffing and capacity challenges had little engagement with the project in Year 2 and did not participate in the festival.

11.1 Teachers

Teachers participating in Year 2 of the project were asked to complete endpoint surveys. Only 6 teachers completed the survey, with a further 3 teachers responding to emailed questions. The survey data is presented here as indicative, but it cannot be assessed to be representative of all teacher experience. However, it is representative of the teachers’ schools, 5 of whom responded to the survey.

11.1.1. Self-Identified outcomes

The teachers were asked to identify at the end of their participation in year 2 what they felt they had developed or learned through the project.

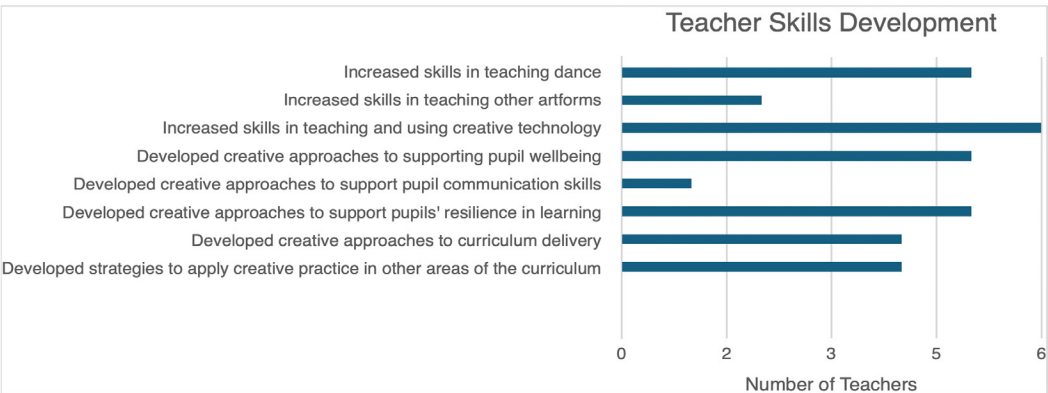


Figure 11 - Year 2: Teacher Skills Development

The responses, while a smaller sample size, largely track the Year 1 endpoint responses (Fig.11) with the strongest responses to **increasing skills in teaching dance**, and **using creative technology**. Where there was a shift from Year 1 to Year 2 was that teachers at the end of Year 2 felt more able to use **creative approaches to support pupils’ resilience in learning**, than at the end of Year 1.

11.1.2. Creative Teaching Practice

The surveyed teachers were asked if they felt this project had had an impact on their creative teaching practice, and applying their skills in their practice and across the curriculum.

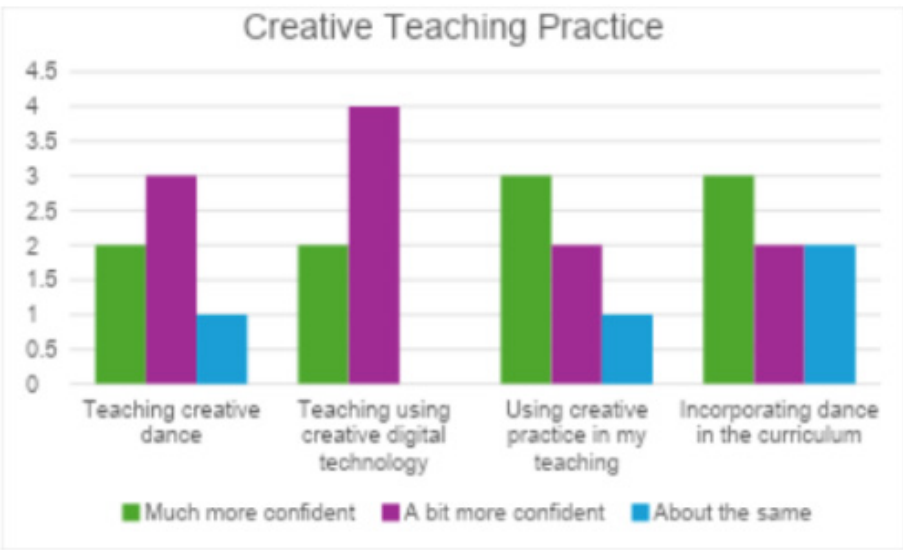


Figure 12 - Year 2: Creative Teaching Practice

The survey respondents generally felt more confident teaching creative digital technology, and most of them felt more confident teaching creative dance and using it in their practice. No teachers felt less confident. Several teachers identified that their increased confidence in teaching dance was a strength of the project.

