Nurturing Creativity in Young People

A report to Government to inform future policy

Paul Roberts

July 2006

dcms
department for culture, media and sport

department for education and skills

The Department for Culture, Media and Sport's aim is to improve the quality of life for all through cultural and sporting activities, support the pursuit of excellence, and champion the tourism, creative and leisure industries.

The Department for Education and Skills' aim is to help build a competitive economy and inclusive society by:

- Creating opportunities for everyone to develop their learning
- Releasing potential in people to make the most of themselves
- Achieving excellence in standards of education and levels of skills.

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This report was jointly commissioned by:

Andrew Adonis	Parliamentary Under-Secretary of State for Education and Skills
James Purnell	Minister for Creative Industries and Tourism (until May 2006)
David Lammy	Minister for Culture

Contributors

Maria Balshaw	Director of External Relationships and Development, Arts Council England, West Midlands
Tom Bewick	Chief Executive, Creative and Cultural Skills
Pat Cochrane	Chief Executive, Cape UK
David Cracknell	Chair of Trustees, Cape UK
Jonathan Douglas	Head of Learning and Access at the Museums, Libraries and Archives Council (MLA)
Joe Hallgarten	Learning Director, Creative Partnerships
Valerie Hannon	Adviser on Creativity to DfES
Graham Jeffery	Senior Lecturer and Programme Leader for Performing Arts, University of East London
Charles Leadbeater	Associate, Demos
Ruth MacKenzie	Executive Director, Manchester International Festival
Pete McGuigan	Development Manager, Cape UK
Peter Muschamp	Former HMI and Ofsted's Specialist Adviser for Art and Design
Pauline Tambling	Executive Director, Development, Arts Council England
Shelagh Wright	Associate, Demos

Particular thanks also to **Sarah Songhurst-Thonet** and **Colleen Barron** from DCMS for their support in producing this report.

I was delighted to be asked by Ministers in DCMS and DfES to undertake this review. In it I have drawn on my experience as teacher, inspector, Director of Education in Nottingham and Haringey – but most of all on the large number of colleagues in the Education/Children's Services and Creativity Sectors who have contributed to the debate and writing for this report.

I am particularly grateful to the Improvement and Development Agency for allowing me to undertake this work.

Paul Roberts
Director of Strategy (Improvement and Development Agency)
(paul.roberts@idea.gov.uk)

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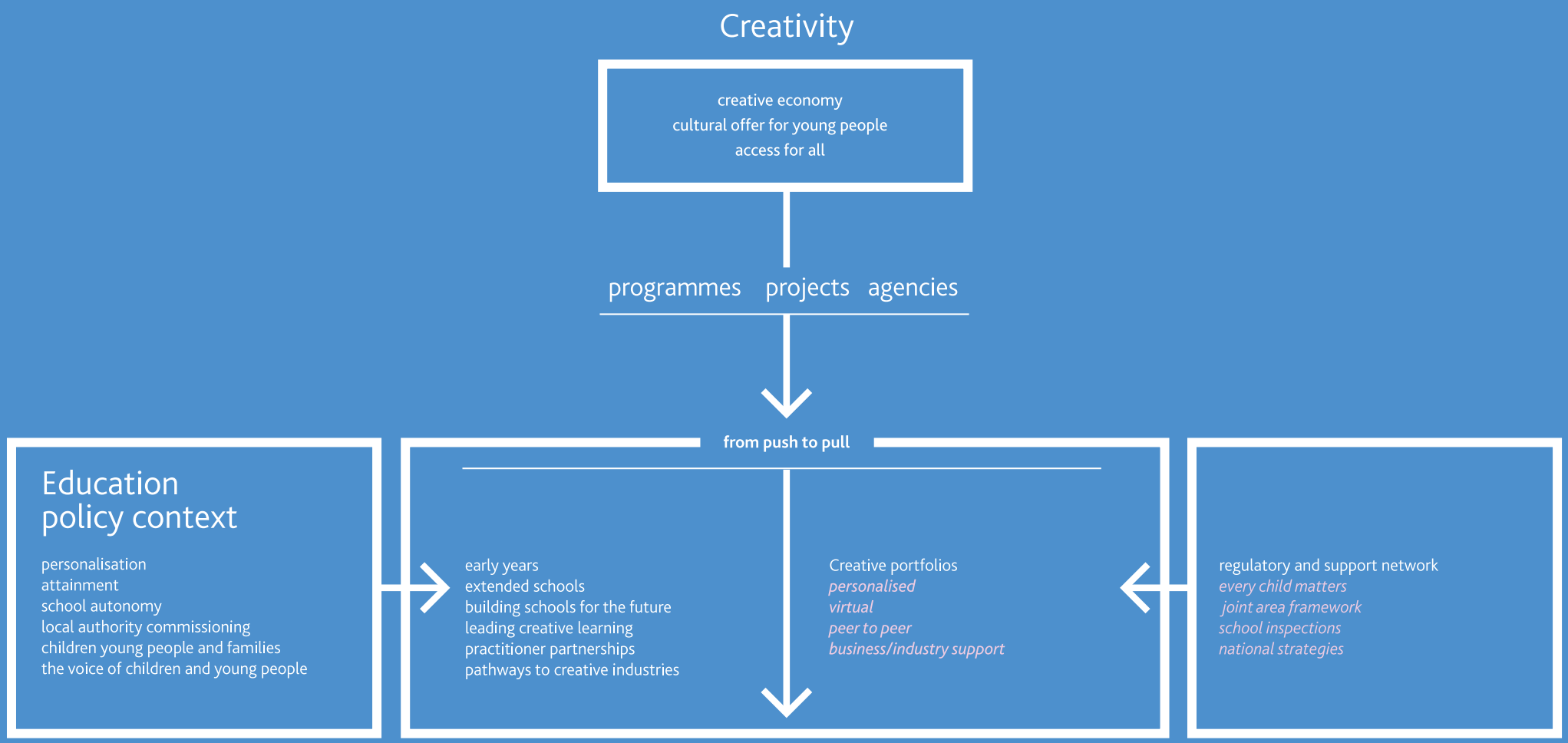
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Executive Summary

