

Creatives in Schools

Round 3 2022 Evaluation Report

June 2023

Prepared by Judy Oakden and Kellie Spee



Report information

Prepared for:

Te Mahau, Te Tāhuhu o te Mātauranga –
The Ministry of Education

Manatū Taonga – The Ministry of Culture
and Heritage

Toi Aotearoa – Creative New Zealand

ISBN: 978-1-77697-073-5

Prepared by:

Judy Oakden, Director
Pragmatica Limited

Kellie Spee, Director
Kellie Spee Consulting Limited

For citation, please cite as follows:

Oakden, J. & Spee, K. (2023) *Creatives in Schools Programme Evaluation Report: Round 3 2022*. Wellington: Te Tāhuhu o te Mātauranga – Ministry of Education.

Acknowledgements

We are grateful for the enthusiastic and candid participation in the evaluation that occurred in several ways: engagement by participants in the Creatives in Schools programme who made themselves available for interviews; and support and participation from Te Tāhuhu o te Mātauranga – the Ministry of Education project management team, who provided access to the Creatives in School’s administrative databases for sampling and the regional coordinators - CORE Education, for their regular updates of project progress. Participants’ support and willingness to participate made this evaluation of the Creatives in Schools possible.

Evaluation team

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

Cover photo

Waerenga-O-Kuri School student painting a tūi as part of the *Celebrating our place in the community project*. Photo supplied: Waerenga-O-Kuri School.

Disclaimer

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

Contents

Key findings	Page
Highlights	4
Background and methodology	11
Summary of findings	14
KEQ1: Outcomes for key stakeholder groups	15
Sustained impact for ākonga and students	17
Ways kaiako, teachers and schools are embedding learnings from the programme	31
Ways the programme helps artists and creative practitioners build sustainable careers	39
Strengthening school-home partnerships with whānau and parents	52

Key findings	Page
KEQ 2: How well was the Creatives in Schools programme implemented and delivered in 2022?	57
KEQ 3: What are the learnings to apply going forward	65
Appendices	70
Appendix 1: Detailed evaluation methodology	71
Appendix 2: Creatives in Schools intervention logic	77
Appendix 3: Sample profiles	79
References	86

Highlights



*For the KoTaku Reo – You Theatre Project, students were encouraged to use their bodies to tell stories with the Tim Bray Theatre Company.
Photo source: Sarah Wilson, Education Gazette.*

Highlights

Background

The Creatives in Schools programme funds professional artists and creative practitioners to partner with schools and kura to share specialist artistic knowledge and creative practice with ākonga and students.

The evaluation sought to: uncover outcomes in the third year of operation; assess the extent to which the programme implementation was effective; and support any fine-tuning or adaptations for Round 4.

A cross-agency working group, including members from Te Tāhuhu o te Mātauranga – the Ministry of Education (MOE), the Manatū Taonga – Ministry for Culture and Heritage (MCH) and Toi Aotearoa – Creative New Zealand (CNZ) commissioned Pragmatica to conduct this evaluation of the Creatives in Schools project.

The evaluation used an evaluation-specific methodology based on an outcome framework, rubrics and mixed-methods data collected in November and December 2022.

Key findings

Creatives in Schools continues to deliver important benefits to ākonga and students, schools, creatives and communities. The programme makes a worthwhile and valuable contribution and should be continued. In 2022 there are examples of the programme having a profound impact in supporting ākonga and student journeys of self-discovery. The programme supports:

- enhancing ākonga and student wellbeing, helping to engage and connect them in positive ways, in some instances re-engaging them with schools
- raising the confidence of kaiako and teachers in designing teaching and learning projects that engage the creativity of ākonga and students across the learning areas of the curriculum
- developing more sustainable portfolio careers for many creative practitioners
- building better home-school relationships with whānau and parents.

Highlights





Positive outcomes are evident for all key groups


Overall, the evaluators conclude that Creatives in Schools continues to be a high-performing programme, which the cross-agency working group should continue to invest in.

Evaluative ratings

KEQ 1: Outcomes for different stakeholder groups

Performance rating

Outcomes for ākonga and students	Very good	
Outcomes for kaiako, teachers, kura and schools	Very good	
Outcomes for creative practitioners	Very good	
Outcomes for whānau and parents	Good	

KEQ 2: How well the programme was implemented and delivered in 2022	Good	
---	------	---

Performance ratings are explained on page 73. They range from Excellent: (Always), Very good: (Almost Always), Good: (Mostly, with some exceptions), Emerging: (Sometimes, with quite a few exceptions) to Poor: Never (or occasionally with clear weaknesses evident).

Highlights

ākonga and students benefit in multiple ways

There is growing and consolidating evidence that Creatives in Schools delivers essential benefits to ākonga and students. The programme supports well-being – ākonga and students can express themselves and experience personal achievement and fulfilment. Many learning opportunities occur, and ākonga and students develop key competencies and build skills to self-manage and relate well to others. Therefore, the evaluators rated the outcomes of Creatives in Schools for ākonga and students very good overall.

Creatives in Schools is highly engaging for ākonga and students. The projects create a space for creatives, kaiako and teachers to connect with the ākonga and students in ways not previously possible. Ākonga and students develop a sense of personal achievement and fulfilment from their creative experience.

Projects spark creative thinking and practice, allowing students to express themselves creatively. Some Māori and, to a lesser extent, Pacific and learning support ākonga and students became more confident and more

visible in the school community by taking part in Creatives in Schools. Clearly, the programme supports ākonga and students to be more confident, attend school more regularly and settle better in class.

The projects provide a place for ākonga and students to consider their interests, try things out and develop their talents. As happened in 2021, in 2022, both lead teachers (88%) and creative practitioners (99%) noticed ākonga and students with the potential to excel in a specific art form with more training.

Kaiako and teachers are embedding learnings

There is growing evidence that kaiako and teachers are more confident in designing teaching and learning projects that engage the creativity of ākonga and students across the learning areas of the curriculum. However, in 2022 it was challenging to get whānau and parents back into schools. There are some examples of Creatives in Schools helping build a school and whānau and parent engagement.

Highlights

Schools were more adaptive and navigated COVID-19 right from the start of the year. While much juggling occurred in 2022 because of the continuing pandemic, projects could progress with fewer negative impacts than in 2021. In addition, stronger connections were built between teachers and creatives in 2022, particularly in schools that previously ran projects.

Around two-thirds of lead teachers surveyed are more able to design teaching and learning projects that engage the creativity of ākonga and students across the learning areas of the curriculum. Sometimes, learnings spread to other teachers. Some schools are embedding learnings and planning to build on them in curriculum development and programme offerings.

There is good buy-in to the programme, with many schools saying they would recommend the project to others, and 85% of lead teachers surveyed said they would reapply for funding.

Supports portfolio career development for many creative practitioners

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

There are some excellent examples of career development, with only isolated instances of projects going differently from what was intended. Therefore, the evaluators rated creative practitioner outcomes very good overall.

Creatives in Schools supports some creatives to have a sustainable portfolio career that rewards their specialist creative expertise. A Creatives in Schools project can be an important anchor point in the year for creatives whose careers are emerging (4%) or becoming established (26%).

Highlights

Some established creatives find the programme helps sustain a portfolio career, while others run the projects for other reasons:

- to mentor younger creatives
- to give back to the community because they love what they do and want to get their art out to the community
- for some full-time artists, Creatives in Schools provided a research and development opportunity – to be creative and explore new ideas
- some experienced creatives designed projects that are more expensive to run, and Creatives in Schools helped resource this.

Whānau and parents connect with schools more

Creatives in Schools has successfully provided opportunities to create and strengthen school-home partnerships. Creatives in Schools supports real-world learning, involving the community and engaging whānau and parents.

Some schools have involved whānau and parents and got them to connect into school again through the projects. The evaluators understand this is an important shift, as getting parents back to schools has been hard to achieve.

The whānau and parent evidence comes from kaiako, teachers, creatives and from observations from the regional coordinators, who are coordinating the projects. Therefore, the evaluators gave a good rating overall based on the evidence available.

Good implementation in 2022 – room for fine tuning

Feedback for this evaluation from lead teachers and creative practitioners represents 75% of the projects delivered to approximately 17,600 ākonga and students.

Creatives in Schools was generally well designed and implemented as intended in 2022 (related to the activities and outcomes wanted). The 2022 implementation generally went well, considering the challenging environment. Therefore, the evaluators rated implementation good overall.

Highlights

This year's evaluation focus in terms of implementation was mainly on the work of the regional coordinators. The regional coordinators provided differential support; and generally, those who needed help received it. A few lead teachers and creatives would have benefited from the regional coordinators' support but needed to be aware of them.

There are some opportunities to fine-tune implementation, particularly in project administration.

Conclusion

Creatives in Schools provides a powerful example of how to deliver to the school arts curriculum in the 21st century. There are also higher-level outcomes that feed into social cohesion and cultural identity. We suggest considering the broader impact that the Creatives in Schools projects may have on the bigger goals for education. For instance, there is an opportunity to bring

more Mātauranga Māori into schools and build success for Māori as Māori. A stronger cultural profile would make school more meaningful for Māori students and whānau and help catalyse school systems change.

From 2024 onwards approximately 150 projects will be funded per year. A shift is required from an establishment mindset to one of programme maintenance, with the cross-agency group moving into a cycle and pattern of continuous improvement.

It will be important to continue to provide enough resourcing and support to maintain the programme's effectiveness. There are some areas where the project could be fine-tuned now that it has become established.

Background and methodology

Background and methodology

The Creatives in Schools programme funds professional artists and creative practitioners to partner with kura and schools to share specialist artistic knowledge and creative practice with ākonga and students.

The evaluation sought to: uncover outcomes in the third year of operation; assess the extent to which the programme implementation was effective; and support any fine-tuning or adaptations for Round 4.

A cross-agency working group including members from Te Tāhuhu o te Mātauranga – Ministry of Education (MOE), the Manatū Taonga – Ministry for Culture and Heritage (MCH) and Toi Aotearoa – Creative New Zealand (CNZ) commissioned this evaluation of the Creatives in Schools project. The evaluation used an evaluation-specific methodology based on an outcome's framework, rubrics and mixed-methods data collection in 2022.

For more information on the evaluation-specific methodology please go to pages 71-75.

Limitations

The Round 3 evaluation of Creatives in Schools collected most of the data for this report from surveys and qualitative interviews. Unlike previous years, it did not also draw on milestone reporting. The evaluators didn't speak directly to whānau or parents and only visited one school to observe ākonga and students. Therefore, ākonga and student and whānau and parent voice was mostly conveyed via teachers and creatives.

Our research process

Two online surveys

- Survey One: Lead teachers
- Survey Two: Creative practitioners
- Fieldwork: 26 October to 14 November 2022

Eight in-depth interviews

- 4 lead teachers or school leaders
- 4 creative practitioners.
- Fieldwork: 2 November to 16 December 2022

One in class session with ākonga and students

- 15 secondary school ākonga and students from one school
- Fieldwork: November 2022

Extent of the online survey reach:

Despite surveying at a difficult time of year someone from 75% of all schools taking part in Creatives in Schools in 2022 responded.

Projects from those responding to the **survey reached an estimated 17,600 ākonga and students.**

In depth interviews:

- Two of the lead teachers and creative practitioners were from the same school, others from separate schools
- All had more than one years' experience of Creatives in Schools.

Summary of findings

KEQ 1: Outcomes for key stakeholder groups



*Hemi Prime, the kapa haka tutor created original songs for the performance, Matariki Guided by the Stars, at Clifton Terrace Model School.
Photographer: Brenna, Bonnie Photographics. Photo source: Sarah Wilson, Education Gazette.*

The focus on outcomes in 2022-2023 is on:



Showing sustained impact for learners, including diverse learners: Māori, Pacific and learning support



Engaging with schools and creative practitioners that have run projects over several years to understand how they embed sustainability over time



Continued focus on sustainable careers for creative practitioners

Sustained impact for ākongā and students

Very good outcomes are evident for ākonga and students

There is growing and consolidating evidence that Creatives in Schools delivers important benefits to ākonga and students. Creatives in Schools offers opportunities for ākonga and students to express themselves and experience personal achievement and fulfilment. This supports hauroa and overall wellbeing. There were also strong learning opportunities both in developing key competencies and in building skills to self manage and relate to others. Therefore, the evaluators rated outcomes for ākonga and students as very good overall.

Evaluative ratings for ākonga and students

Wellbeing

Performance rating

<ul style="list-style-type: none"> the mental wellbeing of ākonga and students was supported through the opportunity to express themselves creatively 	Excellent	
<ul style="list-style-type: none"> ākonga and students felt a sense of personal achievement and fulfilment from their creative experience 	Very good	

Performance ratings are explained on page 73. They range from Excellent: (Always), Very good: (Almost Always), Good: (Mostly, with some exceptions), Emerging: (Sometimes, with quite a few exceptions) to Poor: Never (or occasionally with clear weaknesses evident).

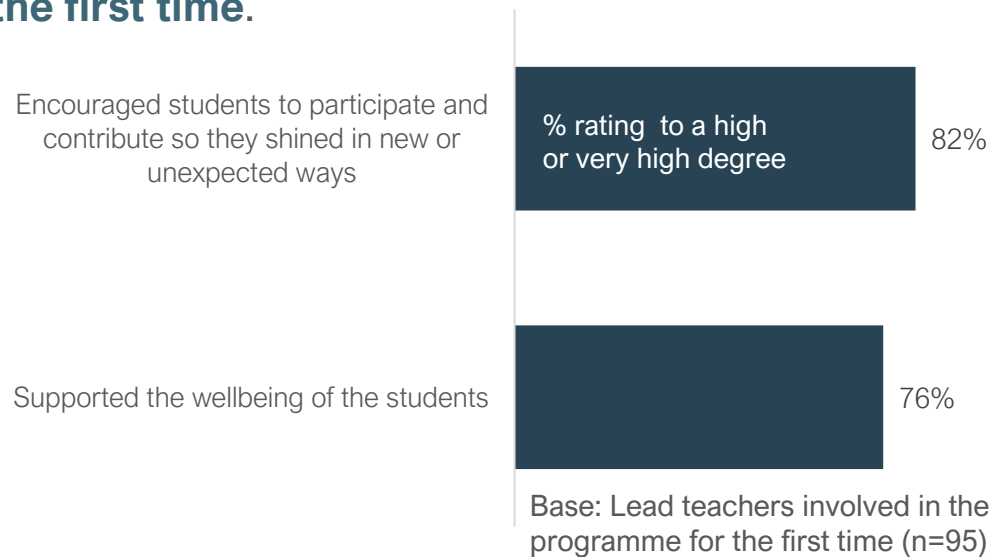
Learning

<ul style="list-style-type: none"> ākonga and students developed key competencies such as thinking, using language, symbols and texts 	Very good	
<ul style="list-style-type: none"> ākonga and students experienced opportunities to self-manage, relate to others, and to participate and contribute 	Very good	

Programme contributes to ākonga and student wellbeing

Creatives in Schools helps ākonga and students **develop sense of personal achievement and fulfilment** from their creative experience. There was also **clear evidence** from the surveys and in-depth interviews of the range of ways Creatives in Schools **supported ākonga and student wellbeing**.