- “I have an increased confidence in delivery of dance, dance & AR for my pupils.”

For others it was the creative approaches to using dance to teach other subjects in the curriculum.

- “The computing! Using this alongside dance has been wonderful!”

11.1.3 Creative Confidence

While the responses above demonstrate teachers’ feeling they had developed their creative teaching practice, it has taken the length of the project to bring those teachers on that learning journey. Initially, many teachers lacked confidence in their own dance knowledge and skills and their own creativity. Generally, artists recognised that the teachers were able to deliver the schemes and be creative but were often held back by their own perception of what dance was.

- “They definitely have the creativity. They just need a little bit of direction into where do we go next.”

One artist observed a disconnect between the project’s approach to dance and traditional curriculum expectations, especially for those who don’t dance.

- “Every time I went to something, they were dancing, they were creating. Their idea of what dance is doesn’t match necessarily the way we’re coming at it.”

The gradual progression of building teachers’ knowledge and skills developed their confidence in leading on the more creative elements of the project. This included being more secure using and integrating the dance and technology specific vocabulary.

Teachers and artists worked together to develop a framework of support in the second year. This framework was bespoke for each school, with some schools working more closely with artists than others. These support frameworks often consisted of:

- One-to-one support
- Adapting and simplifying lesson plans
- Working explicitly with the vocabulary toolkits
- Modelling delivery
- Team teaching
- INSET training

11.1.4. Co-creation

The teachers were also asked to consider how confident they now felt with co-creation, both with artists and with their pupils.

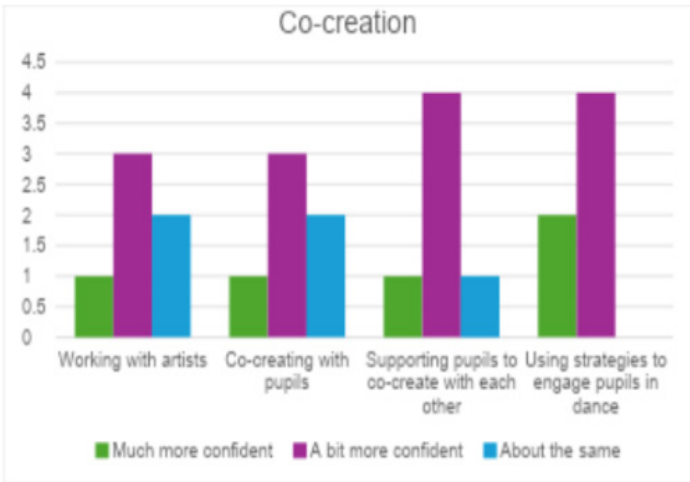


Figure 13 - Year 2: Confidence and Co-creation

All of the respondents felt more confident in using strategies to engage pupils in dance. Some of the teachers felt that a highlight of the project for them was being able to work more creatively with their pupils. While some of the respondents felt more confident co-creating with artists and pupils, all but one felt more confident in supporting their pupils to co-create with each other. This seems to be a shift from the end of year 1 for some teachers who found the less structured nature of co-creation challenging.

- “Working creatively with the students and seeing them take risks and be more confident with movement and film. They were really engaged with the mixed media.”
- “The creativity aspect of it making the children express their learning in a fun way.”

The nature of co-creation can also sit at odds with the implementation of a very full and ‘knowledge-rich’ curriculum. Teachers found it challenging at times to balance the approach of co-creation with the expectations of the curriculum and structured learning. The teachers and artists found there just was not enough time to enable co-creation with 30 pupils, to do so created an “overwhelming number of creative possibilities.” Therefore, teachers and artists had to make choices to limit options of what ideas or dance elements to explore.

The artists noted that teachers continued to find the open-ended nature of co-creation challenging, in particular facilitating creative exploration in the classroom that appears to be unstructured and lacking in focus and can lead to behaviour management concerns.