Background

In June 2005, James Purnell, Minister for Creative Industries, spoke at the Institute for Public Policy Research (IPPR) conference, "Making Britain the World's Creative Hub". He reflected on what it was about our educational system that fosters creativity, indicating that "we should build our policies on that success… to look at what more we can do to nurture young creative talent", and to look for "a clear set of assumptions which will help to inform the basis of our future policy on creativity".

This report is a direct response to James Purnell's request and offers:

- A clear framework for the further development of creativity for children and young people
- A progression within this framework that starts with the Early Years, is embedded in (but goes beyond) mainstream education, develops a personalised approach, seeks to be inclusive of and responsive to the voice of children and young people and leads to pathways into Creative Industries

The key messages:

- There is a rich array of creativity work in pre- and main-school activity strongly, but not systemically, supported by the many creative programmes, projects and agencies
- The characteristics of the developing education policy context (autonomy, commissioning, personalisation) offer positive opportunities for the embedding of creativity in education
- Stronger connections between that creativity work and the emerging policy context in education and children's services would produce a "win-win" – creativity embedded in these developments and, reciprocally, these developments enhanced by the impact of creativity
- This would provide a more secure, valued and cost-effective framework for the further development of creativity, both its own right and as a support for economic growth, with better outcomes for children and young people
- There is a need to construct a more coherent 'creativity offer' which is then actively managed/brokered into the new context of school and personal autonomy

Key proposals:

Creative Portfolios

– Develop a personal portfolio – a creative portfolio – incorporating both formal and informal learning, with the learner at the centre. Established by peer review, hosted and promoted by the Creative Industries, physical or virtual in form, it would support personalised learning, assessment for learning and routes into the Creativity sector

– Establish how Creative Portfolios can be applied in relation to, for example, the Early Years, Extended Schools, Pathways to Creativity

Early Years

– Ensure the visibility of creativity in the Early Learning goals and in the guidance for Children's Centres

– Establish a best practice recognition scheme for creativity in Early Years settings with associated workforce development for education and creative practitioners

– Establish parental/family support programmes with creative parent/child learning

Extended Schools

–Set explicit expectations and incentives for creative activity in Extended Schools built on best practice in personalised learning and on partnership with appropriate Specialist Schools

Building Schools for the Future (BSF)

– Create spaces for creativity and community use (linked to the community role of Specialist Schools) through the BSF programme

– Involve young people in creating the design specification of BSF programmes

Leading Creative Learning

– Prepare new entrants to the education workforce for the roles involved in developing partnerships with creative organisations

– Support the crucial role of education leaders in establishing the organisational climate and framework for creativity

Practitioner Partnerships

– Develop brokerage arrangements (and institutional links between schools/colleges and the Creative Industries) to build the capacity in education and creativity sectors for embedded practitioner partnerships