Creatives in Schools **supports ākonga and students to participate in creative activities and helps with wellbeing** to a high or very high degree according to many **lead teachers involved in the programme for the first time**.



“The project helped students grow in confidence and in key competencies. They love the creative arts, it was positive for their sense of self and for their well-being to explore learning through the arts.” (Lead teacher)

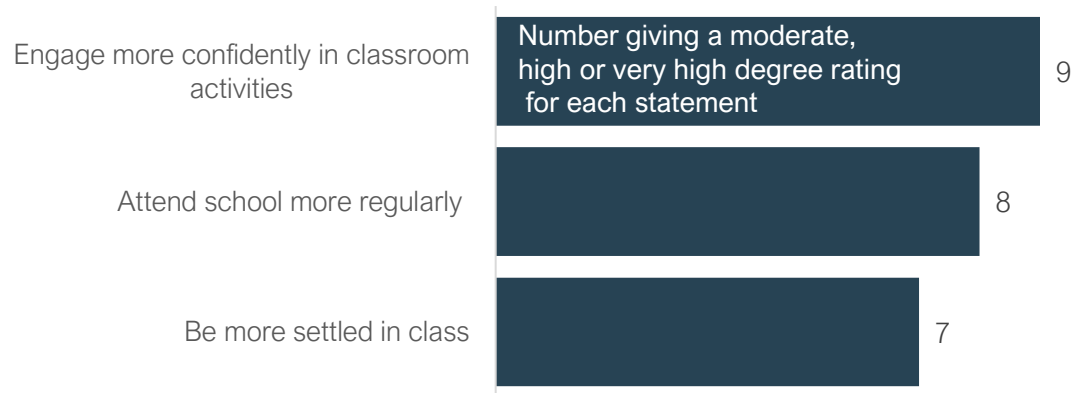
Other teachers not involved in the programme also **noticed the difference tangibly in the physical presence of ākonga and students**, as the following quote shows:

“One of the teachers...came down and she’s like, “Oh my gosh, your students are standing like this.” And we’re like, “Oh yeah.” And she goes, “I noticed at the start of the year they’re standing [stooped over] and when they walk out of the class now, they’re standing [with pride].” And I’m like that’s so cool. It’s really cool to see other people noticing. Just voluntary [comments].” (Creative)

Ākonga & students are more confident and settled for learning

Lead teachers' perceptions of the positive benefits of ākonga and student participation in Creatives in Schools is consistent in 2022 with the results last year (2021).

The few lead teachers **in schools involved** with the programme in previous years (n=17) believe Creatives in Schools **supports ākonga and students to be more confident, attend school more regularly and be more settled in class** as the following chart shows.



Base: Lead teachers in schools with previous experience of the programme (n=11)

“So some of the things that we noticed on reflection with the Year 2 teachers were that the children that didn't necessarily engage in some of the classroom academic programmes. There were no issues when they went into this [creative class], they engaged. Teachers felt that some of these children wouldn't be able to manage more than 10 or 15 minutes of concentrated activities. They lasted the whole time because they were totally engaged in the programme and the tutor was very good at mixing it up. But these kids were totally engaged and that was a surprise.”
(Teacher)

Space for creatives & teachers to connect with ākonga & students

At times, the projects created a **space for creatives and teachers to connect with the ākonga and students** in ways not previously experienced. The evaluation found there **are high levels of anxiety for ākonga and students related to racism, falling behind, not relating well to course content and not seeing future pathways.** Creatives in Schools projects can help build some ākonga and student resilience in the face of these challenges.

“[There is an] anxiety around school because they’ve experienced racism, or they’re not very good at, (or they feel that they’re not very good at) school. Or they’re anxious because they’re falling behind, especially literacy and numeracy skills are not great because at some point they’ve really not been able to understand. [Maybe] they’re being taught in a way that isn’t... conducive to the way they understand the world and they just don’t see how it applies to them. No one has asked them what they wanted to do when they’re older. [So for] a lot of these young people, so then why is maths important? And then ...they fall further and further behind and then of course they don’t want to come to school. ...They’re not being able to succeed in anything because they’re just slowly falling further and further behind.” (Creative)

“At school a lot of our relationships with the teachers are somewhat strained. But I think with this class most of us have learned that at the end of the day who really cares. Not in the sense of like, like who cares, it’s more of ‘I’m coming to learn [and] if you don’t like me[,] you don’t like me’ type of thing.” (Student)

Powerful opportunities to be themselves supports wellbeing

Some Creatives in Schools projects also **provide powerful wellbeing support for ākonga and students**. The projects make space for Māori, Pacific and learning support ākonga and students **to be themselves in the school** and showed someone cares for them and their wellbeing.

“Having a place for it you know ...[where the kids said] “this is our space where we can just be absolutely free and just express ourselves in a Māori way”.

Yeah, just having a place for it and the students actually knowing how performing arts or just things around kapa haka, like haka and how that sits within like a context.

So in a school, say if there’s manuhiri, we get up and we sing a waiata. We do mihimihi and a waiata. So, learning tikanga as part of that programme.

So, all of that stuff I guess just real life experience and them making the connections that this is something, a skillset, a very valued skillset that you can use in many spaces.” (Teacher)

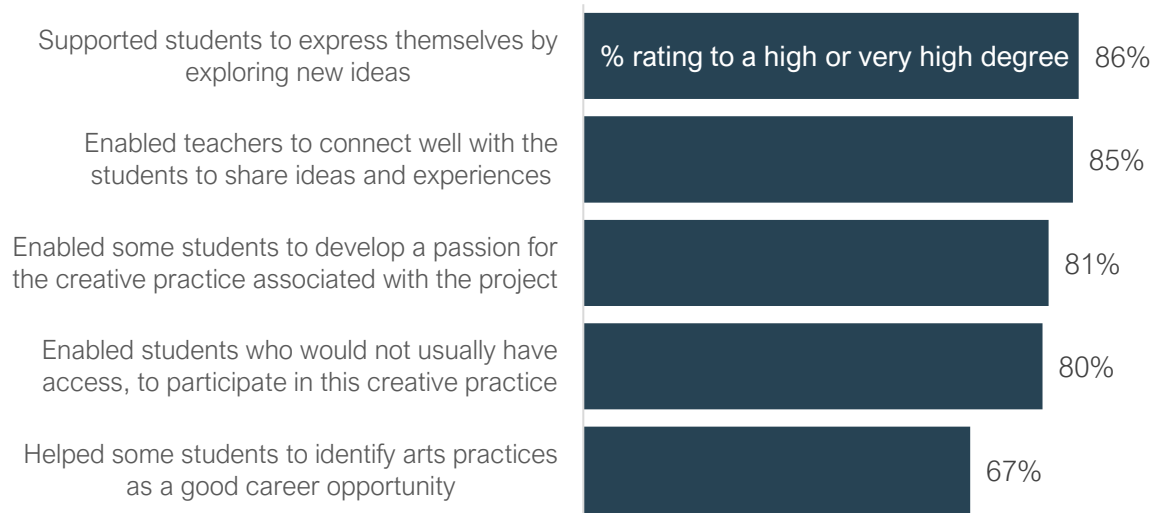
“I think that compared to the start of the year I think a lot of us are a lot more confident.” (Student)

“Well really just a lot of them were in their shells and have come out of their shell. And like they’ll high five me and give me the cool shake, the cool handshake and call me bro and stuff. And I just love that cos I try not to put myself above them, I try to meet them eye to eye, kanohi ki te kanohi, that’s a big part of our tikanga. And again it’s authentic and they see it.” (Creative)

Ākonga & students can express themselves creatively

Creatives in Schools gives ākonga and students the **opportunity to express themselves creatively**.

Ākonga and students expressed themselves creatively in a **range of different ways** through the Creatives in Schools projects according to many lead teachers.



Base: Lead teachers involved in the programme for the first time (n=95)

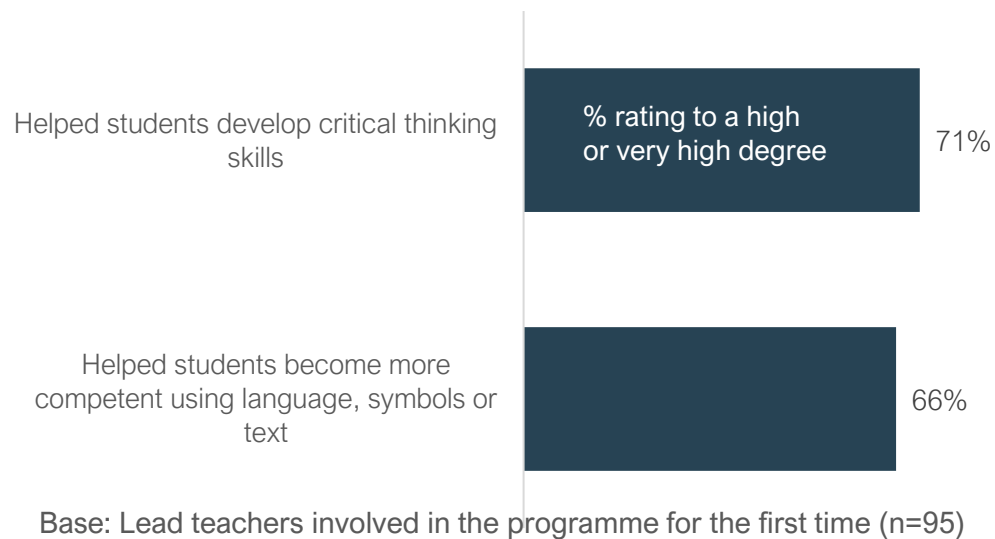
“One of the girls said to me [about the creative] “She was great, she gave me so many ideas for my board.” She reflecting back kind of also said how much she had got from her. She... said she really enjoyed having her in class and getting to talk about what she was making and where she was going.” (Teacher)

“We have a lot of freedom in this class because all of us are involved in the decision making and stuff like that.” (Student)

Building critical thinking and skills using language, symbols and text

Around two-thirds of lead teachers responding to the survey saw good evidence of the programme **supporting ākonga and students in critical thinking and in using language, symbols and text**. This was also evident in the in-depth interviews.

Lead teachers believe Creatives in Schools supports ākonga and students with critical thinking, using language symbols and text.



“The knowledge that the creatives have had of artists and the art world, just being able to respond to [ākonga and students] ... with a much deeper, rich kind of database, I guess of being [able to suggest] “What about this artist,” I’d be like “I never would have thought of that.” So I think that really helped them.”

(Teacher)

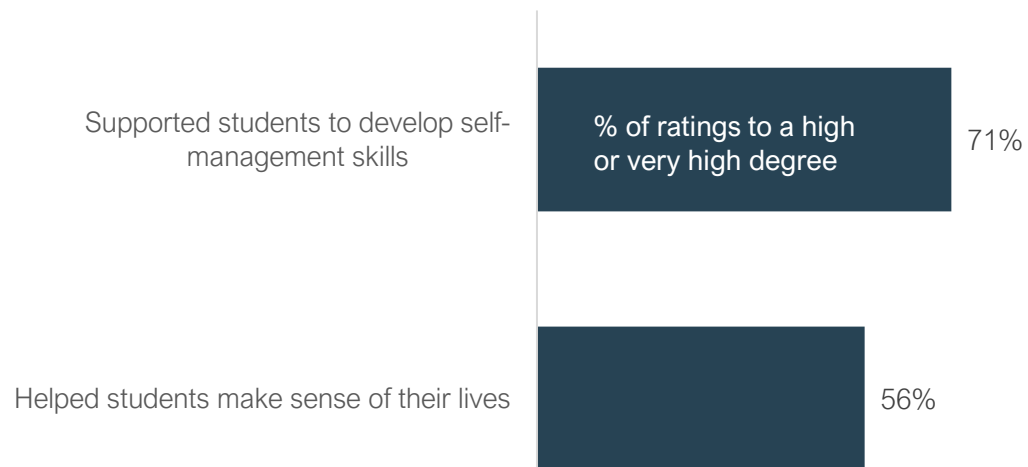
“For some students they have been offered a form of creative thinking and exploration they had never had access to before. They have learnt they have imaginations that can open up enjoyment centres in the brain.”

(Teacher)

Builds self-management, relationships and contributing skills

Lead teachers responding to the survey saw **good evidence of ākonga and students building key competencies such as: self-management; relating to others; and participating and contributing.** There were also strong examples of ākonga and students being more engaged and present in class in the in-depth interviews.

Creatives in Schools supports ākonga and students to self-manage (71%) and to a lesser extent, to make sense of their lives (56%) to a high or very high degree - according to lead teachers.



Base: Lead teachers involved in the programme for the first time (n=95)

“I think what stood out to me the most was students at the start barely even coming to school. Their attendance was so low, and very disinterested. And by the end of our project, they were coming to school on the weekend to do work. That makes me feel emotional right now. I’m like that’s insane. It’s just crazy. I couldn’t believe my eyes. I’m just like, oh my gosh, these young people that were like, “Oh whatever. My Mum made me do this,” or “I don’t even want to be there,” or walking out halfway through class or something, to go from there to coming in because they want to be a part of [this]”.

(Creative)

Access to arts benefits ākonga & students with creative potential

As happened in 2021, in 2022 both lead teachers (88%) and creative practitioners (99%) noticed **there were ākonga and students with the potential to excel in a specific art form if they were given more training.**

Some ākonga and students benefited from having the exposure to artists and the knowledge they bring. In some instances, this helped ākonga and students decide on career pathways.