- “The problem they’ve got to manage, that “chaos” leads to the bad behaviour, which then causes them [the teachers] to shut it all down for everybody.” (Artist)

11.1.5. Application of Learning

More than one school is planning to continue to teach the schemes of work, with some wanting to embed into the curriculum. One teacher, who is moving to a new school, working with SEND pupils, is planning to take the schemes of work with them and adapt them for their new setting. The following feedback from an artist demonstrates how this work is being applied in different areas of the curriculum, as well as PE and IT.

- “I asked how he was feeling about dance now and he said that it wasn’t something that came naturally to him but that he had used everything I had done from the inset and the pupils had all made solos, duets and group work based on their topic of ‘Explorers’. So, next week they were going to finish off a complete dance but then make short animations using the dance afterwards.”

11.2. Pupils

The teachers were asked to consider the impact the project had had on their pupils. The responses were very positive. Particularly looking at pupils’ ability to work collaboratively, and significantly confidence to express their ideas, and themselves.

- “It has made them more confident especially the ones without any dance background.”

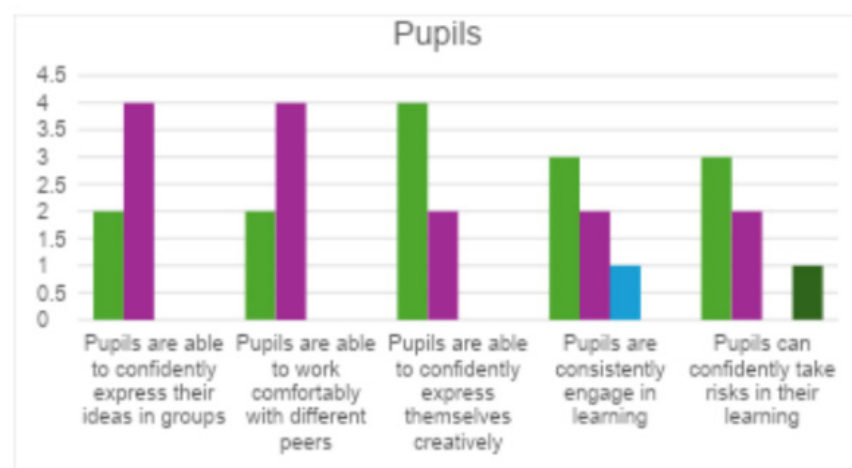


Figure 14 - Year 2: Impact on Pupils

Where there was some slight disagreement - one teacher did not agree pupils consistently engaged in learning - follows from the findings in Year 1. This was also echoed by teachers at one of the schools interviewed, where there were still challenges to engage some pupils.

11.2.1. Enjoyment and Engagement

Teachers noted that engagement with the schemes of work increased engagement and motivation for many of their pupils. Teachers and pupils referenced enjoying the work and having fun, leading to greater motivation to learn. Most of the pupils who provided feedback mentioned their enjoyment in the work and taking part. Repeated words from pupils to describe how it made them feel included **happy**, **excited**, **fun**, with one pupil saying it made them feel **electric**.

Teachers, artists and pupils noted that often the technology acted as hooks for those less interested in dance.

- *"I felt amazed because of the technology that created and how it works"* (Pupil)
- *"They enjoyed the ICT aspect."* (Teacher)

The creative element, alongside the ownership the co-creation approach provided were given as reasons for enjoying the work.

- *"I like how we got to order our favourite moves into like a dance"* (Pupil)
- *"Enjoyed creating our own dance"* (Pupil)

It should be noted that a small number of pupils did not enjoy the work, in particular the dance. Teachers at one school shared feedback about pupils not engaging with the work and feeling that it was unnecessarily taking up their PE time.

- *"Four particular individuals that just point blank didn't want to do it. They were a bit miffed that it wasn't, they weren't doing PE. I had to use the carrot of playing football at the end of the lesson to motivate them."*

11.2.2. Pride and Self-Belief

Pupil feedback indicates that many of them felt that the creation process for the Festival made them feel special and unique.

- *"I felt good and special, very special."*

- *"Absolutely brilliant—it made me feel happy because we were unique."*

They also expressed pride in their dance.

- *"It made me feel like I was a tiny bit good at dance."*
- *"I feel proud because our choreography looks amazing."*

Overall, they felt the experience had given them more confidence, especially in performing.