– Develop the contribution of creative practitioners in the Early Years and Extended Schools

– Create training, accreditation and recognition for creative practitioners

Pathways to Creative Industries

– Create a website to provide industry-approved careers advice and guidance

– Develop the 14-19 Creative and Media Diploma now in preparation

– Create links between course providers and industry practitioner networks, challenging industry to provide placement schemes

Frameworks and Regulation

– Encourage Ofsted recognition of creativity through school self-evaluation and through including creativity as one of the themes for the national review programme

– Build creativity into Every Child Matters Framework as an expectation on Children's Trust commissioning (to include Youth Matters provision)

The way forward

These proposals need further development. They will build on existing success and further nurture young creative talent. If a stronger and more transparent coherence in the support for creativity can be connected with the policy directions in Education/Children's Services then that success can become more systemic. The aim is to embed creativity in a coherent and progressive provision for children and young people. The outcome would be children and young people with creativity at the heart of their personal, educational and career development.

What is your sculpture about?

My Mum, Dad and sister.

Where did your ideas come from?

From my dreams.

How pleased are you with your sculpture?

I am very happy and excited to make the sculpture.

What was your favourite bit of the project?

Making the flowers.

What is your sculpture about?

Me and my daughter Jennifer. It's about the traditional houses years ago in my home country – Madeira, Portugal.

Where did your ideas come from?

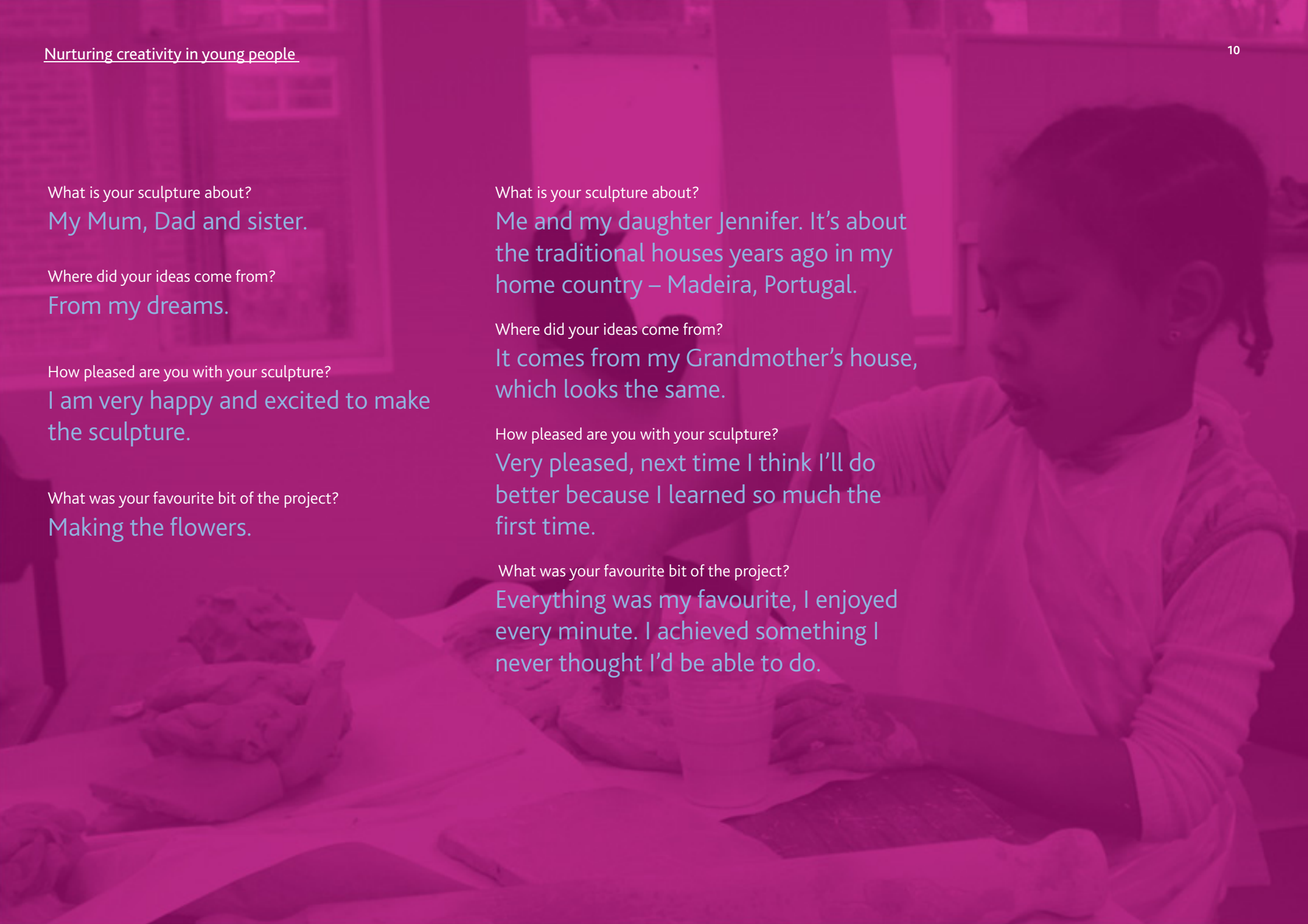
It comes from my Grandmother's house, which looks the same.