“I think the kids [benefited] just having ...the opportunity to work with [an artist] and just that the exposure.Like the knowledge that the creatives have had of artists and the art world, just being able to respond to [ākonga and students] ... with a much deeper, rich kind of database. I guess of being like “What about this artist,” ...So I think that really helped them.” (Teacher)

The children saw that being an artist as a career was within reach for some of them. For some this is their strength, and it isn't always valued within schools - this way it definitely does. Artists/creatives often communicate in a different way to teachers in a school and this is an enriching experience.” (Lead teacher)

Some **ākonga and students would continue with creative paths** based on exposure in Creatives in Schools according to 9/17 creative practitioners previously involved in the programme. Here are comments ākonga and students made supporting that claim:

“I've heard you can take Māori performing arts in the navy and the army and so I'd be pretty keen for it if I do join the navy or the army.” (Student)

“I'd like to use the te reo in a future job. I want to join a [kapahaka] rōpū after I leave school.” (Student)

Helps ākonga and students identify possible learning pathways

The projects provide a place for ākonga and students to **consider their interests, try things out and pursue study in areas where they are talented.**

“There is definitely one of the girls who was in the first project [Year 10]...she has continued taking photography. So she will be Year 13 next year.”
(Teacher)

“Reading, writing and maths is important but I'm always going to be a person that believes in elevating the creative process but also more than that, elevating the idea that it's the one subject where you can't do it wrong, that there isn't a right answer. It's something that even if you don't grow up to be an artist it can be yours personally to deal with whatever you need to deal with in your life. So yes, totally important, very important.” (Creative)

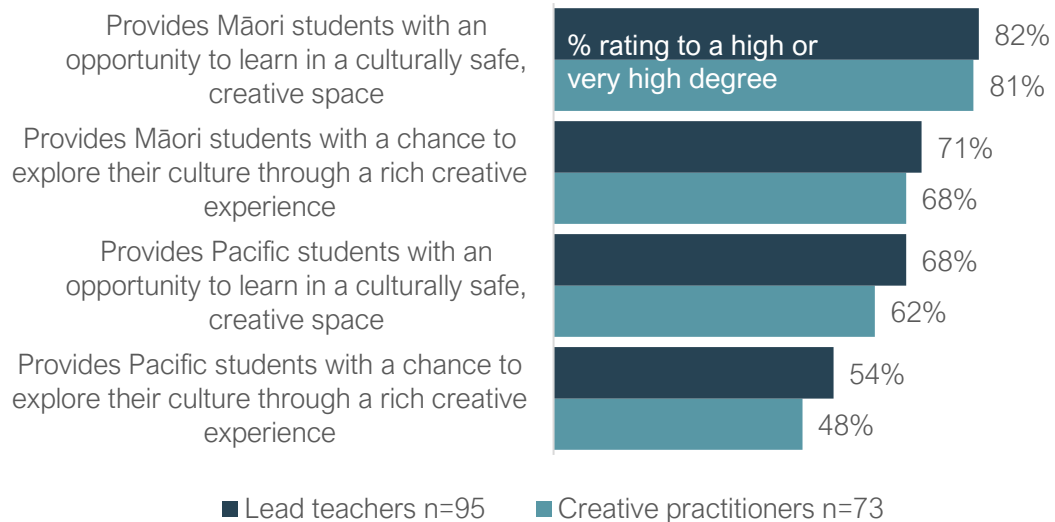
“I asked them and a lot of them are actually, a lot of the Māori kids are really shy about art but I can see a lot of natural talent. I'm dropping the seeds, I'm planting the seeds, I'm going “What are you guys interested in? Are you interested in engineering or art or what are you going to ...,” and a lot of them just don't really consider that they might have a skillset that actually complements that. So this is hopefully unlocking a lot of those sort of, and even if it doesn't, if it's just purely on an identity level ...” (Creative)

“Seeing the creativity of the students, letting other teachers and community members see a different side of the students. Allowing the students creative self-expression in a way most of them had not experienced before.” (Lead teacher)

Positive impacts for Māori, Pacific and learning support ākonga & students

Lead teachers and creatives responding to the surveys and in the in-depth interviews saw **positive impacts of the programme for Māori and to a lesser extent Pacific students. After participating in Creatives in Schools they became more confident and more visible in the school community.** There is also some evidence of similar benefits to learning support ākonga and students.

Lead teachers and creative practitioners consistently believed that Māori, and to a lesser extent Pacific students, benefited from the programme to a high or very high degree.



*“They just start feeling a bit more confident in themselves and they become a bit more engaged in their other activities. ... one of the teachers said that they’ve instantly seen a change in one of the kids. A lot of them are really in their shells when I start with them and by the time I finish they’re kind of, **you get to see the real kid come out, the real personality.**”*

(Creative)

“More people acknowledging [us] after our performances. People were like ‘oh I saw you in the performance’. People I’d never seen in my life, you know. And you’re like ‘oh, thanks’.”

(Student)

Examples of multiple valued outcomes for Māori students

Creatives in Schools projects can **generate multiple valued outcomes for Māori students**. We are seeing early signs that we want to explore further of some powerful projects for Māori. In some instances, these projects made school more meaningful for Māori students and whānau. By building a stronger cultural profile, the projects have the potential to catalyse changes in school systems.

“You get to look at the design, you get to build the waka, you get to paddle the waka and use it and test it and play with it. And you just learn so much through that whole process. And then they take ownership, they feel a sense of pride, a sense of achievement.

And they want to get out there into the taiao, which is one of my big things as well is to get them out of the classroom and reconnected with our environment, our natural environment. And then they start learning a whole lot of set of skills, water safety and how to collect kai moana, how to feed themselves, how to sail, how to navigate. And maybe they might want to take up a job in the marine industry, they might want to learn more about ecology. There's so many awesome things that come out of it.

Padding a waka requires teamwork and they have to work together to build the waka. So there's whanaungatanga builds that sort of space where people start trusting each other and needing each other to support each other.”

(Creative)

More examples of multiple valued outcomes for Māori students

Another important benefit of Creatives in Schools is normalising te reo Māori and making links between schools and Māori communities as the following quotes show:

“[Benefit of this project.] Ma te iwi, mo te iwi. Our whānau/ ex-pupils giving back to our kura and wider community. Tino Rangatiranga - Sharing our learning from our own whakapapa and Mana Motuhake. Kaitiakitanga - We are all kaitiaki! Celebrating 150 years of our kura. Valuing our local korero and tohunga. Succession planning and building the capacity of our tamariki/ mokopuna and whānau. Increase of Te Reo Māori used in our kura. Te Reo Māori is normalised. The tamariki, staff and whānau achieved their goal and worked through the design and wananga process to create an asset for our kura.” (Lead teacher)

“Creating a connection with Manawhenua, Marae, Hapu, and Iwi. Breathing life into the marae with waiata and haka. Tamariki getting a sense of belonging to the marae. Learning whakapapa of the marae.”

(Lead teacher)

Ways teachers and schools are embedding learnings from the programme



Very good outcomes are evident for kaiako and teachers

There is growing evidence **that kaiako and teachers are more confident in designing teaching and learning projects** that engage ākonga and students' creativity, across the learning areas of the curriculum. There are also clear examples of creative practice and thinking embedding in some schools.

In 2022 the evaluators heard it was challenging to get whānau and parents back into schools. **Some Creatives in Schools projects helped build school – whānau and parent engagement.** Therefore, the evaluators rated kaiako and teacher outcomes very good overall.

Evaluative ratings for kaiako and teacher outcomes

Performance rating

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

Performance ratings are explained on page 73. They range from Excellent: (Always), Very good: (Almost Always), Good: (Mostly, with some exceptions), Emerging: (Sometimes, with quite a few exceptions) to Poor: Never (or occasionally with clear weaknesses evident).

Lead teachers' experience of running projects in 2022

Context

Here we describe the lead teachers and outline the levels of experience of the lead teachers running Creatives in Schools projects in 2022.

Lead teachers' characteristics

Lead teachers responding to the survey were mostly in their forties or fifties with more than 10 years teaching experience. Most were either New Zealand European (57%) or Māori (27%).

Most of the lead teachers (86%) ran Creatives in Schools projects for the first time in 2022. In a few cases (n=15) either the lead teacher, the school, or both had previous experience with the programme.

Project design

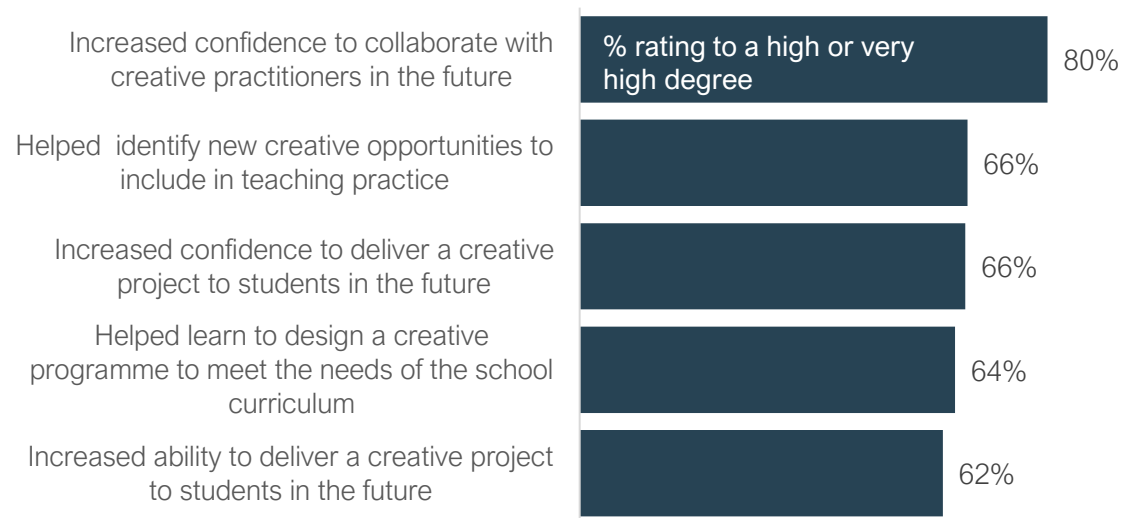
Most of the projects (80%) were designed by both school and creative, with a third mostly designed by the lead teacher. Lead teachers said that about two thirds (62%), of the school principals or senior leaders had a moderate to very high degree of input into the project design. Fewer, about a quarter (27%) of parents or whānau had a moderate to very high degree of input into the project design according to lead teachers.

In the 15 'experienced schools' eight teachers said ākonga and students had moderate to very high degree input before the school applied for funding.

Creatives in Schools has good buy-in from kaiako and teachers

Creatives in Schools has good buy-in from kaiako and teachers. In 2022, building on 2021, **lead teachers report being more confident collaborating with creative practitioners** in productive partnerships. Around two thirds are also more able to design teaching and learning projects that engage creativity of ākonga and students across the learning areas of the curriculum.

Responses from lead teachers involved with the programme for the first time in 2022



Base: Lead teachers involved in the programme for the first time (n=95)

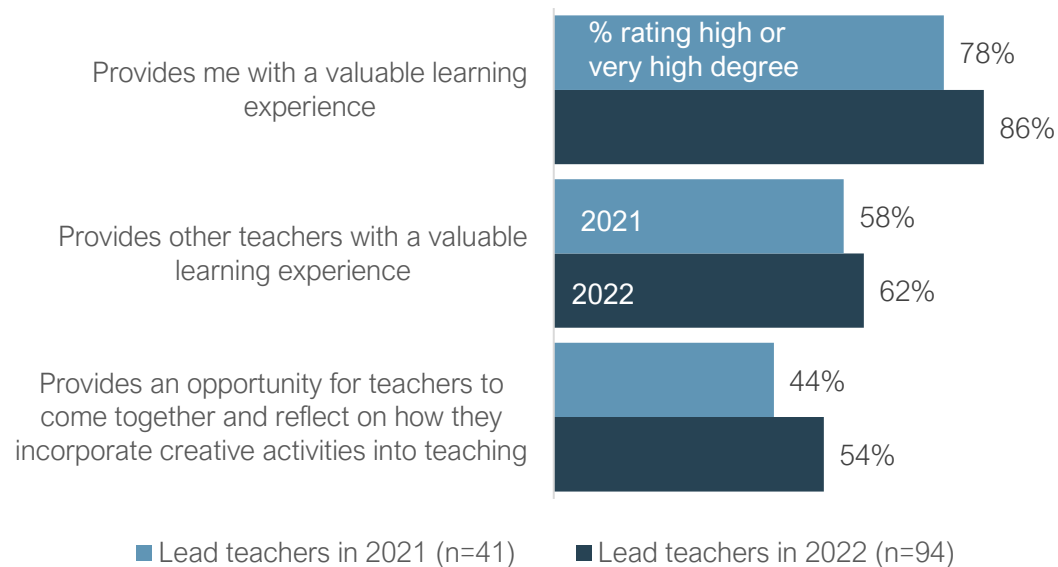
95% of lead teachers would **recommend** the Creatives in Schools programme to other schools to a high or very high degree.

87% of lead teachers are **likely to reapply** for more Creatives in Schools funding in the future. Some did not apply for funding for 2023 as they missed the close off date in 2022.

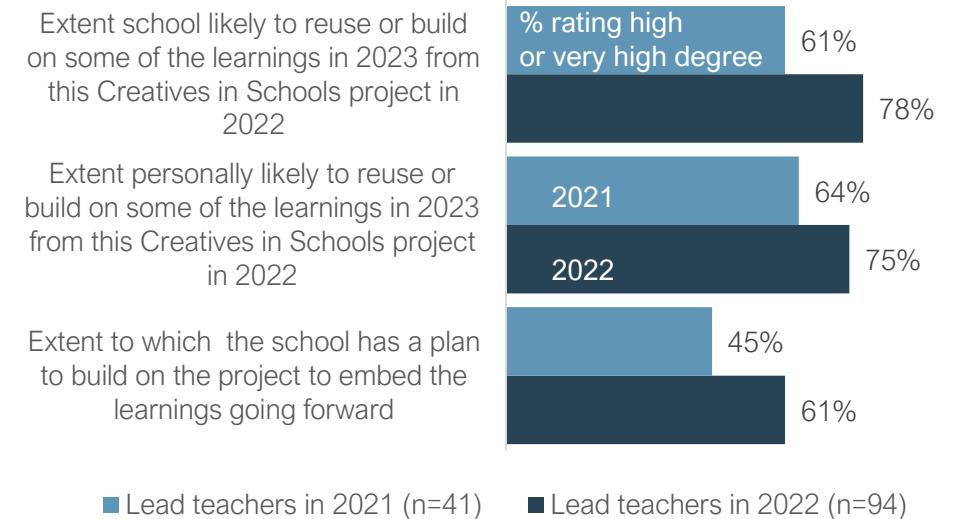
Creative practice learnings are embedding in some schools

There are good signs that kaiako and teachers continue to value the programme in 2022 as in 2021. **In some instances, learnings are spreading to other teachers.** Some schools are embedding learnings and planning to build on projects.

Kaiako and teachers consistently value the programme



Early signs of improved confidence by kaiako and teachers to reuse and build on projects in the future (but still within the bounds of sample error)



Examples of projects embedding creative practice in schools

Here are examples of ways projects are embedding creative practice in schools:

“The partnership has helped [...] College further develop the eight NZC guiding principles i.e. Treaty of Waitangi, cultural diversity, inclusion, learning to learn, community engagement, coherence and future focus.

The connection with local iwi, [name] lifted the mana of our project which allowed for integration of local history, local curriculum, digital technologies and graphic design.

Staff following the project had an opportunity to see how they could collaborate with a Creatives in Schools program. With staffing challenges [the] school face in digital technologies, having the ability to partner with company's able to support are curriculum is a bonus.”