- *"I'm more confident because there were a lot of people watching us."*
- *"It has made me feel more confident when on stage."*

11.2.3. Collaborative Working

Teachers who provided feedback noted the project had supported pupils to increase their ability to work together. This ranged from an improvement in group work skills to more confident pupils being more able to support their less confident peers.

- *"I've learned how to create unique moves, and how to work as a group and communicate."*
- *"I learned how to dance and cooperate with each other."*

Teachers noticed that pupils were better able to:

- Recognise individual strengths in themselves and each other
- Listen to each other and negotiate different ideas
- Developed problem-solving skills
- Try alternative approaches
- Share creative responsibilities

One teacher noted the types of conversations they were having in group work had changed.

- *"They have been working really collaboratively with each other, and although some may have strengths in dance, some have strengths in technology, and they've been able to kind of have those conversations about my "role" rather than you did that bit, and I will take over this control of this."*

Another teacher felt that these transferable skills are ones that are needed beyond the classroom.

- *"Real world things they're going to need to be able to do when they leave school."*

11.2.4 Resilience

The nature of the co-creation process, that requires ideas sharing, trying things out, and understanding that making 'mistakes' is part of the process, supported pupils to increase their resilience.

- *"They are braver when trying new activities within the arts."*

Some teachers directly referenced the impact on pupils' resilience, and its connection to confidence.

- *"I have seen a development in pupils' resilience, confidence and teamwork especially."*

While not necessarily naming it, the pupils also recognised that the project had helped them to build resilience.

- *"Even if you don't like dance, try it and you will have fun, it is good to express your emotions through dance."*

The pupils who participated in the Festival acknowledged feeling nervous or

stressed, especially around performance time. There were a small number who felt discouraged by making mistakes

- *“I didn’t like when I had to do random moves because I didn’t know what to do and it was hard.”*

Most however, were able to describe that despite the nerves they were able to keep going and enjoy themselves.

- *“It has made me stressed at times but overall, it has made me happy.”*
- *“Nervous and excited for the real thing.”*
- *“I learned that it’s OK to be nervous.”*

11.2.5. Skill Development and Application

The teachers, and to a lesser extent, the pupils were also able to identify skills they had developed. In addition to the skills required for successful collaboration, pupils also **developed technical skills**. Examples of specific and tangible skills were cited. These included but were not limited to:

- Making recordings
- Creating a backing track
- Learning camera angles
- Stop motion
- Taking photographs
- Using light
- Using the apps associated with the technology

Pupils enjoyed the technology elements of the schemes of work. Further to learning these skills, they could see that the technology was available to them and that they could create with it.

- *“I learned how to dance and make different beats on an iPad.”*
- *“I learned how to use Koala and create my beats. Anyone can make music.”*

Pupils also recognised the **dance skills** they developed to feel like they had become better at dance.

- *“I have learnt how to dance and different moves.”*
- *“I have learned how to dance in rhythm with other people.”*
- *“How you choreograph using different ideas.”*

There was some evidence of these skills being applied beyond the schemes of work and the classroom, especially the technical skills. Examples included pupils downloading the apps on their home devices to create content independently.

11.2.6. Vocabulary Building

The project hoped that pupils would develop technology and dance specific vocabulary. In the first year of the project, it was noted that this was an area where progress was inhibited. Feedback from artists found that some of the teachers themselves struggled with dance vocabulary, with some needing help understanding more complex terms. In response, BEEE Creative created a set of vocabulary flash cards specific to each scheme of work. In addition, they created a separate resource to support teachers in creating dance content with the pupils. This pack also included a set of vocabulary cards. The artists went through these resources

cards with teachers to ensure they were confident using the vocabulary. Feedback from teachers in Year 2 indicate that these resources supported the pupils’ vocabulary building.

- *“They had more awareness of dance vocabulary such as motif, project, unison, chorus.”*
- *“Children were able to recap and apply the terminology as we built on it each week.”*

11.2.7. Challenging Stereotypes

Both teachers and pupils referenced how their experience with the project had challenged or changed their perceptions about dance, and who dance was for. One teacher explicitly said the highlight of the project for them was that it broke down stereotypes.