How pleased are you with your sculpture?

Very pleased, next time I think I'll do better because I learned so much the first time.

What was your favourite bit of the project?

Everything was my favourite, I enjoyed every minute. I achieved something I never thought I'd be able to do.



In his June 2005 speech at the Institute for Public Policy Research (IPPR) conference, "Making Britain the World's Creative Hub", James Purnell, Minister for Creative Industries, reflected on what it was about our educational system that fosters creativity, indicating that "we should build our policies on that success… to look at what more we can do to nurture young creative talent", and to look for "a clear set of assumptions which will help to inform the basis of our future policy on creativity".[1]

This report is the response to that request to inform the basis of future policy on creativity.

Building policies on success

The context

While "Britain has an enviable creative heritage and world class creative industries… we need a fresh impetus that builds on this rich tradition if we are to remain successful in a global market place."[2] Over the last decade the Creative Industry sector has grown twice as fast as the overall economy. It employs two million people and accounts for one-twelfth of our economy. Globally the Creative Industries account for 7 percent of GDP and are growing at 10 percent a year. James Purnell's challenge was to "set an ambitious but achievable goal… to make Britain the world's creative hub". The wider context is that creativity is increasingly required across the whole workforce – not just that of the Creative Industries.

[1] "Making Britain the World's Creative Hub" James Purnell at Institute for Public Policy Reasearch, June 16th 2006.

[2] Ibid

While this economic and regeneration driver is compelling it is matched by an equal and moral imperative – the intrinsic importance of giving children and young people creative experience – both to develop personal identity and confidence and to understand and prepare for a 21st century society in which:

- Community cohesion is dependent on shared cultures
- There is the means for mass participation in (as opposed to observation of) art and culture
- Creativity offers the means of new levels of personalised learning for, and commitment by, young people
- Culture and creativity will increasingly provide our livelihoods
- The 2012 Olympiad will aim to demonstrate the kind of society that Britain aspires to become[3]

The approach

This review has its origin in a consideration of how to develop the Creative Industries in Britain, particularly through schools – and how schools can provide an underpinning for that. While having a backcloth of creativity as defined by the Department for Culture, Media and Sport definition of the Creative Industries[4], it develops a broader canvas to consider how to provide catalysts for creativity across the range of young people's experiences.

The review opened by a written consultation asking four key questions to a wide cross section of the education and creativity sectors:

- What is the notion of creativity that underpins the work of your organisation?
- What is it that generates creativity in children and young people?
- How do you assess the creative impact of work with children and young people and the outcomes for them?
- What is necessary to ensure sustainable provision for children and young people in respect of creativity?

The response (see Appendix 1 for a summary) produced an 'Olympic flag' of overlapping conceptual circles and broad consensus that reflects the legacy of recent research and reviews on creativity[5]. That valuable legacy developed both conceptual consensus and real provision (in, for example, Creative Partnerships) and my report does not attempt to duplicate that. Rather, this report examines the emerging policy context of the next decade and illuminates policy pathways that offer rich opportunity to embed creativity in the experience of all children and young people. The process of this review has shown how eager practitioners are to respond to a national conversation to that end.

The review draws on the Qualifications and Curriculum Authority work on creativity. This in turn takes a starting point of creativity as defined by the report of the National Advisory Committee on Creative and Cultural Education that there are "four characteristics of creative processes. First, they always involve thinking or behaving imaginatively. Second, overall this imaginative activity is purposeful: that is, it is directed to achieving an objective. Third, these processes must generate something original. Fourth, the outcome must be of value in relation to the objective."