(Teacher, survey)

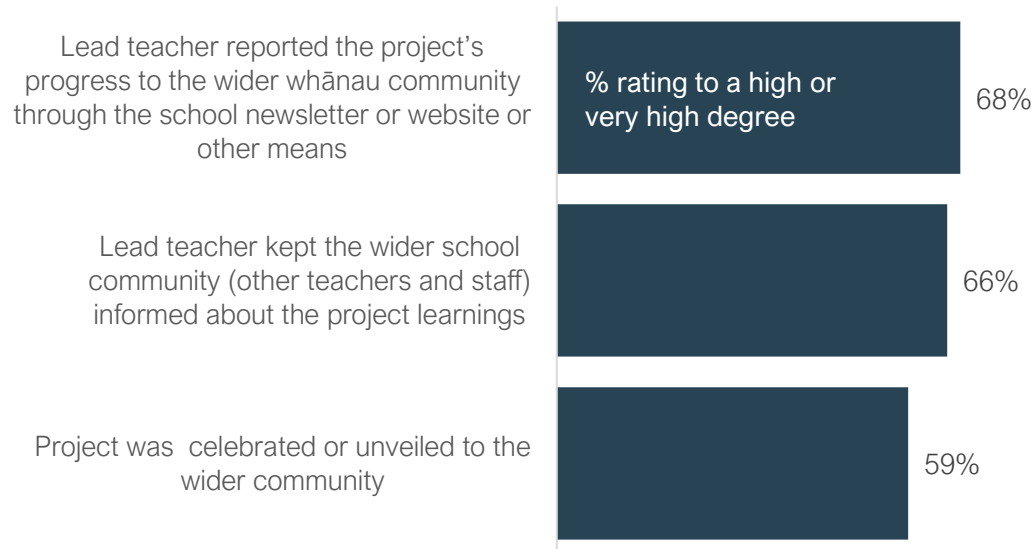
“The head of Māori department, [name], was like, “I can tell that the class has made a hub in this language department which has become like a hub in school for a feeling of liveliness.” He recognises that the energy of performing arts being central in the school and being supported in the school has had an effect on all those that have been around it.” (Creative)

“Working alongside our creative [name] was a really valuable experience for me. I have gained a range of technical skills. I have gained confidence and ideas about ways of engaging with community. Since starting this project I have used the skills and experiences to run community engagements alongside other teachers. We have had a whānau Friday with poi making and kai. We are planning a Diwali art afternoon this week. The project has given me the confidence to start a sculpture garden with a Matariki theme.” (Lead teacher)

Some partnerships developing with whānau, parents & communities

There were similar patterns in 2022 to 2021 in lead teachers' responses, with schools building or strengthening productive partnerships with whānau, parents and communities.

Responses from new lead teachers in 2022



Base: Lead teachers involved in the programme for the first time (n=91)

For experienced lead teachers, while numbers are small, to a moderate to high degree:

- 7/8 said they could communicate about the project better with the wider whānau community
- 4/8 said they could use digital platforms better to attract community attention to the project.

Examples of building or strengthening partnerships

The following comments are examples of building or strengthening productive partnerships whānau, parents and communities:

“The other language teachers were involved or excited about the project and checked in with us, and then we collaborated with the other te reo classes. So, even though we’re the performing arts class, I went into some of the te reo classes and did their stuff, and we also collaborated with the Year 11 te reo Māori class and we did kapa haka together. In terms of support and spread through the school, yeah, I think that we did quite a lot with other students and other classes. And then they performed at all the year level assemblies which is great as well.”

(Creative)

“An opportunity to start renewing their relationship with [name] Marae because their twice annual visits there had really stopped with COVID. They would have missed out on an opportunity to be part of some, I mean there are other refurbishing things happening around that entrance to the school.”

(Creative)

“That was just really cool also for the school that we were on the cover of the biggest selling issue for them for the year. And that kind of ongoing I guess connection of how art is part of the bigger picture. [That] is always a really hard thing ...for the students to get their head around and [to] grasp those opportunities. That has been really great.”

(Teacher)

**Ways the programme helps artists
and creative practitioners build
sustainable careers**



Very good outcomes are evident for creative practitioners

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

There are some excellent examples of career development, with only isolated instances of projects not going as intended, and therefore **the evaluators rated the creative practitioner outcomes very good overall**. In 2022 we learned more about the different ways the programme benefits creative practitioners, which is covered on page 44.

Evaluative ratings for creative practitioners

Performance rating

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

Performance ratings are explained on page 73. They range from Excellent: (Always), Very good: (Almost Always), Good: (Mostly, with some exceptions), Emerging: (Sometimes, with quite a few exceptions) to Poor: Never (or occasionally with clear weaknesses evident).

Creative practitioners' experience of running projects in 2022

Context

Here we outline the levels of experience that creatives have running Creatives in Schools projects in 2022.

Creative practitioners responding to the survey (n=70) were mostly in their forties, with a good spread across the other age groups. They were mostly New Zealand European (73%) or Māori (31%).

Most creative practitioners were only working on one project (89%) but some had more than one (11%). Those with more than one project spanned all levels of experience.

For more detail about the demographics of creatives please see page 82 and 83.

Creative practitioners

Around three quarters of the creative practitioners (73%) ran Creatives in Schools projects for the first time in 2022. In around a quarter of the cases (n=21), either the creative practitioner (15%), the school (5%), or both (6%) had previous experience with the programme.

Project design

Three in five (62%) of projects were designed by both school and creative, with a third (33%) mostly designed by the creative. School principals or senior leaders (72%) had moderate to very high degree input into the project design. In the nine cases where creatives were involved for a second time, three creatives said ākonga and students had moderate to high degree of input before the school applied for funding.

Understanding the creatives taking part in the programme

Many creative practitioners responding to the survey question had an established career (70%) with some creatives becoming established (26%) and a few just starting out (4%). As would be expected where the creatives were established, half said they obtained all their income from creative work. However, many (13/49) established creative practitioners were either getting about **half their income or more from other sources**, indicating the need for programmes such as Creatives in Schools. Note: highlighted results on this and following pages signal the aspects we believe are useful. Given small base sizes results may be within the bounds of sampling error.

Creative career stage	Creative practitioner	
	(n=)	(%)
An established creative practitioner	49	70%
Becoming established	18	26%
Starting out as a creative practitioner	3	4%
<i>Total responding to the question</i>	70	100%

Extent creative work funds income	Creative practitioner	
	(n=)	(%)
All or most of my income comes from creative work	38	48%
About half and half	17	21%
Most or all of my income comes from other sources	12	15%
Prefer not to say	3	4%
<i>Total responding to the questions</i>	70	100%

Age of creatives	Creatives career stage		
	Established (n=)	Becoming established (n=)	Starting out (n=)
16 to 29	1	2	
30 to 39	8	7	
40 to 49	17	4	2
50 to 59	11	3	1
60 plus	12	2	
<i>Total responding to the question</i>	49	18	3

Extent creative work funds income	Creatives career stage		
	Established (n=)	Becoming established (n=)	Starting out (n=)
All or most of my income comes from creative work	33	5	
About half and half	5	10	2
Most or all of my income comes from other sources	8	3	1
Prefer not to say	3		
<i>Total responding to the question</i>	49	18	3

While many creatives have sufficient work, one in five don't

Three in five creative practitioners who responded to the survey said they have enough (57%) or too much creative work (12%). However, **one in five, (20%) said they did not have enough work**, and this occurred across all levels of career establishment.

Extent have enough creative work	Creative practitioner	
	(n=)	(%)
Not enough creative work	14	20%
Enough creative work	39	57%
Too much creative work (had to turn some down)	8	12%
Prefer not to say	8	12%
<i>Total responding to the question</i>	69	100%

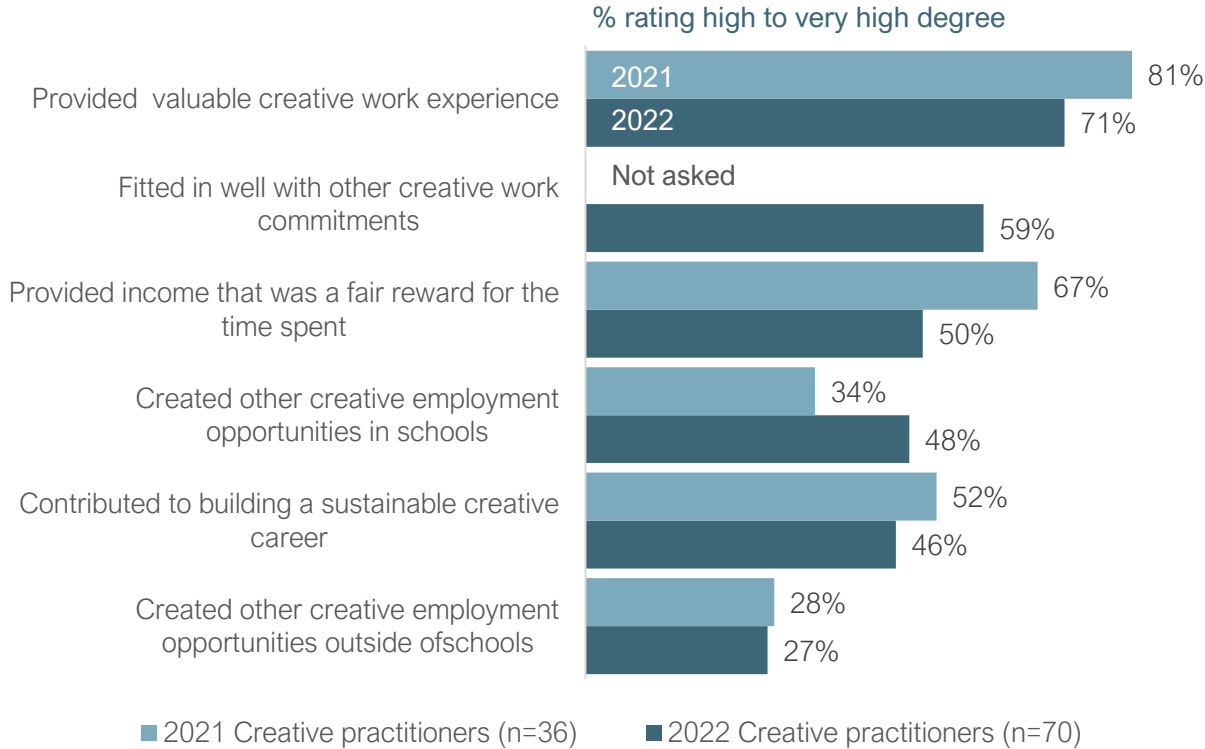
Extent have enough creative work	Creative career stage		
	Established (n=)	Becoming established (n=)	Starting out (n=)
Not enough creative work	8	4	2
Enough creative work	28	10	1
Too much creative work (had to turn some down)	6	2	
Prefer not to say	6	2	
No response	1		
<i>Total responding to the question</i>	49	18	3

Extent have enough creative work	Creatives' ethnicities <i>(note there can be more than one ethnicity coded)</i>	
	New Zealand European (n=)	Māori (n=)
Not enough creative work	10	4
Enough creative work	30	8
Too much creative work (had to turn some down)	5	6
Prefer not to say	5	3
<i>Total responding to the question</i>	50	21

Note: Of those turning work down, three of the eight identified as both NZ European and Māori.

Ways Creatives in Schools supports creative portfolio careers

Creative practitioners generally thought Creatives in Schools supported aspects of building portfolio careers. While results were strong overall, they tended to be slightly less positive in 2022 than in 2021 (although this was not statistically significant).



“It was just a hugely beneficial project to be apart of and it helped me continue to build the education side of my portfolio which I'm really interested in continuing to build. I want to provide a professional experience for the students to be apart of in a school setting. This project helped be do that.” (Established creative)

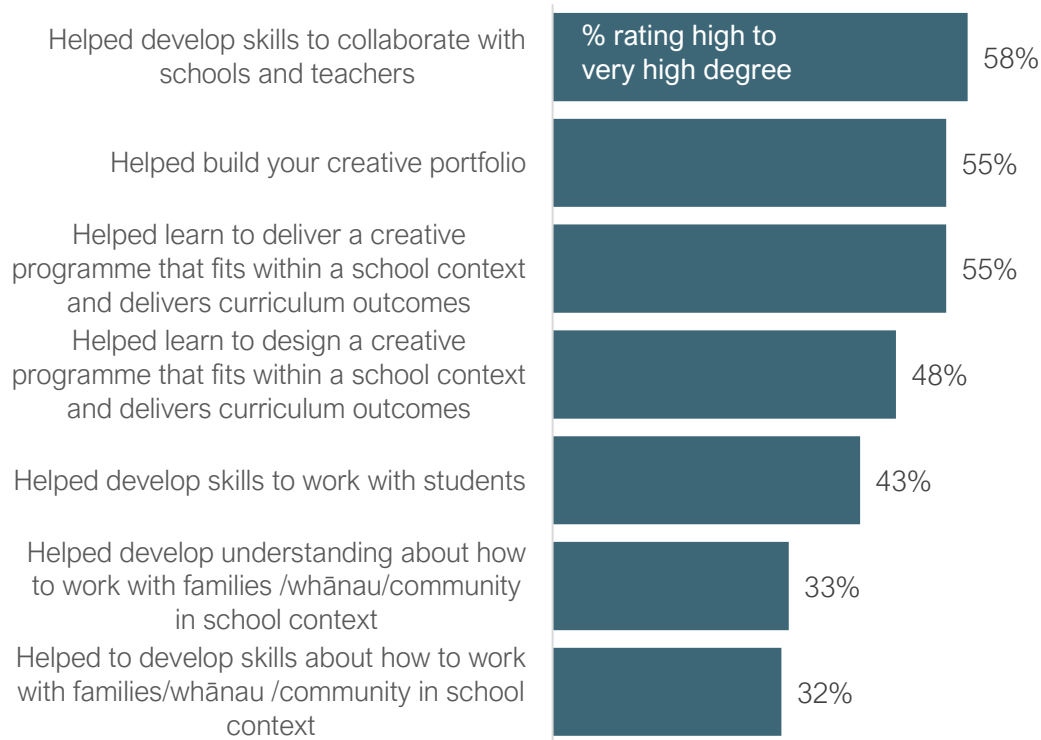
“I received a huge amount of positive support, and it gave me confidence as a practitioner to apply myself into other areas, to build on my portfolio and extend from this into further work projects.” (Creative becoming established)

“There have been so many positive learning opportunities for me this year through the creatives programme. Working with each school to produce a work of art that we are all proud of has been extremely rewarding.”