Some pupils and teachers had set preconceptions of what dance was and conversely what it was not. This project helped to change these perceptions, with teachers saying that the project widened the pupils’ understanding of what dance and creativity could be.

- *“An impact on the pupils was realising that actually dance and being creative can take many different forms.”*
- *“Opportunities to perform, engage in dance when they don’t realise they are! Seeing dance differently.”*

Through the resources, showing a diverse representation of dance and dancers, the teachers further identified that it also helped to challenge who dance could be for.

- *“It’s not just the girls in pink tutus”*

Teachers saw this translated into pupils enjoying the experience of dance more than they anticipated.

- *“It’s been great to see some children who were quite reluctant to dance actually really enjoy the programme with [the Artist] and love being on stage!”*
- *“There have been some surprising children who have enjoyed moving - not always dancing but throwing energy into the dance.”*

12. Year 2: Learning

The learning from Year 2 has been divided into two sections, Enablers and Challenges, which explores what facilitated and inhibited success, that builds on the enablers and challenges outlined in [Year 1: Learning](#). While the experience of each individual school, teacher and artist were different, shared themes that reach across the project are explored below.

12.1. Enablers

12.1.1 Artists

The continued involvement of the Dance Artists was integral to the successes of the project. In Year 2, they built on their relationships with the schools, moving out of a delivery role into a support and mentor role. There was some shuffling of artists and schools as two artists withdrew from the project, with the remaining artists

stepping in to continue to support those schools. Through the range of support strategies used (see [Creative Confidence](#)), the artists worked with the teachers to co-construct the support they needed.

- *“I asked how [the teacher] was feeling about dance now and they said that it wasn’t something that came naturally to them but that they had used everything I had done from the INSET and the pupils had all made solos, duets and group work based on their topic of ‘Explorers’.”* (Artist)

The Digital Artists were also brought back to the schools when it was felt it would be beneficial to the schools, to model some of the delivery of the digital elements.

The Artists brought skill and expertise, with the Dance Artists often acting as translator for both the dance and technology elements of the schemes of work. The teachers respected the artists for their expertise and the different approaches they brought to the work.

- *“I found the team to be very knowledgeable, passionate and engaging.”*

Relationships were developed, with schools directly referencing their Artists as integral as mentors. The most successful of these relationships were those that moved from knowledge and practice sharing, to practice exchange, where both Artist and teacher were developing.

- *Highlights have been the participation in the LEAP festival with the year group with [the Artist] as our creative mentor.*

The schools valued the artist support, with some relying on them more heavily than others. For example, feedback from artists about two schools, highlighted some concern that the schools were less able to independently deliver the schemes of work than was hoped in Year 2.

- *“In the first year I think there was much less co-creation (with the teachers).”*

However, the collaborative learning allowing for gradual skill development of teachers enabled them to build their skills incrementally. This supported the teachers to develop their confidence over time. In year 1, their involvement was predominantly observational, with little to some co-creative input. By the end of the second year, teachers became more actively engaged, albeit some more than others, moving from observers to more confident facilitators.

- *“The teachers realised, they discovered that they could do it themselves, I think after these last two terms.”*

12.1.2. Resources

The teachers found the resources extremely useful. While some found the schemes of work too complex (see [Challenges](#)) the teachers found them valuable in helping them to guide them in what to do. In particular scaffolding the learning to use the technology as well as dance. The additional resources, such as the vocabulary cards and the ‘Creating Dance Content’ guide supported teachers’ confidence in delivering the work.

- *“I have more confidence in dance - I love the vocab cards!”*

BEEE Creative also created a suite of films to illustrate elements of the schemes of work. While these were used by some teachers, there were others who were unaware they were available. It should be stressed that BEEE Creative had shared the resources with all schools, but some teachers had not received them from their

school.

- *“Interestingly several teachers asked if they could have access to the resources - which they do have both printed and on a google drive. The lead teacher from the project also backed this up.”*

12.2. Challenges

12.2.1. Time, Space, Technology

It should be noted that the challenges of time, space and technology continued for some in varied forms in Year 2 of the project. These included the apps not always working, space to conduct the activities restricted, and the time to prepare for the performance.