Respondents to this current review gave further emphasis to "imagining the world differently", creativity "permeating all aspects of life and learning and not being confined to cultural expression" and creativity "flourishing in a society that assumes everyone can be creative". There were important emphases on the overlap between creativity, independent and effective learning and critical thinking.

Further, the review engaged with the voice of children and young people by means of a day of workshops organised by Creative Partnerships (see Appendix 2 for an outline of the day). The case for creativity was powerfully articulated. The workshop activity (exploring the experience of authentic contact with creative practitioners) was a compelling display of self-reflective young people, showing empathy and respect for each other and their teachers, understanding how to lead, take risk and responsibility and work in partnership.

A key element of the approach was a seminar with colleagues from the education and creativity sectors (see Appendix 3 for details) that produced the core thesis of the review:

- There is a rich array of creativity work in pre- and main-school activity strongly, but not systemically, supported by the many creative programmes, projects and agencies
- The characteristics of the developing education policy context (autonomy, commissioning, personalisation) offer positive opportunities for the embedding of creativity in education
- Stronger connections between that creativity work and the emerging policy context in education and children's services would produce a "win-win" - creativity embedded in these developments and, reciprocally, these developments enhanced by the impact of creativity
- This would provide a more secure, valued and cost-effective framework for the further development of creativity both its own right and as a support for economic growth – with better outcomes for children and young people
- There is a need to construct a more coherent 'creativity offer' which is then actively managed/brokered into the new context of school and personal autonomy

The rest of this report therefore offers ministers:

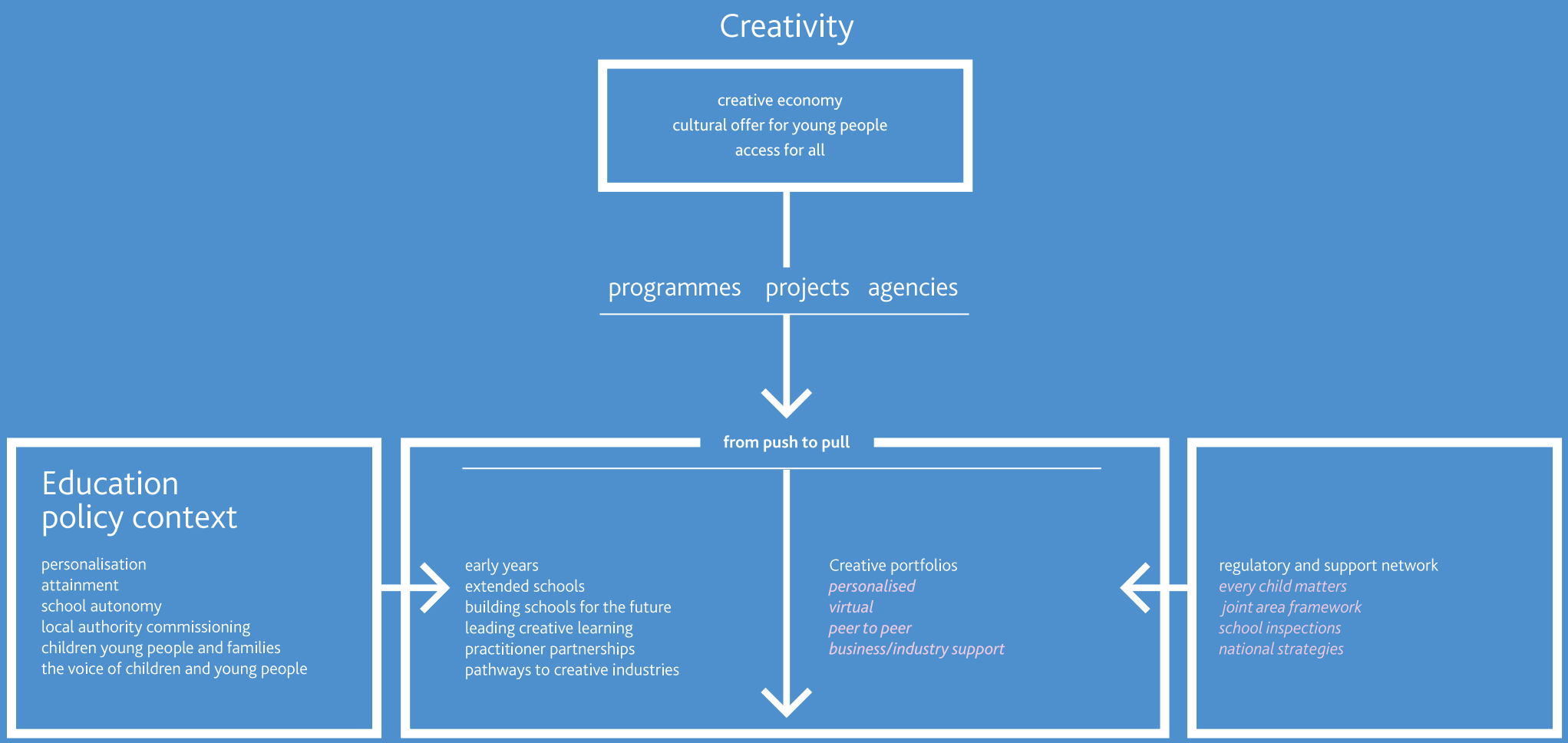
- A framework for the further development of creativity for children and young people
- A progression within this framework that starts with the Early Years, is embedded in (but goes beyond) mainstream education, develops a personalised approach, seeks to be inclusive of and responsive to the voice of children and young people and leads to pathways into Creative Industries