(Creative starting out)

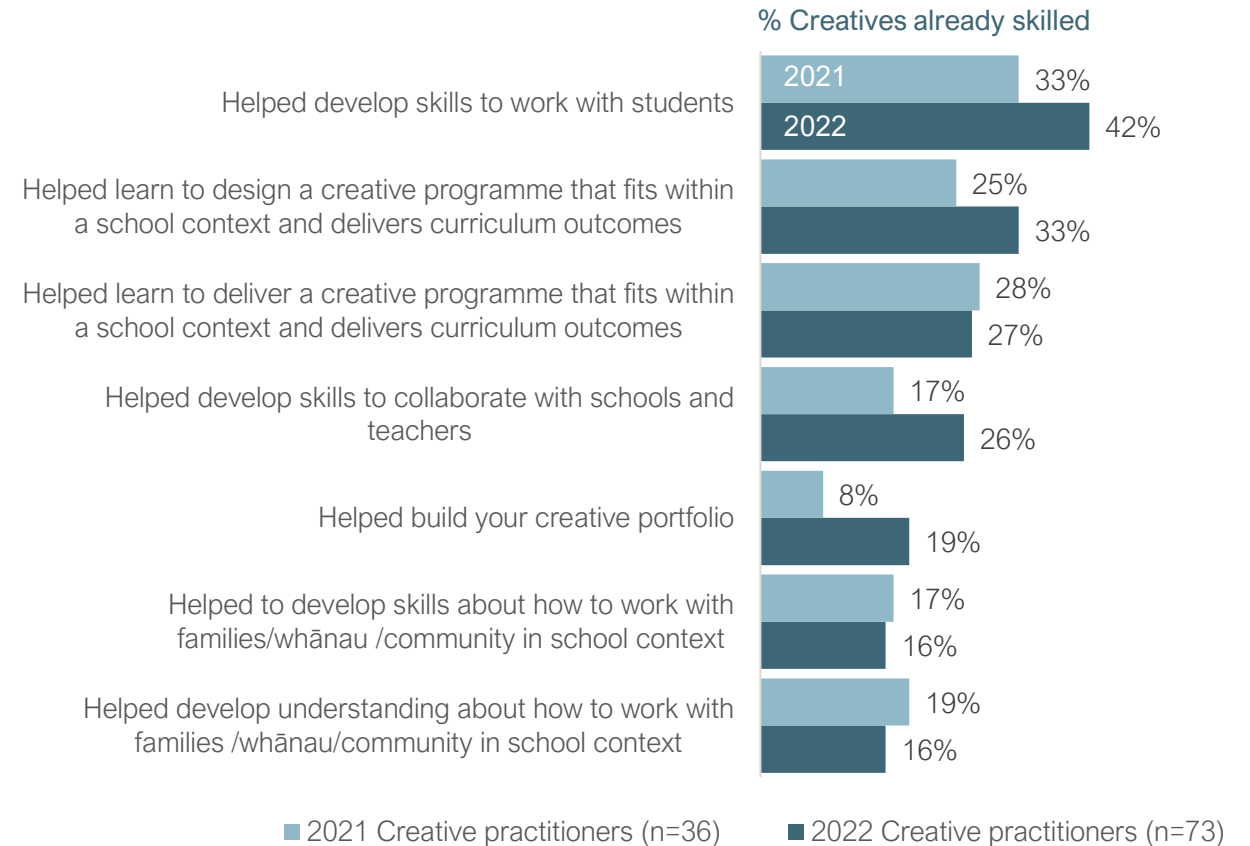
Some creatives are building skills – others are already skilled

Creative practitioners continue to **report developing many skills** from taking part in the programme



Base = Creative practitioners responding to the question (n=73)

More creative practitioners **tended** to say they are **already skilled** in several areas in 2022 than in 2021 (but shifts are within the bounds of sampling error).



Creative practitioners benefit from projects in a variety of ways

There are many examples of where Creatives in Schools **supports creatives to have a sustainable portfolio career** that rewards their specialist creative expertise.

There is also opportunity for personal and professional growth, and the personal growth is bigger for some than others. For instance, a few creatives learned they liked teaching. Indeed, some trained to become teachers to do the things they like doing and to provide more stable income.

Experienced creatives sometimes ran projects for other reasons:

- to mentor younger creatives
- to work in the community, sharing a love of what they do, and to promote their art
- for some full-time artists a Creatives in Schools project offered a research and development opportunity – to be creative and explore new ideas
- Creatives in Schools helped resource some projects experienced creatives envisioned that were more expensive to run.

“It builds its own resilience and actually if you think about sustainability and the arts, I think I’ve lived it and I am living it and a lot of that is about making my artistic work more relevant to a broader range of people.”

(Creative)

Many creatives use the projects to build portfolio careers

There is evidence Creatives in Schools **is helping some creatives develop personally and professionally** as creative practitioners by engaging with ākonga and students, teachers, whānau and parents.

Creative practitioners said in 2022 to a high or very high degree they:

- are likely to reuse or build on this project 78% (similar to 75% in 2021)
- would recommend Creatives in Schools to other creative practitioners (85%) similar to 2021 (89%).

However, in 2022 while many creatives (69%) are likely to apply for Creatives in Schools funding in the future, this is lower than lead teachers (87%).

Creatives applying for projects in 2022 appear to use the funding to underpin their income, build capacity or develop new concepts.

“[These are] projects that just make me feel good... [but] there's a lot of R & D that goes into them [and] they allow me to ... actually develop concepts.”
(Experienced creative)

“[It's given me a] huge sense of security ... that grounding thing at the start of the year. ...It's been great for consistency of routine and knowing where I'm going to be and what's going on. That actually helps me with my own creative practice because I'm like, cool, I've got something to build it [my routine] around.” (Emerging creative)

Examples from creatives starting out / becoming established

Nearly half (45%) of creative practitioners thought that **Creatives in Schools** helps them build a sustainable portfolio career to a high or very high degree. The following comments show the different ways the project benefited creatives at different stages of their careers.

Comments from creatives starting out

“I have learned that regular feedback, good planning where everyone is on the same page is essential. A performance goal should be clarified at the beginning by all involved.” (High degree)

“I have learned that I love writing for children and would like to continue this in the future and I have many skills in my Kete that are adaptable and can be used in an educational creative environment.” (Moderate degree)

Comments from creatives becoming established

“I think the interaction with a school over a sustained period of time, and relationships built with children, teachers and the school have really helped inform me in this aspect.” (High degree)

“[I’ve learned] how to master different types of work with my own practice. How to use these skills in other areas outside of creative work.”
(High degree)

Programme helped many established creatives build portfolio careers

Comments from some established creative practitioners who said the programme helped build portfolio careers

“By being in a school as innovative as [this], I can see opportunities... . Virtual reality, 3D modelling and animation are very popular with students ...there is a lot of potential to develop authentic engagement with students who are not engaged in education. This project was predominantly with Pasifika and Māori students and showed me how valuable it is to provide cutting-edge technology for them to explore their culture and present it to whanau.” (High degree)

“My career in the arts and the community is growing all the time and this project helped. Probably the exposure has been the best for the career but working with the children the most enjoyable.” (High degree)

“This project will be the subject of public facing media regarding our studio's ongoing commitment to teaching UX to primary and secondary school students. Since starting the CiS projects we have adjusted our studio practice around more work in schools.” (High degree)

Those who claimed the programme did not help build a portfolio career were mostly established creatives (7/9 responses)

“As a senior practitioner this wasn't part of my reasons for participating.” (Not at all)

“I had... an established creative arts career before being asked to contribute to this project.” (Not at all)

A few creatives found making the time for the project was challenging:

“[It] is complicated and very hard to fit this kind of project into my wider development as an artist.” (Not at all)

“I'm always working on at 4 - 10 projects ... As such I'm not sure I learnt anything new ... apart from reinforcing the importance of time management and good planning.” (Moderate degree)

Mentoring can be a valuable component of projects

In 2022 a few creative practitioners either:

- were mentors to another creative practitioner 17% (12/71)
- received mentoring from another creative practitioner 6% (4/71).

Mentors mostly found the process enjoyable and helpful in transferring skills:

“I mentored the lead teacher in running future creative projects in the school. I believe she was inspired to be more adventurous in the future.”

(Creative)

“The other creative practitioner came to most of my classes, and we talked throughout the term.”

(Creative)

“Excellent! The teacher aide will take up this work next year AND through her experience has been encouraged to start teacher training.”

(Creative)

“My staff were involved at various stages of the project. ...Interacting with students and their teachers really filled their bucket. They have a much better understanding of the creative process when working with kura.” (Creative)

However, some creatives would like to connect with creatives from other projects:

“We had great difficulty trying to find out which other creatives in our community were involved with CIS projects at other local schools due to “privacy reasons”.” (Creative)

Learning from experience over more than one year

In 2022, 21% of creative practitioners (n=17) were involved with the programme for a second time. Often, it was a second time for the creative but the first time for the school (n=12). In a few cases both the school and creative practitioner had run Creatives in Schools projects before (n=5).

Of these 17 creative practitioners, the following proportions said to a moderate or high degree they:

- were building networks and connecting with places to work as a creative practitioner (11/17)
- were encouraged to apply for or pitch for more contract work (8/16)
- felt the programme was helping them to market their creative practice better (7/16).

Because six creatives said they already had the following skills, fewer creative practitioners said, to a moderate or high degree they:

- believed Creatives in Schools helped them develop self-management skills (6/16)
- thought Creatives in Schools helped them develop business skills to run a project and keep to budget (4/17).

“Our connections to the school staff (admin and teachers) have improved, because there is a better understanding within the school now of what a Creatives in Schools project has to offer and how it benefits the students. We live in the community ourselves and have children at the school, so we see the students outside of the school too.” (Creative)



Strengthening school-home partnerships with whānau and parents

Good outcomes are evident for parents and whānau

Creatives in Schools has successfully provided **some opportunities to create and strengthen school-home partnerships**. There is **very good evidence of some active participation from whānau and parents** in the learning experiences of some ākonga and students. However, this evidence is from teachers and creatives and from observations from the regional coordinators. Therefore, the evaluators gave a good rating overall based on the evidence to hand.

Evaluative ratings for whānau and parent outcomes

Performance rating

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

Performance ratings are explained on page 73. They range from Excellent: (Always), Very good: (Almost Always), Good: (Mostly, with some exceptions), Emerging: (Sometimes, with quite a few exceptions) to Poor: Never (or occasionally with clear weaknesses evident).

Parents & whānau benefit in a range of ways

We saw where **whānau and parents benefitted from involvement with Creatives in Schools in a range of different ways**, each of which can be valuable. Their participation might not be considered “active participation and planning” in creative learning experiences of ākonga and students, but was valuable none-the-less. We did not obtain any direct feedback from whānau and parents in this round of interviews.

- Teachers told us they are reaching out to whānau and parents (see page 33).
- We heard stories about involvement, engagement and changes in relationships between home and school.
- In some cases, whānau and parents worked alongside ākonga and students on projects.
- Creative practitioners and lead teachers both reflected that it was important to involve whānau in a way appropriate to the project – either side by side or watching practice. In some instances, whānau had never done these activities before. Thus, the projects provided opportunities for whānau and parents to see their children taking part in positive pro-social activities.
- The age of the ākonga and student also impacted on whānau and parent involvement – whānau were not as involved at secondary school level as they were at primary school level.

Effective whānau & parent involvement varies between settings

“We have found the programme to have huge engagement in our school community and believe the project was beneficial for all parties involved. It was great to build a new relationship with our creative practitioner, as well as see the responsiveness for the project in all parties involved.” (Teacher)

“I’ve kind of got whānau involved - I guess was ‘you need to go perform this, learn it at home, perform for your whānau’. And then they’d come back and give me feedback that way. ...I’ve been kind of free with the recordings ...with the permission of the students, ...[I’d ask can] I just send this to your whānau?” (Teacher)

“We have a high number of Muslim children in our school ... this year, we didn’t have any child whose parents opted out. ...and I think that helped to reassure them that they weren’t doing anything that would be offensive to their culture.” (Teacher)

“I thought that was just a really short example of how with funding like Creatives in Schools offers, these sorts of huge transformational changes can happen with and for our whānau who are on multiple journeys of reo and karanga and whakapapa and all these sorts of things.”

(Creative)

“The groups all learning together ...was so positive for every single child and the parents ...were wowed, they just could not believe that their child could do that.”

(Creative)

Flexible project delivery can have unexpected positive outcomes

Example of a noho marae project that ran effectively in a school setting instead.

“So last year we were marae based ... and it was really nice ...so it was noho and ...exhausting but beautifully satisfying ... you're yarning and the kids go off to bed and it's beautiful having them around.

Then this year the school, ...we decided ...let's hold it at the kura and there's a big kind of multipurpose space, it's got a kitchen, the kids can go out and play outside and stuff.

One [benefit was] that it brought our, not only the immediate whānau ... into the school but the extended whānau. So we had a grandmother who travelled up from [another part of the country] three times this year just to come to whatu and so she she would come in and her mokopuna was able to go around and show this is our our akomanga, this is my mahi, which I sort of I observed. ... I thought this is a bonus that I hadn't considered about us having this at kura.

[Also] ...[children were] so much more familiar with the space and so they were in and out and playing around outside. It didn't cost us anything because we did have whānau contributing pūtea, which was good, so that was great as well and people were bringing in kai and it was actually a real bonus and then on our very last wānanga, we couldn't use the big multipurpose space because they were getting ready for camp so we actually went into the classroom where the kids were and that was even better.” (Creative)

KEQ 2: How well was the Creatives in Schools programme implemented and delivered in 2022?



Students used dance to represent elements such as the wind at the Clifton Terrace Model School or the Matariki Guided by the Stars project. Photographer: Brenna, Bonnie Photographics. Photo source: Sarah Wilson, Education Gazette.

Good implementation of Creatives in Schools in 2022

Creatives in Schools was generally well designed and implemented as intended in 2022. The 2022 implementation generally went well considering the challenging environment. There is clear evidence that some creatives and teachers are delivering powerful projects with much heart. Therefore, the evaluators rated implementation good overall.

Regarding implementation of the programme, **the evaluation focused on the work of the regional coordinators in 2022.** CORE Education was contracted to do this work in 2022. The evaluation found that the regional coordinators **provided differential support** i.e. those who needed support most received it. There were a few lead teachers and creatives that would have benefited from the regional coordinators' support but were not aware of their role. There are **some opportunities to fine-tune implementation**, particularly in the administration of the project. For instance, some teachers and creatives asked:

- if the cross-agency working group is interested in accepting video reporting as well as/instead of written reports, as they would show more of the power of projects
- for a reduction in administrative reporting
- for more opportunities for projects to be showcased in the communities.

“The opportunity this [project] has promoted for our students in Kāhui ako to join together has been phenomenal. It has not only given our Māori students a place to feel safe and proud of their culture but has also given others the chance to find and develop a passion for it too.”