- *“When you have issues of the app’s not working, or we’ve got no internet for whatever reason, or there’s not enough iPads, you then think, well, what do I do for this hour?”*

While some mitigations for Chromebook schools were found, such as BEEE Creative loaning iPads, the Chromebooks did continue to provide challenges.

- *“Our equipment is PANTS! Chromebooks are not good for this.”* (Teacher)

12.2.2. Managing Behaviour

Some teachers continued to find that the seemingly more unstructured nature of the lessons made it more challenging to manage behaviour, as reflected in the Year 1 Challenges. Coupled with the detailed lessons and inconsistent success of schools’ technology, increased challenges with pupils’ listening skills and behaviour.

Teachers did generally find their own mitigations for this. One school who found some pupils not wishing to take part used football as an incentive to participate. Other teachers spent time adapting the lessons for their pupils.

12.2.3 Resources

While the teachers valued the resources, they did provide some feedback on areas they found challenging. As already outlined, some teachers found the schemes of work too complex, the lessons too ambitious.

There were also some who felt that in some of the schemes of work, the activities risked being too theoretical, with children being required to sit for long periods of time. One teacher said, *“we will lose them all,”* if the pupils weren’t actively engaged. Teachers found they needed to cut some of the lessons down to ensure they fit into a lesson.

The teachers felt that it would have been useful to have clearer strategies and ideas for differentiating for both high-achieving pupils and those with additional needs.

- *“Having clear ideas for what they could do, and then equally for those that are doing really well, having those constraints”*

12.2.4 Open Ended Engagement in Year 2

The open-ended nature of Teacher/Artist engagement of Year 2 was deliberately designed in that way so that support could be provided bespoke to each school.

However, feedback from teachers and artists noted that this may have been too unstructured for teachers and were not sure how best to use their artists. Those schools who continued to engage, did find a way through with their artists but this took some time to establish in Year 2.

Artists delivering INSET for whole school, or teachers delivering the schemes of work were seen as useful and it was suggested that in hindsight, if they had been scheduled at the beginning of Year 2, teachers would have felt more confident with delivering, and with more school buy-in.

- *“I think it would have been beneficial to be a whole class... having one of our training days in September to start, because everyone’s a fresh then”* (Teacher)
- *“When I went back in the following day (after delivering and INSET) the feedback was actually really positive - they found it really useful, they think it would be helpful to all staff, they wish they had had it at the beginning of the school year.”* (Artist)

It should be noted that BEEE Creative and artists did suggest this to some schools, who did not immediately take up this offer.

12.2.5. Communication

Communication with schools and within schools continued to present challenges in some settings. In addition to initial challenges in communicating with schools in Year 2, there were also seeming challenges with channels of communication in schools. For example, one artist recounted an experience of delivering a school INSET and a number of the teachers were unaware they were teaching the LEAP schemes of work, it only became apparent part way through the day.

- *“At the end of the session when I asked if they had questions, several were asking about how they could then link this to the technology and it became evident that over half the group were delivering the LEAP project. So an obvious disconnect in associating to what the LEAP project is.”* (Artist)

Other examples include teachers not being aware of resources available to them, despite being shared, and others not quite understanding the expectations of the project at the outset of Year 2.



Summary of Findings

The following provides a summary of the key findings of the two years of the LEAP project. It focuses on the key themes of co-creation, teacher and pupil development, and pupil wellbeing.

12.3. Co-Creation

Co-creation has been defined as a non-hierarchical process involving shared decision-making between artists, teachers, and pupils. It emphasised process over output and fostered agency, ownership, and mutual respect.

In **Year 1** teachers varied in their engagement with co-creation. Some embraced it, supporting pupil creativity and collaboration, while others its open-ended nature more challenging, particularly within the systems and structure of school and the curriculum.

Year 2 teachers showed increased confidence in facilitating co-creation, especially pupil-to-pupil collaboration. However, balancing co-creation with curriculum and school demands remained a challenge.

Artists were key facilitators, modelling co-creation and mentoring teachers. Their reflective practice and peer learning contributed to refining the approach.

It takes time to develop a co-creation partnership in a school setting. Building teacher/artist/pupil relationships, while juggling a range of priorities requires skilled artists as facilitators, and teachers willing to take creative risks. However, in this project co-creation reframed ‘teaching a dance’ to teachers and pupils creating a dance together.

