

Theory of Change

Overall outcome/theme	Specific outcome
Sustainability	Participants want to continue writing post-project.
	Facilitators and curators motivations for involvement change.
	Facilitators ,organisations and writers have the capacity and ability to continue.
	It is economically viable to continue delivery.
	Knowledge is communicable, adaptable and mobilised.
Engagement (of curators, facilitators and writers)	Participation in creative writing increases.
	Facilitator, curators and participants enjoy creative writing more.
	A range of participants engage in creative writing.
Best practice in creative writing	Facilitators write authentically by, for example, writing in front of participants rather than using pre-prepared texts.
	Use of good creative writing pedagogy among facilitators and writers increases.
New and extended networks	Existing networks are expanded and new networks are created.
	Barriers to partnerships between organisations and partners are reduced.
Valuing creative writing	Values and approaches are shared by all involved.
	People value creative writing more.

Original ACE theory of change:

Mission

To build a regular, consistent and high quality creative writing offer in schools across England

Assumptions

Step 1. The issues are:

- Many young people leave school without the expected literacy levels; employers report a lack of good written communication skills.
- Most pupils have never worked with a professional writer in school; they
 may view writing as difficult or lack opportunities to engage in writing
 creatively and for pleasure, rather than for purpose, particularly among the
 8-14 age-group at transition from primary to secondary school.
- Few schools commission professional writers or practitioners to support pupil's creative writing; when they do, it is rarely regular or sustained.
- Nationally the offer is inconsistent despite evidence suggesting sustained creative writing activity can improve pupil's engagement and enjoyment.

Step 2. Underlying causes are:

- Parents/carers may lack awareness of the importance and value of children's creative writing; this is less the case with reading for pleasure.
- Teaching staff may lack the knowledge, skills, experience and confidence to teach creative writing and/or to commission writers in schools.
- Patchy short-term offer from the sector, reinforced by lack of demand; high quality provision seen as comparatively intensive and expensive.
- Primary schools work in partnership (e.g. with clusters, writers, and writing agencies) in ways not continued or replicated in secondary schools.

Step 3. Focus on transition in Key stages 2 and 3, can involve older pupils

Step 4. A highly effective initiative will:

Ensure buy in from the school and families, and inspire others to invest in it by narrow the gap in awareness, aspiration, access, and opportunity.

Target Groups

Step 5. Those being impacted will be:

- Children in project schools in Key Stages 2 & 3, focus on disadvantage
- Parents and carers
- Staff in and across participating schools
- Writers and practitioners
- Writing agencies and arts/cultural organisations
- Partners, funders and stakeholders: Bridges, local authorities, FECs/HEIs

Outcomes

Step 9. We would expect to see the following outcomes:

 More pupils have the opportunity to engage in and enjoy producing and showcasing their own high quality creative writing across a variety of forms and genres.

Demonstrated by increase compared with baseline in target schools/areas at the start of the project.

 New and enhanced, replicable and sustainable delivery / business models that address local needs and gaps.

Demonstrated by case studies and tried/tested successful models provided by consortia.

Teaching staff understand clearly how to teach creative writing and are committed to embedding this in their practice.

Demonstrated by impact evaluation of project schools using methodology developed by consortia with Bridges.

4. More schools commit to regular and sustained work with professional writers/practitioners to develop pupils' creative writing; and maintain relationships with local arts/cultural partners and Bridge organisations supporting this activity.

Demonstrated by increased number of schools commissioning writers/ practitioners at the end of the project. Bridges monitor and report on increased networking.

 Shared understanding across arts/cultural and education sectors of the importance/value of pupils' creative writing, particularly for the most disadvantaged and least engaged.

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Strategies

Step 7. The strategies/tools used are:

- Build new cultural education partnerships to develop relationships between writing agencies, arts/cultural organisations, Bridges, target schools clusters/chains, and curriculum groups
- Share ideas, intelligence, best practice and delivery/business models
- Create high profile celebration and showcase opportunities
- Embed Arts Award, Artsmark, Quality Principles
- Support peer-to-peer learning, mentoring, and CPD for teachers, writers and practitioners

Step 8. The resources that we have to influence the target groups are three years of funding to:

Develop and share existing/new models of best practice in