(Teacher)

Both lead teachers & creatives viewed implementation positively

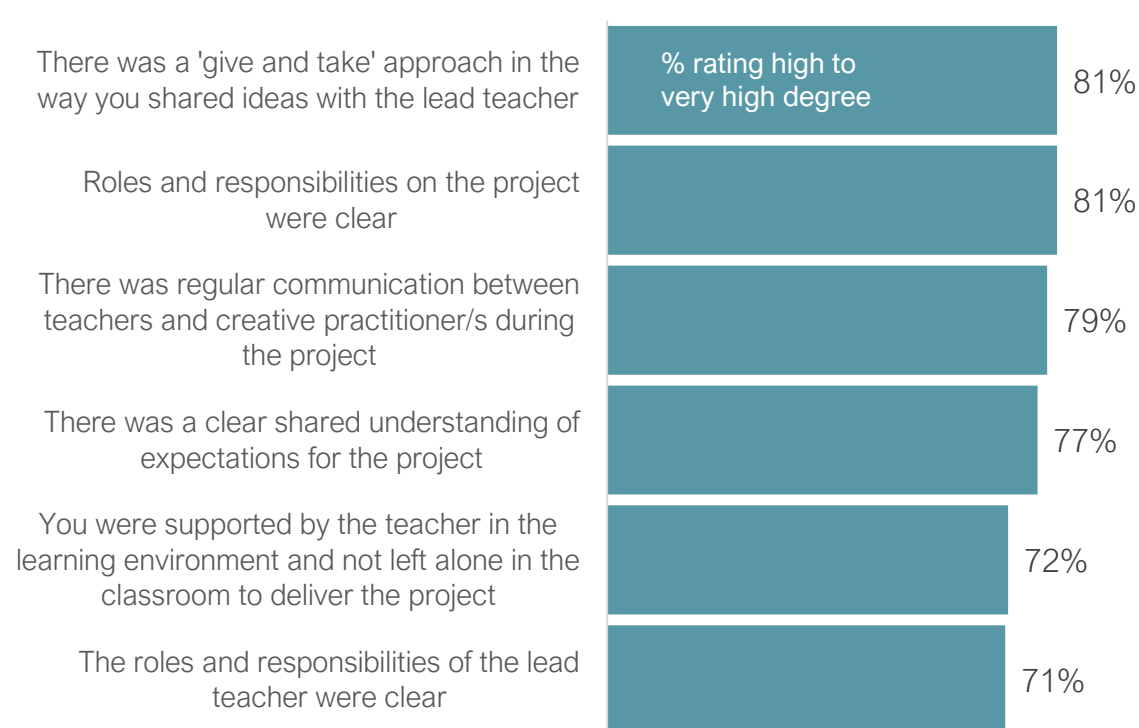
Lead teachers and creative practitioners generally agreed that Creatives in Schools implementation went well.

Lead teachers' view of the programme implementation



Base = Lead teachers new to the programme (n=91)

Creative practitioners' view of the programme implementation



Base: Creative practitioners new to the programme (n=57)

The rest of this section focuses on teachers and creatives perspectives of the regional coordinators' support in 2022.

Contact with regional coordinators varied with need

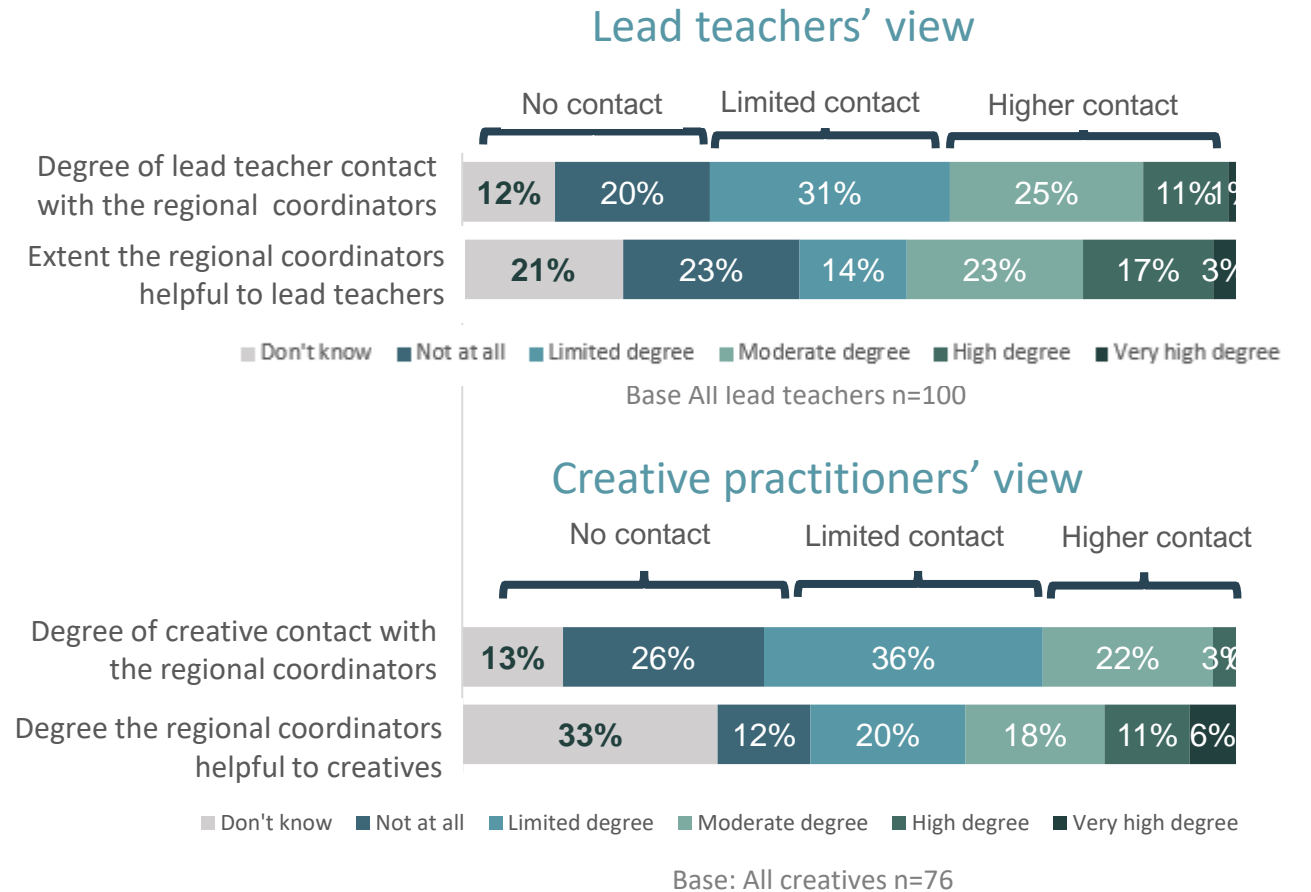
People accessed the regional coordinators to varying degrees:

- around a third lead teachers and a quarter of creative practitioners had moderate to very high degree of contact with the regional coordinators
- a third had limited contact
- a third had no contact or not aware of contact with the regional coordinators.

As shown on the next page – one of the main contacts with the regional coordinators was for the induction programme.

Amongst the in-depth interviews there was some confusion about the regional coordinators' role. Some teachers and creatives did not have clear expectations of how regional coordinators might support schools and creative practitioners.

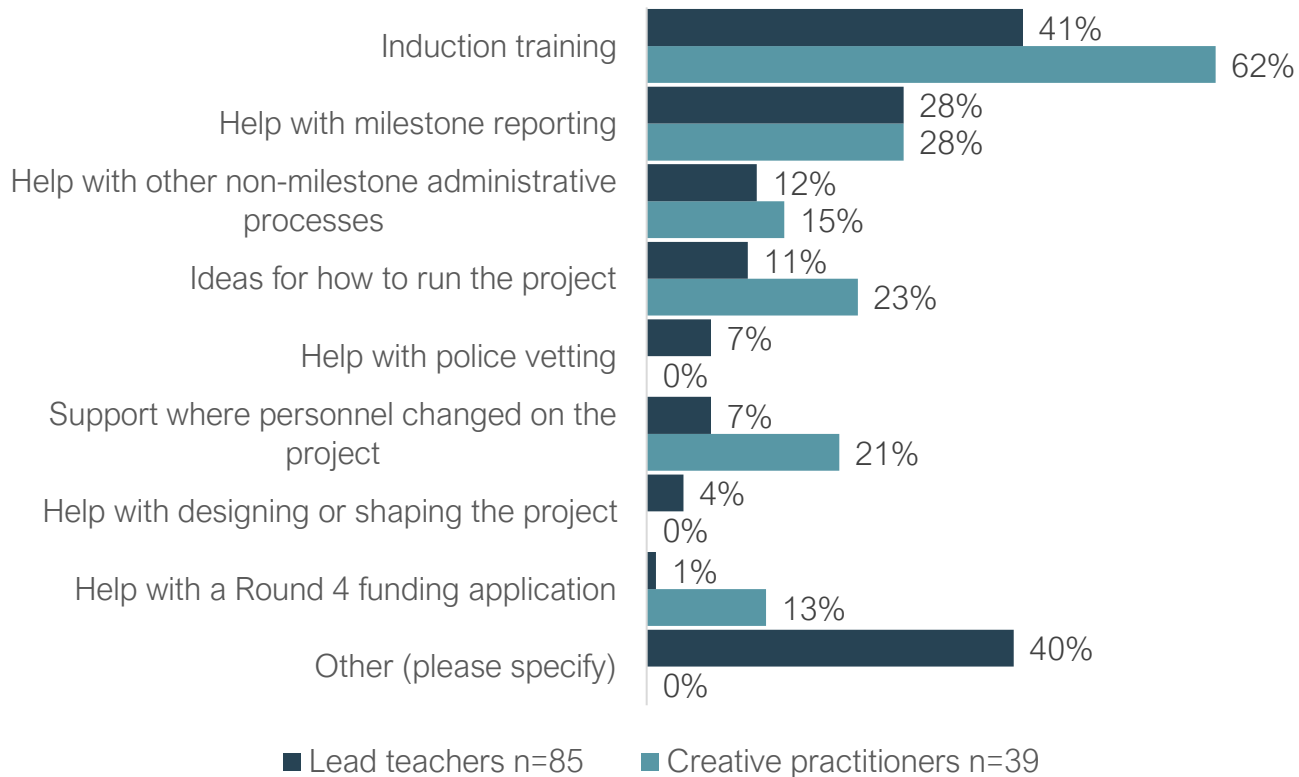
Assessment of the contact with regional coordinators



The regional coordinators supported delivery & sustainability of the programme

There are **several different ways that the regional coordinators supported the delivery and sustainability of the programme**. Here are examples of the kinds of support the regional coordinators provided both lead teachers and creative practitioners. Induction training was very important and tended to be taken up more by creatives than teachers.

Some lead teachers and creative practitioners told us of the following kinds of help they received from the regional coordinators.



Examples of ways the regional coordinators' support was valued

The evaluators noticed the **regional coordinators gave greater support to lead teachers or creative practitioners in these circumstances:**

- when personnel changed on the project – either the creative or lead teacher
- when COVID impacted and schools needed help to adapt timings
- with milestone reporting, budgeting and invoicing for some projects
- if relationships broke down between schools and creatives.

But **for many teachers and creatives, a light touch was all that was needed.**

“Because [of] I my previous working relationship with the school and community, I did not access any help from CORE - however it was offered to me and the Kura. There were emails along the way to ensure we were still on track with the project.” (Creative)

Many teachers and creatives did not have any contact with the regional coordinators at all, nor believed they needed any help.

“Did not need their assistance.” (Teacher)

A few creatives and teachers had low awareness of the regional coordinators' role. This may signal a need to further build awareness of the regional coordinators.

“I'm not sure who CORE is but there was a couple of webinars earlier in the year that I attended, I assume that's what you are talking about. They were mostly geared towards the teachers so didn't have much to offer me as a creative.”

(Creative)

Some teachers and creatives found the regional coordinators very helpful

Kinds of comments made by **those who found the regional coordinators helpful**:

“The support from the creatives team has been fantastic right from the beginning of our journey with the team zoom meetings. I also enjoyed hearing the success stories from other kura. I would re-apply for this funding in the future and recommend this platform for any school.” (Teacher)

“When Covid impacted and delayed our project CORE helped rearrange the deadline to accommodate this.” (Teacher)

“Support whenever I had questions pertaining to changes, some guidance around payments etc - super helpful and I am thankful for the support.”
(Teacher)

“CORE education have been right there to assist when needed, I have really appreciated knowing they are there and their constant communication.”
(Creative)

“Online meeting: general catch-up to see how it's going and kōrero with other creatives.”
(Creative)

“When we had to change our dates and bring on an extra tutor (due to Covid illness), [Person] was very supportive and understanding. She helped us coordinate new dates with the school.”
(Creative)

But there were some unmet expectations

Some teachers and a few creatives had **unmet expectations** on the service they might receive from the regional coordinators:

“More contact or a visit from CORE to see the work in action, taking time to engage with tamariki during sessions so they can see first-hand the opportunities this program offers our Kura, Kaiako and tamariki.”

(Teacher)

“It would have been really good to have had regular supervision slots with the person who was assigned to us from CORE Education. We feel we were just left to our own devices.”

(Teacher)

“The Core Education support came too late in the process for us - our project started the first week of Term 1. The induction online video meeting covered only all the project requirements, which I had already familiarised myself with, particularly as my project had started already. They also did not respond to requests for specific support with creating a contract or MOU between the creative and the school which was disappointing.”

(Teacher)

“Unfortunately, we did not realise the deadline for the 2023 applications, so we missed out on applying for 2023. Both [music organisation] and the school were not aware of the date for applications. It is our fault, but it would have been nice to have received an email either from CORE Education or the Ministry acknowledging we had applied previously and asking if we were interested in applying again, giving the deadline and a link to the application process.”