12.4. Teacher Development

Across both years, teachers reported increased **confidence in teaching dance** and **using creative digital technology**. Year 2 saw stronger development in applying creative strategies to support pupil resilience and wellbeing. Teachers became more **confident in integrating dance and technology** into the curriculum. Some adapted schemes for broader use, including SEND settings. Teachers developed their skills and confidence in teaching dance, furthermore through the co-creative approach, developed skills to facilitate creative dance with their pupils.

Initial lack of clarity about roles, inconsistent engagement, and limited time/resources hindered some teachers, especially in Year 1. **Communication gaps** within schools affected uptake and understanding in Year 1, with some further communication gaps in Year 2.

Support Structures put in place by the artists and BEEE Creative, such as mentoring, INSET training, and resource packs (e.g., vocabulary flashcards) were effective enablers. However, more structured support at the start of Year 2 may have improved outcomes.

12.5. Wellbeing

The project positively impacted **pupils’ confidence, self-esteem, sense of belonging, and resilience**. Pupils expressed pride and enjoyment, especially during the festival. Improvements were noted in pupils’ ability to **express themselves, collaborate, and take creative risks**. Teachers observed **increased motivation and engagement**.

While not a primary focus, some teachers reported increased job satisfaction and creative fulfilment.

12.6. Pupil Development

Pupils developed **dance and digital skills** (e.g., animation, AR, photography). They applied these creatively and some continued exploring them outside school.

In Year 1 **vocabulary development** was not as progressed as hoped, but this improved in Year 2 with targeted resources.

Most pupils enjoyed the sessions, though some were resistant to dance. Technology often served as a hook for engagement for those who were reticent about dance, with some being the case vice versa.

12.7. Enablers

The overarching elements of this project that facilitated success were:

Strong SLT Support: SLT buy-in was critical for embedding the project into school culture. Schools with proactive leadership saw better planning, continuity, and curriculum integration.

Champion Teacher: A common element of the schools who were able to maintain the momentum of the project had teachers who had an interest in dance, or at the very least, understood the value of creative practice.

Artist Mentorship and Collaborative Relationships: Dance and Digital Artists played a vital role in modelling co-creation, mentoring teachers, and adapting delivery. Relationships evolved from knowledge sharing in Year 1 to mutual practice exchange in Year 2. Artists transitioned from delivery to mentoring, offering tailored support like INSET, team teaching, and festival prep. Their presence helped build teacher confidence and sustained engagement.

Adaptable Resources: Schemes of work, vocabulary flashcards, and the “Creating Dance Content” guide supported teacher confidence. Teachers appreciated scaffolding but requested clearer differentiation strategies.

Integration of Dance with Digital Arts: Combining dance with digital artforms (e.g., animation, AR, music) provided multiple entry points for engagement.

Appropriate Content and Flexibility: Lessons were generally suitable but required teachers and artists to adapt them for time constraints and differentiation, especially for younger pupils.

Incremental Teacher Confidence Building: Teachers progressed from observers to facilitators, supported by gradual skill development and co-constructed support frameworks.

Creative Ownership and Pupil Agency: Pupils responded positively when given choice and ownership in the co-creation process, enhancing engagement and pride.

Festival as a Culminating Event: The LEAP Festival provided a platform for celebration, performance, and community involvement, reinforcing pupil confidence and achievement.

12.8. Challenges

The overarching challenges experienced in the project were:

Inconsistent Teacher Engagement: Some teachers were observed to be disengaged during sessions in Year 1, affecting their own learning as well as pupil behaviour and learning. A lack of clarity communicated by schools around teachers' roles in the project led to missed opportunities for CPD.

Communication Gaps: Internal school communication was inconsistent with some teachers were unaware they were delivering LEAP schemes. External communication between BEEE Creative and schools was sometimes delayed or incomplete, especially during the transition from Year 1 to Year 2.

Behaviour Management: Behavioural challenges were more pronounced in classes where teachers were less engaged. The open-ended nature of co-creation sometimes led to perceived 'chaos', which some teachers struggled to manage.