This is done in the form of scoping papers on eight themes, each offering a commentary on ways in which policy might be further developed (the "assumptions which will help form the basis of our future policy on creativity" as requested from this review). These are not detailed proposals, rather they provide initial scoping for the next stage.

[3] Drawn from material by National Museum Directors' Conference
http://www.nationalmuseums.org.uk

[4] http://www.culture.gov.uk/global/publications/archive_2001/ci_mapping_doc_2001.htm

[5] Including Creativity section on 'National Curriculum in Action' section of the Qualifications and Curriculum Authority website
http://www.ncaction.org.uk/creativity/whatis
"All Our Futures: Creativity, Culture and Education". National Advisory Committee on Creative and Cultural Education (NACCE). DfEE 1999
"Culture and Creativity: The Next Ten Years". DCMS 2001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The framework for creativity

Creativity

Currently there is a commitment by Government to the Creative Economy and the pursuit of a cultural offer for young people. That offer is predicated on access for all. There is an undoubted richness and range in the current provision of programmes, projects and influences that originate from various agencies. But that very richness and range, while making for diverse, responsive and flexible provision, can produce barriers to effective impact. It can be difficult for schools to make and sustain the connections with provision that appears to them to be fragmented. This is of particular significance at a time when there is a policy to increase autonomy for schools. Schools need to be able to engage with a more visibly coherent provision so that the push from the creativity sector will be complemented by a pull on the creativity offer.

From push to pull

The increased autonomy of schools, the commissioning of services, the personalisation of learning, the increasing respect for the voice of children and young people, the freedoms and choices available through technology characterise a context in which it will no longer be adequate merely to offer or even to exhort in order to develop creativity in young people. The "push" approach will have limited impact at either a school or individual level. We must embed creativity in our systems so that schools, colleges and individuals "pull" on the opportunities, recognising the significance and benefits of creative experience, recognising that the development of imagination, purpose, originality and value will motivate pupils in their learning.

At the heart of this it is vital that creativity and attainment are not depicted as in competition – they are different sides of the same coin. There is increasing evidence that headteachers are seeing creativity in the curriculum as the way of achieving the next step change in pupil attainment.

The eight themes in this review aim to embed the opportunities for creativity in the settings that surround children and young people – giving them and their schools ongoing and systemic opportunities to experience creativity.

Access and inclusion

This review is predicated on a core belief – that all children and young people can be creative and should have access to creative experience, irrespective of, for example, race, gender or special educational need. This is not currently the case – and the further development of the elements of the framework (see next section) should be subject to an "access scrutiny". Programmes and projects should be closely monitored not only for the intention but the practice of inclusion. The Creative Partnerships workshop on the Voice of Children and Young People illustrated the successes that are available to young people provided that both full access and high expectation is central to creative experience.

There are particular opportunities in relation to the contribution that creativity should make to the experience of young people disaffected or at risk of exclusion from mainstream provision. While it is vital that "Youth Matters" and "Respect" provision is developed with a positive rather than deficit model of young people, both will offer funded opportunities to construct creative experiences for young people at risk of social exclusion. Programmes and projects that flow from the Framework below need to be tested for their contribution to social inclusion.