(Teacher)

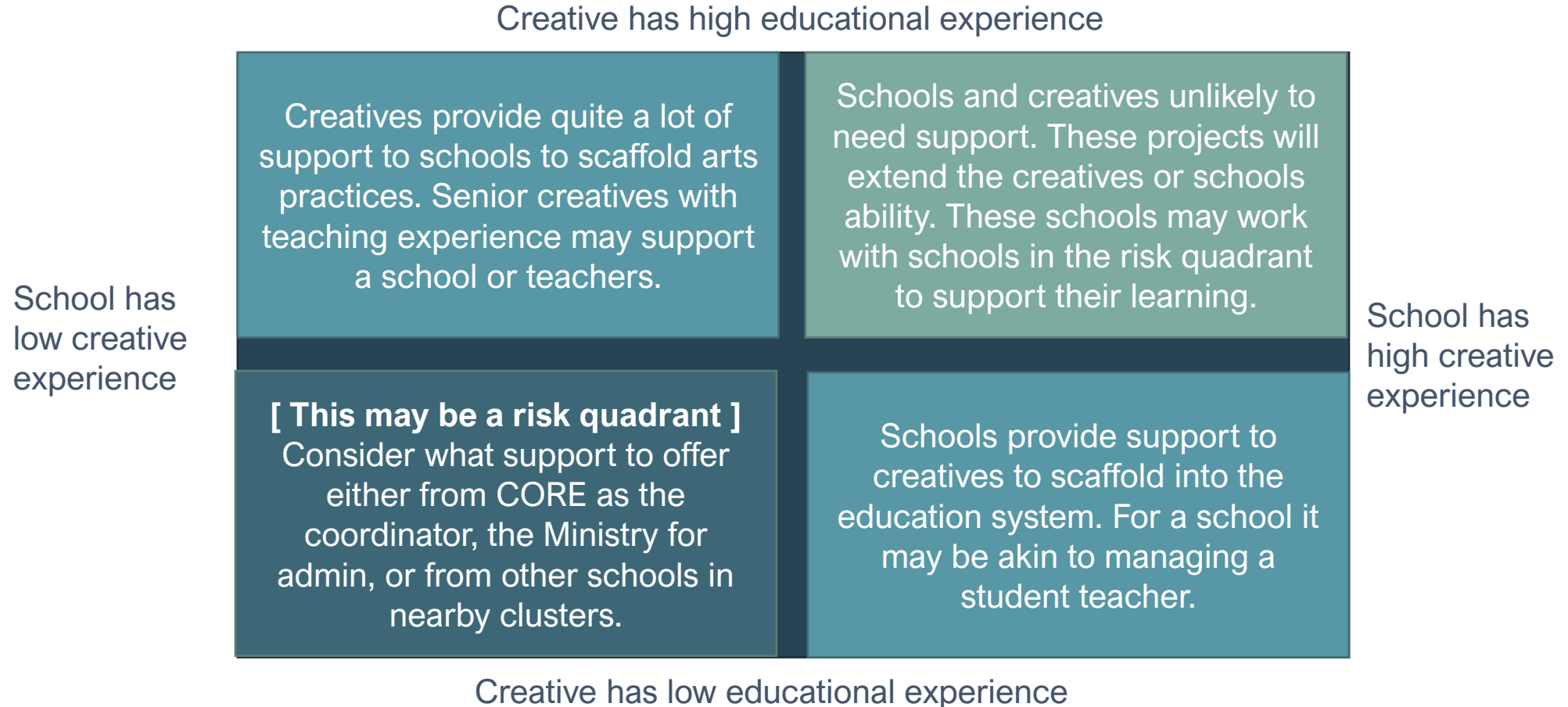
KEQ 3: What are the learnings to apply going forward?



*Whakairo captured the interest and focus of ākonga' for Nga Toi o te kanaga (part 2) at Manutuke School.
Photo source: Education Gazette Inamata ki te anamata through toi Māori*

Potential needs of schools and creative practitioners

The original programme design was predicated on selecting a range of projects to support both schools and creative practitioners who may not have had a lot of previous experience to take part. The framing below helped assess risk amongst the applicants.



Successful projects show where the risk areas may be

There are some **key themes** that emerged in the evaluation that **may signal additional project risks to consider** along with the level of creative experience in schools and education experience amongst creatives.

Where the lead teacher or the creative practitioner changes during the project, we suggest an automatic ‘red flag’ be raised for the regional coordinators to check in that the new parties have a clear understanding of the project goals and processes

Regional coordinators’ support may be useful **if there are risks in any of the following areas.**

Relationships matter. Projects where the school knows the creative work best. Otherwise, time is needed for relationship building.

Creatives need to work to their strengths. Schools need to plan use of time and allocate classrooms or spaces.

Consider the cost of travel in scheduling as well as creative’s skills and availability to deliver the project.

Partnerships between the school and the creative are needed throughout the project.

Senior leadership champions are essential to support and prioritise the project within the wider school curriculum demands.

Needs teamwork within the schools – look for both lead and supporting teachers for each project.

School administration support or lack of it can make or break a project, particularly if they oversee the finances.

The second term seems better than first term for project start for some schools. Timing can be an issue.

Plan from the start for contingencies if teachers or creatives change.

Ask for help where needed – that is what the regional coordinators are for.

Thoughts for the future

Overview

The Creatives in Schools programme benefits ākonga and students, schools, creatives and communities.

The programme makes a worthwhile and valuable contribution and should continue. In 2022, programme examples showed a profound impact in supporting ākonga and student journeys of self-discovery.

The programme supports the following:

- strengthening ākonga and student wellbeing, helping to engage and connect them positively, and sometimes re-engaging them with schools
- raising the confidence of kaiako and teachers in designing teaching and learning projects that engage the creativity of ākonga and students across the learning areas of the curriculum
- developing more sustainable portfolio careers for many creative practitioners.

Next steps

Having proven itself during its establishment over the past three years, Creatives in Schools is now moving into a maintenance phase. From 2024 onwards, the programme will fund at least 150 projects per year. A cycle and pattern of continuous improvement will help ensure the programme remains relevant and valuable. The programme may benefit from some fine-tuning.

Attracting more kura: Over the past three years, fewer fully Māori medium kura applied for Creatives in Schools funding than expected. Te Tāhuhu o te Mātauranga – Ministry of Education would like more kura to apply for funding. They believe the programme is a way to support akōnga and whānau and hapori Māori aspirations.

Therefore, the evaluators suggest conducting a small relational study with tumuaki (principals) to ‘test the waters’ related to Māori medium needs. We must learn ways the Creatives in Schools programme could be more responsive to the needs of kura. It may be that the programme offered needs adapting to be viable and valuable to them.

Thoughts for the future

Other possible areas for fine tuning: While the programme works well, there are always areas for continuous improvement that could be considered.

Benefits for ākonga, students and the community:

There is evidence that the programme supports ākonga and student well-being and offers a positive curriculum experience for both ākonga, students and communities. How might ākonga and students and communities have even more agency in the projects? How might diverse communities be more involved?

Embedding learnings in schools and sharing

learnings between projects: Creatives in Schools intends to support teachers to become more confident in incorporating creative practice in their teaching. It may be possible to generate even more value by reconsidering how schools share their work with others inside and outside of the programme and with the broader community.

Connecting creatives with schools and fostering

creative careers: The projects often engage mainly experienced creative practitioners. How might the programme also support more emerging creatives and help them build their profiles? What additional ways might the projects help build creative portfolio careers?

Consider reviewing some of the administrative processes.

For instance, can the application process be simplified, and it made easier for schools to find a creative (possibly changing the current anonymous creative profile system)? Could milestone reporting now take less time and be more learning focused? Might the regional coordinators' efforts shift to a focus on sharing learnings between projects rather than project administration? Might having a platform for greater sharing amongst schools be a way to further embed learnings?

Last thoughts: Make any fine-tuning to the programme carefully and one change at a time, as there is much about the current programme that works well.

Appendices

Appendix 1:

Detailed evaluation methodology

Detailed evaluation methodology

The evaluation aimed to learn about outcomes and implementation

The evaluation sought to: uncover outcomes in the third year of operation; assess the extent to which the programme implementation was effective; and support any fine-tuning or adaptations for Round 4.

We used an evaluation-specific methodology to provide robust findings of practical value to the cross-agency working group. This approach includes using Key Evaluation Questions and performance criteria to help focus the evaluation and judge the quality and value of the programme. We also used a strengths-based evaluation design.

The Key Evaluation Questions were:

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

Key areas of focus included:

- exploring the extent the programme shows sustained impact for learners, including diverse learners: Māori, Pacific and learning support
- engaging with schools and creative practitioners that have run projects over several years to understand how they are embedding sustainability over time
- better understanding how the programme supports sustainable careers for creative practitioners
- Determining how well CORE Education provided co-ordination to lead teachers and creative practitioners in 2022.

We collaborated with the cross-agency working group and only collected new data where necessary. We used a participatory sensemaking approach to help align the evaluation with future organisational action and decision-making.

We used evaluative criteria to frame the evaluation

Evaluative ratings for ākonga and students

Wellbeing: The mental wellbeing of ākonga and students was supported through the opportunity to express themselves creatively

Ākonga and students felt a sense of personal achievement and fulfilment from their creative experience

Learning: Ākonga and students developed key competencies such as thinking, using language, symbols and texts

Ākonga and students experienced opportunities to self-manage, relate to others, and to participate and contribute

Evaluative ratings for kaiako and teacher outcomes

Kaiako and teachers: are more confident in designing teaching and learning projects that engage students' creativity, across the learning areas of the curriculum

build or strengthen productive partnerships with whānau, parents and communities.

Evaluative ratings for creative practitioners

Creative practitioners developed personally and professionally as creative practitioners by engaging with students, teachers, whānau and parents

Creative practitioners have a more sustainable portfolio career that rewards their specialist creative expertise

Evaluative ratings for whānau and parent outcomes

Whānau and parents have opportunities for active participation and planning in students' creative learning experience

Whānau and parents become more supportive of creative pathways for ākonga and students.

We used a generic grading rubric to make judgements

Generic grading rubric used for assessing levels of performance

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

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

A range of data was used for this evaluation

Two online surveys

- Survey One: 108 lead teachers – a 66% response rate
- Survey Two: 80 creative practitioners – a 52% response rate
- Fieldwork: 26 October to 14 November 2022

Eight in-depth interviews

- 4 lead teachers or school leaders
- 4 creative practitioners.
- Fieldwork: 2 November to 16 December 2022

One in-class session with ākonga and students

- 15 secondary school ākonga and students from one school
- Fieldwork: November 2022

Extent of the online survey reach:

Despite surveying at a difficult time of year someone from 75% (135/180) of all schools taking part in Creatives in Schools in 2022 responded. This comprised:

- 55 schools where both the lead teacher and the creative practitioner responded
- 51 schools where the lead teacher responded
- 29 schools where the creative practitioner responded.

Projects from those responding to the survey reached an estimated 17,600 ākonga and students.

In depth interviews:

- Two of the lead teachers and creative practitioners were from the same school, others from separate schools
- All had more than one year's experience of Creatives in Schools.

Explanation of online survey bases

Lead teachers survey

108 lead teachers initially responded to the survey. Two were screened out because their project had not started at the time of the survey. This gave 106 possible respondents. Many questions were asked of all lead teachers, but some of the questions were only asked of:

- Lead teachers involved with the programme for the first time (n=97)
- Lead teachers involved with the programme for the second or more times (n=9)
- Schools running the programme for the second or more times (n=15)

We indicate where this is the case. There was some attrition with not all respondents answering questions.

Analysis of both surveys throughout the report has a reduced base of those answering the question. However, the sample profile section is based on the total sample.

Creative practitioners survey

80 creative practitioners initially responded to the survey. Two were screened out because their project had not started at the time of the survey. This gave 78 possible respondents. Many questions were asked of all creative practitioners but some of the questions were only asked of:

- Creative practitioners involved with the programme for the first time (n=61)
- Schools involved with the programme for the first time (n=69)
- Creative practitioners involved with the programme for the second or more times (n=17)
- Schools running the programme for the second or more times (n=9)

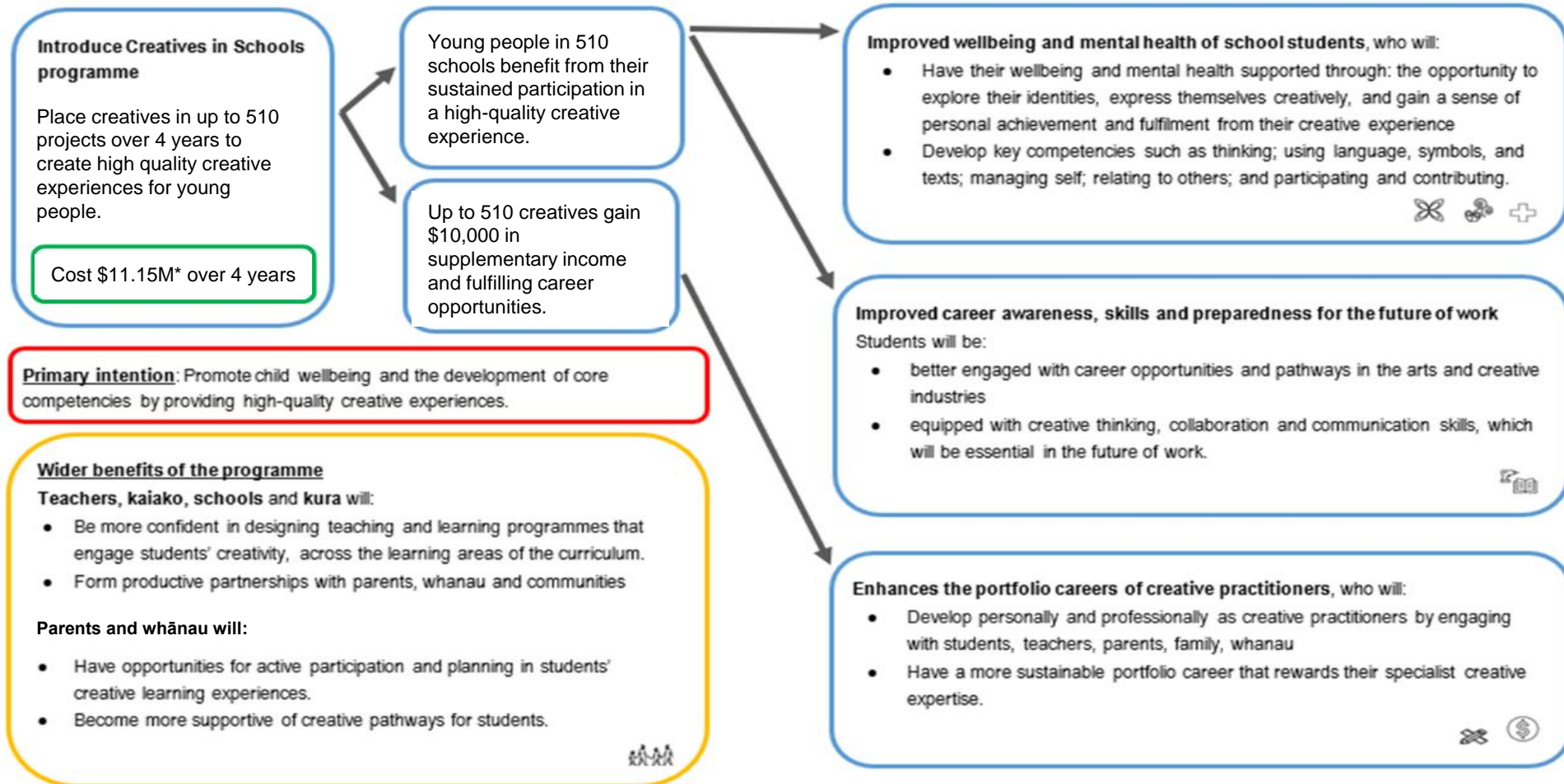
We indicate where this is the case. There was some attrition with not all respondents answering questions.