Technology Access and Compatibility: Not all schools had access to iPads; Chromebook compatibility with the apps used was quite limited which inhibited success in those schools. Apps were sometimes unavailable, uncharged, or not working, disrupting lesson flow.

Time and Space Constraints: Lessons were often shorter than anticipated or rescheduled due to competing school priorities. Limited access to appropriate spaces (e.g., halls) affected delivery quality.

Complexity of Resources: Some schemes of work were considered too ambitious or theoretical. Teachers requested clearer differentiation strategies for pupils with varying needs.

Curriculum Pressure: Teachers found it difficult to balance co-creation with the demands of a knowledge-rich curriculum. The time required for meaningful co-creation was often at odds with structured lesson planning.

Open-Ended Support Model in Year 2: While designed to be flexible, the open-ended mentoring model left some teachers unsure how to best utilise artist support. Earlier and more structured INSET training might have improved confidence and uptake.

Limited Data Collection: Evaluation in Year 2 was hindered by low teacher survey response rates and fewer artist observations. This limited the ability to fully assess impact across all schools.

13. Conclusion

Over 3000 pupils and 49 teachers, across 7 schools took part in LEAP. The first year focused on artist-led delivery with teacher observation, shifting to teacher-led delivery with artist mentoring in Year 2, with the project culminating in a celebratory festival showcasing pupil work.

LEAP aimed to build the creative confidence of teachers and pupils by engaging with dance and technology practice in the classroom. It aimed to position teachers and pupils as co-creators in that practice. In doing so it hoped to demonstrate the positive impact of dance on learning and wellbeing. The project successfully demonstrated the significant potential of co-creation in primary settings, through its integration of dance and technology.

Over two years, it fostered meaningful growth in teacher confidence, pupil engagement, and creative collaboration. It is evident that this approach can enhance wellbeing, creativity and learning resilience. While challenges such as inconsistent communication, resource complexity, and technology access were evident, the project's flexible mentoring model, in-depth interdisciplinary approach, and commitment to inclusive practice enabled significant progress. It also demonstrates that it is possible for schools and artists to implement support structures that better enable this work to happen, but it takes time, resource and trust in the process.

The project will have a strong legacy, with some of the schools committing to embedding all or some of the schemes into their curricula. On an individual level, teachers' practice has been developed and their confidence to apply creative practice, including elements of co-creation, has increased. This will continue to benefit their pupils. The project has also produced a robust suite of lesson plans and resources that have been refined and used not just by teachers who participated in LEAP, but teachers beyond this project.

14. Recommendations

Communication and Role Clarity

Communicating with schools can be challenging due to the myriad challenges they deal with daily. However, it is recommended that further mechanisms are put in place to ensure all schools, SLT and teachers understand their role in the project from the outset, and as it continues. These mechanisms might include more explicit partnership agreements, outlining in detail the expectations for both schools and BEEE Creative of the project, school briefings with all participating teachers present, and a more formalised approach to SLT steering group meetings to ensure strategic embedding and sustainability.

Enhance the Co-constructed Mentor Relationship

Continue to use the artist mentor model, it was fruitful in schools where it was needed. The co-constructed approach to the relationship benefited teachers but initially they would have benefited from more structure at the start of Year 2. It is recommended that in future projects, a slightly more structured approach is offered, with established milestones such as INSET or workshop delivery, that becomes more fluid as teachers are better able to know what support they would benefit from.

Simplify and Differentiate Resources

The schemes of work have wide-reaching use and benefit. Some teachers (and artists) felt they were too detailed and in-depth. It would be beneficial to simplify the schemes, with more differentiation strategies. It is recommended to consult with teachers on the project to provide more pedagogical input, based on live experience.

Build on the Legacy of LEAP

Building on the development of the resources, develop a package for schools where they can access a range of interventions. This may be as simple as access to lesson plans, to developing a range of CPD offers such whole school INSET days and workshop delivery. Work with both artists and selected LEAP teachers, to act as critical friends in the development of the package.

Influence Policy and Practice

Connect with LEAP teachers and support them to advocate for creative practice in their schools, and beyond. Connect with local partners, such as Local Cultural Education Partnerships and other arts organisations and share the impact findings of the project to further advocate for the benefits of creativity in schools

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Images by Cheniece Warner and Simon Richardson