Evaluation, Impact And Knowledge Transfer

There are predictable and understandable difficulties relating to the evaluation of creativity programmes and projects – there is nervousness that the adoption of simplistic measures of success cannot do justice to the gains for young people from creative experience. This debate needs to move into a more productive frame. Programmes and projects must build in evaluation from the start – not only as accountability for the expenditure of public funds but equally as a source for learning to be transferred to other programmes. Developments in Children's Services offer some openings in this respect – evaluation needs to be focused on the impact of programmes in the form of improved outcomes for children and young people, their voice needs to be at the centre of evaluation. We should seek an appropriate blend of performance indicators and individual testimony.

The Elements of the Framework (see Appendices for details)

Creative Portfolios (Section A)

The Creative Portfolio proposes an underpinning for the framework: a personal portfolio, incorporating both formal and informal learning with the learner at the centre. Established by peer review, hosted by the Creative Industries, physical or virtual in form, it would support personalised learning, assessment for learning and routes into the creativity sector.[6]

The Early Years (Section B)

Early Years provision has seen major policy and programme development in recent years and this will accelerate further under the Government's Ten Year Childcare Strategy, including the Early Years Foundation Stage. This includes commitment to a broad and balanced play-based curriculum. In its website summary of the Childcare Bill, Government recognises that "the quality of early years experiences is the most important factor bar none in determining a child's life chances". This section of the review argues for creativity being at the heart of that quality with the prospect that supporting creativity in the early years provides a cornerstone for successful lifelong learning. It proposes a greater focus on the development of creative behaviours in the early years, suggests a scheme of recognition and sharing of best practice, indicates the importance of linking this to workforce development (including the involvement of creative practitioners) and shows how creativity can be a powerful underpinning for parental/family support.

Extended Schools (Section C)

Government has committed to a vision of Extended Schools providing a range of services and activities to meet the needs of children, their families and wider community, with the ambition that one-third of all secondary schools and half of all primary schools be open from 8 a.m. to 6 p.m. all year round by 2008. This offers huge potential for the extension and enrichment of the school curriculum with an opportunity to use the freedom and flexibilities of this provision to develop creativity. This section argues for strong connection between Extended Schools and the developing network of Specialist Schools, Academies and Colleges. It draws the distinction between diversionary activity for young people and that which enables them to take greater control of their learning. It also paints a picture of the style and range of activities that will make Extended Schools creative.

Building Schools for the Future (Section D)

Building Schools for the Future (BSF) is the programme of investment in buildings and ICT that aims to rebuild or renew every secondary school in England over a 10-15 year period. At the heart of every BSF programme must be a vision of innovation and transformation – and proposals for buildings that will be a catalyst for new approaches to teaching and learning and for a new degree of extended use of schools by local communities. BSF offers two unprecedented opportunities. The first is to give young people an authentic creative experience in the process by which schools are designed. The second is to ensure that BSF results in spaces that support creativity: for both formal and informal learning; for use by creative practitioners and that go beyond the school and take the school into the community.

[6] This proposal acknowledges, but explores a significant development of, the Arts Award – a scheme to recognise young people's engagement with and enjoyment of the arts, wherever they choose to practice them, as well as their development as young artists and young arts leaders. It does not restrict young people to a prescriptive menu of artforms, rather it encourages them to select the one that most interests them, be that film, hip hop, sculpture or dance. Each young person is supported throughout the award by an Arts Award adviser who works with the young person to develop a scheme of work based on the individual's existing level of knowledge and skills. The award is run by Arts Council England and Trinity Guildhall. It can be taken at Bronze, Silver and Gold levels, which are accredited at levels 1, 2 and 3 on the National Qualifications Framework. It is for young people between 11 and 25 and celebrates their individual, creative progress and not simply their artistic skill. It allows for the individual to record and present their work in the way that best suits them: this can be a traditional folder, a DVD, a CD or a mixture of all three.

Leading creative learning (Section E)

This review argues for a new degree of connection between the creativity and education sectors and offers a framework in which that can flourish. This requires strong and distributed leadership: especially in the context of autonomy, personalisation, flexibilities to innovate, networks, partnerships and federations. This section of the review establishes how vital it is to support the crucial role of leaders in establishing the organisational climate and framework for creativity and innovation. It suggests drawing further on the work of the Qualifications and Curriculum Authority in relation to creativity and suggests ways of developing teaching as a 'creative profession'. It also indicates how initial teacher education and continuing professional development of teachers can serve creativity more effectively.