Appendix 2: Creatives in Schools intervention logic

Appendix 2: Creatives in Schools Intervention Logic

Intervention logic: Creatives in Schools

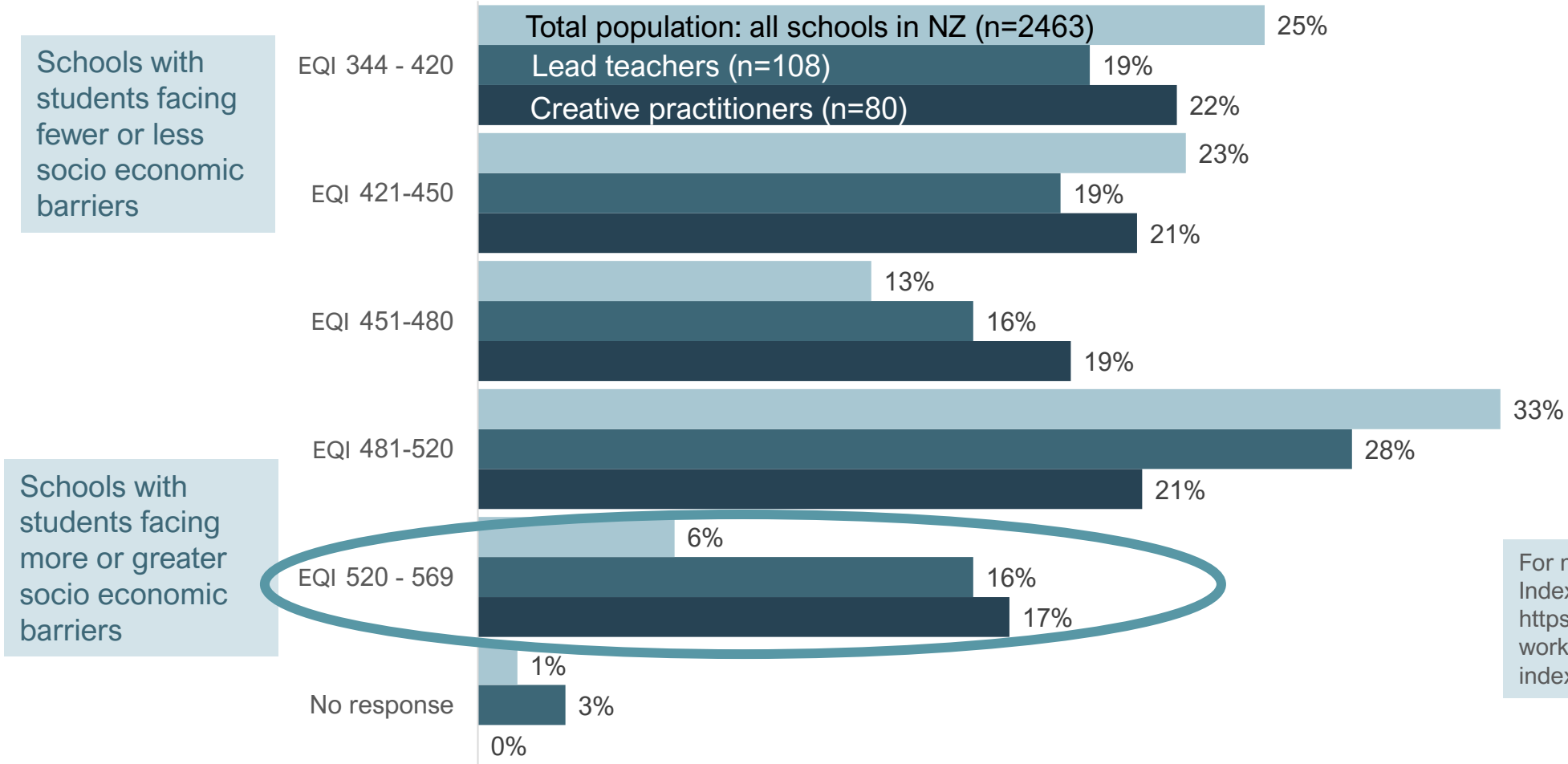
*Note \$7.15M was originally allocated over 4 years. Then an additional \$4M was allocated from COVID Response Funding bringing the total to \$11.15M.



Appendix 3: Sample profiles

Sample profile: More schools with the highest Equity Indexes included

The Creatives in Schools programme supports lead teachers and creative practitioners in schools across all levels of the Equity Index. However, a greater proportion of programmes are in schools where students face more or greater socio-economic barriers.



For more information on the Equity Index please go to <https://www.education.govt.nz/our-work/changes-in-education/equity-index/how-the-equity-index-works/>

Online survey – lead teacher profile

The profile of lead teachers **includes those who did not provide a response to some questions**. Lead teachers were mostly in their forties or fifties with more than 10 years teaching experience. Most were either New Zealand European (49%) or Māori (23%). Note results highlighted on the next few pages are key results. Some results are within the margin of sample error. Data is based on the total sample, not a reduced sample as shown earlier in this report.

Length of time teaching	Lead teacher	
	(n=)	(%)
More than 10 years	77	71%
5 to 10 years	11	10%
Less than 5 years	4	4%
Prefer not to say	1	1%
No response	15	14%
<i>Total</i>	<i>108</i>	<i>100%</i>

Age of lead teacher	Lead teacher	
	(n=)	(%)
16 to 29	4	4%
30 to 39	12	11%
40 to 49	27	25%
50 to 59	36	33%
60 plus	10	9%
Prefer not to say	4	4%
No response	15	14%
<i>Total</i>	<i>108</i>	<i>100%</i>

Ethnicity(s) of lead teacher	Lead teacher	
	(n=)	(%)
New Zealand European	53	49%
Māori	25	23%
Samoan	3	3%
Cook Island Maori	0	0%
Tongan	1	1%
Niuean	0	0%
Other Pacific Island	1	1%
Chinese	0	0%
Indian	2	2%
Other Asian	2	2%
Other European	9	8%
Another ethnic group not previously mentioned	1	1%
Prefer not to say	4	4%
No response	15	14%
<i>Total</i>	<i>108</i>	

Online survey – lead teacher’s school profile

Lead teachers came from a good mix of school regions, school types and education mediums.

School region	Lead teacher	
	(n=)	(%)
Auckland	32	30%
Bay of Plenty/Waiariki	8	7%
Canterbury/Chatham Islands	8	7%
Hawke's Bay/Tairāwhiti	12	11%
Nelson/Marlborough/West Coast	2	2%
Otago/Southland	4	4%
Tai Tokerau	9	8%
Taranaki/Whanganui/Manawatu	9	8%
Waikato	5	5%
Wellington	17	16%
No data	2	2%
<i>Total</i>	<i>108</i>	<i>100%</i>

School type	Lead teacher	
	(n=)	(%)
Composite (Year 1-15)	2	2%
Contributing (Year 1-6)	30	28%
Full Primary (Year 1-8)	38	35%
Intermediate (Year 7 & 8)	8	7%
Secondary (Year 7-15)	5	5%
Secondary (Year 9-15)	18	17%
Special School	3	3%
Teen Parent Unit	1	1%
No data	3	3%
<i>Total</i>	<i>108</i>	<i>100%</i>

Education medium	Lead teacher	
	(n=)	(%)
English	92	85%
Māori medium school	1	1%
Mixed Māori language in education school	6	6%
School with some students in Māori medium education	2	2%
School with some students in mixed Māori language in education	3	3%
Some students in Māori Medium and some in Pacific Medium	1	1%
No data	3	3%
<i>Total</i>	<i>108</i>	<i>100%</i>

Online survey – lead teacher’s school profile

Lead teachers were involved with a mix of projects from a range of art forms; either visual arts, multi-disciplinary or Ngā Toi Māori. There was a considerable Māori component in nearly two in five of their projects.

Predominant art form of the project	Lead teacher	
	(n=)	(%)
Visual arts	29	27%
Multi-disciplinary	28	26%
Ngā Toi Māori	15	14%
Music	10	9%
Craft/object	6	6%
Theatre	5	5%
Dance	3	3%
Fashion design	3	3%
Digital arts	2	2%
Community arts	1	1%
Film	1	1%
Game design	1	1%
Literature	1	1%
No data	3	3%
<i>Total</i>	<i>108</i>	<i>100%</i>

Significant Māori component to the project	Lead teacher	
	(n=)	(%)
No	64	59%
Yes	40	37%
No data	4	4%
<i>Total</i>	<i>108</i>	<i>100%</i>

Lead teachers mostly find creatives through the community, with only 17% using the Arts Online Website.

How found creatives	Lead teacher	
	(n=)	(%)
Community	62	57%
Other	20	19%
Arts Online website	18	17%
No data	8	7%
<i>Total</i>	<i>108</i>	<i>100%</i>

Online survey – creative practitioners’ profile

The profile of creative practitioners includes those who did not provide a response. They were mostly in their forties, with a good spread across the other age groups. They were mostly New Zealand European (64%) or Māori (28%). Most creative practitioners were only working on one project (89%) but some had more than one (11%). Those with more than one project spanned all levels of experience. Data is based on the total sample, not a reduced sample as shown earlier in this report.

	Creative practitioner	
Age of creative practitioner	(n=)	(%)
16 to 29	3	4%
30 to 39	15	19%
40 to 49	23	29%
50 to 59	15	19%
60 plus	14	18%
No response	10	13%
<i>Total</i>	80	100%

	Creative practitioner	
Creatives worked on more than one project	(n=)	(%)
One	71	89%
More than one	9	11%
Total	80	100%

	Creative practitioner	
Creatives ethnicities	(n=)	(%)
New Zealand European	51	64%
Māori	22	28%
Samoan	5	6%
Cook Island Maori	1	1%
Tongan	0	0%
Niuean	1	1%
Other Pacific Island	3	4%
Chinese	1	1%
Indian	1	1%
Other Asian	0	0%
Other European	4	5%
Another ethnic group not previously mentioned	3	4%
Prefer not to say/ No response	10	13%
Total	80	

Online survey – creative practitioner’s school profile

Creative practitioners came from a mix of the different school regions, school types and education mediums.

School region	Creative practitioner	
	(n=)	(%)
Auckland	27	34%
Bay of Plenty/Wairariki	9	11%
Canterbury/Chatham Islands	6	8%
Hawke's Bay/Tairāwhiti	5	6%
Nelson/Marlborough/West Coast	4	5%
Otago/Southland	1	1%
Tai Tokerau	6	8%
Taranaki/Whanganui/Manawatu	6	8%
Waikato	1	1%
Wellington	14	18%
No data	1	1%
<i>Total</i>	<i>80</i>	<i>100%</i>

Type of school	Creative practitioner	
	(n=)	(%)
Composite (Year 1-15)	3	4%
Contributing (Year 1-6)	30	38%
Full Primary (Year 1-8)	16	20%
Intermediate (Year 7 & 8)	7	9%
Secondary (Year 7-15)	3	4%
Secondary (Year 9-15)	13	16%
Special School	2	3%
No data	6	8%
<i>Total</i>	<i>80</i>	<i>100%</i>

School medium	Creative practitioner	
	(n=)	(%)
English	68	85%
Māori medium school	1	1%
Mixed Māori language in education school	2	3%
School with some students in mixed Māori language in education	1	1%
Some students in Māori Medium	1	1%
Some students in Māori Medium and some in Pacific Medium	1	1%
No data	6	8%
<i>Total</i>	<i>80</i>	<i>100%</i>

References

References

The following publications have helped inform our understanding of the Creatives in Schools programme.

Ansari, M., Webber, M., Overbye, S., Tuifagalele, R. & Edge, K. (2022). *Conceptualising Māori and Pasifika Aspirations and Striving for Success (COMPASS)*. Wellington, New Zealand: Rangahau Mātauranga o Aotearoa|New Zealand Council for Educational Research.

Arts Council, England. (2019) *A time to listen. Evidence from Tracking Arts Learning and Engagement (TALE)*. Retrieved from <https://researchtale.files.wordpress.com/2019/07/time-to-listen-tale-project-final-report.pdf>

Bell, M., Parker, D. & Parkinson, A. (2017): *Evaluation of the Creative Learning through the Arts Programme Report 1: Theory of change*. Cathays Park, Wales: Wavehill Social and Economic Research. Accessed from <https://gov.wales/sites/default/files/statistics-and-research/2019-04/evaluation-of-the-creative-learning-through-the-arts-programme-report-1.pdf>

Colwell, R. (2004). Chapter 3. The Arts. In Cawelti, G. (Ed). *Handbook of research on improving student achievement*. (3rd ed). Arlington, VA: Educational Research Service

Colmar Brunton. (2019). *A profile of creative professionals 2019*. Wellington: Creative NZ. Accessed from <https://www.creativenz.govt.nz/development-and-resources/research-and-reports/a-profile-of-creative-professionals-2019>

Griffiths, E., Bell, M., Parker, D. & Parkinson, A. (2018). *Evaluation of the Creative Learning through the Arts Programme Report 2: Interim evaluation report*. Cathays Park, Wales: Wavehill Social and Economic Research. Accessed from <https://gov.wales/sites/default/files/statistics-and-research/2019-04/evaluation-of-the-creative-learning-through-the-arts-programme-report-2.pdf>

Griffiths, E., Powell, D. & Parker, D. (2019). *Evaluation of the Creative Learning through the Arts Programme Report 3: Interim evaluation report*. Cathays Park, Wales: Wavehill Social and Economic Research. <https://gov.wales/sites/default/files/statistics-and-research/2019-04/evaluation-of-the-creative-learning-through-the-arts-programme-report-3.pdf>

Griffiths, E. & Powell, D. (2020). *Evaluation of the Creative Learning through the Arts Programme Report 4: Interim evaluation report*. Cathays Park, Wales: Wavehill Social and Economic Research. Accessed from <https://gov.wales/sites/default/files/statistics-and-research/2020-11/evaluation-of-the-creative-learning-through-the-arts-programme-report-4.pdf>

Patternmakers and ATYP. (2022). *The power of youth arts: what the research tells us about the benefits of performing arts participation for children and young people*. Accessed from <https://www.thepatternmakers.com.au/blog/2022/the-power-of-youth-arts>

Richardson, E.S. (2012). *In the early world*. (3rd ed) Wellington, New Zealand: NZCER Press.

Stuart, D. (2010). *Paths of victory: Victory village (Victory Primary School and Victory Community Health Centre) – a case study*. Wellington: Families Commission. Accessed from <https://thehub.swa.govt.nz/resources/paths-of-victory-victory-village-victory-primary-school-and-victory-community-health-centre-a-case-study/>

UK All-Party Parliamentary Group. (2017). *Creative health: The arts for health and wellbeing*. (2nd Ed.) Accessed from <https://www.artshealthresources.org.uk/docs/creative-health-the-arts-for-health-and-wellbeing/>

West-Burnham, J., Farrar, M. & Otero, G. (2007). *Schools and communities: Working together to transform children's lives*. London, England: Network Continuum Education.

Winner, E., Goldstein, T. & Vincent-Lancrin, S. (2013). *Art for art's sake? The impact of Arts Education*. Educational Research and Innovation, OECD Publishing. <http://dx.doi.org/10.1787/978264180789-en>



Pragmatica

PO Box 2950
Wellington
New Zealand

www.pragmatica.nz
info@pragmatica.nz

June 2023