Practitioner partnerships (Section F)

The development of school partnerships with creative practitioners has been a strong theme in recent years, complementing wider developments in schools employing a broader workforce and seeking the benefit of the schools being open to a range of partnership relations. This development has particular resonance with emerging policy on, for example, Early Years, Extended Schools and Building Schools for the Future. The experience of Creative Partnerships gives a rich resource on which to build this approach into future contexts. This section of the review looks at developments in funding and the professional development associated with practitioner partnerships. It suggests the need for structures to rationalise the current complexity of practitioner partnership arrangements and to develop the capacity both in schools and in the Creative Industries sector (where that capacity varies across the country).

Pathways to Creative Industries (Section G)

Compared with more established professions, qualification and entry routes into Creative Industries are opaque and lack clear progression. This may in part explain the significant gap between the current profile of the Creative Industries workforce and that of the communities which it serves. There is a moral and a business case for achieving a more diverse workforce. This section proposes ways of improving pathways to the Creative Industries through careers advice, a new qualification route, work-based training, education-business partnerships, mentoring networks and demand-led skills provision.

Frameworks of regulation and support (Section H)

Regulatory and support frameworks should be significant catalysts for change. This section explores how the frameworks of the National Strategies, Every Child Matters (and the associated Five Outcomes), and local authority and school inspection may support the development, recognition and, most importantly, spread of successful practice. It suggests that the Outcomes Framework be more explicit about creative experiences for young people, encouraging the commissioners of services (local authorities, schools and partners) to give specific attention to assessing creative engagement. It identifies the potential for Youth Matters to impact positively on creative opportunities for young people and suggests ways in which Ofsted and the National Strategies could promote creativity.

Conclusion

This argument for building greater connection between the creativity and Education/Children's Services sector aims to provide a framework within which the full impact of synergies between the two can flourish.

The framework offered in this review responds to the initial request for "assumptions which will help to inform the basis of our future policy on creativity" by illustrating what works. This confirms that there is considerable success to be built on and developed. This review identifies and illuminates policy pathways in the hope that they will be adopted for further development.

If stronger, more transparent and more coherent support for creativity can be connected with the policy directions in Education/Children's Services then that success can become more systemic. The aim is to embed creativity in the provision for children and young people. That provision will be coherent and progressive. The outcome would be a generation of children and young people with creativity at the heart of their personal, educational and career development.

Key challenge

Children engage in many activities at school, such as taking part in a play, singing in a choir, setting up a band, from which they learn key skills, such as collaboration, planning and problem solving, but which go unrecognised in formal, academic assessments of their achievement. Children leave secondary school with qualifications that are only a partial measure of what they have achieved at school.

It is not just that much of what children do through extra-curricular activities at school goes unacknowledged. School system qualifications take little or no account of what children may have done outside school, in their own time. Cheaper and more powerful technology allows more children to learn and create at home in their own time. The iPod generation can already listen to music, watch videos and play games virtually wherever and whenever they want. Increasingly they can create at will, using software such as Garage Band and Sibelius. Yet this creativity and the knowledge they pick up is largely left tacit and hidden.

This may particularly disadvantage children who are highly creative but not academic and do not like school. The generation brought up with 'rip-mix-burn' as their motto will feed Britain's creative and cultural industries. Yet their contribution is not one which the school system is designed to acknowledge or encourage.

Work in the modern British economy will increasingly involve creativity and innovation as a mass and everyday activity, applied not just to leading edge high-tech and cultural industries, but to retailing and services, manufacturing and sales.

Britain will need an education system that encourages the widespread development of generic skills of creativity which include: idea generation; creative teamwork; opportunity sensing; pitching and auditioning; giving criticism and responding to it; mobilising people and resources around ideas to make them real. The national curriculum may support the acquisition of many of these skills. But an award or qualification more directly focused on creative skills may be needed.

A Creative Portfolio would be designed to give greater recognition to:

- Creative, extra-curricular activities organised through school
- Creative non-school activities, such as music and video production
- Acquisition of generic creativity skills

Policy themes

The Creative Portfolio would develop several overlapping policy themes:

Personalised learning

This is fundamentally about tailoring learning to different needs and aspirations. It should encourage children and parents to see learning as a personal project, one that they should invest in, rather than a process they have to go through. Creative Portfolios would bridge the informal, self-motivated learning that children engage in at home and the more formal, school based learning. It would provide children with a way to show how they can apply creatively what they learn in an academic setting.

Assessment for learning

The education system has traditionally emphasised end of the line assessment: exams at the end of a course, to assess how much a student has learned. Traditional exams are assessments of learning. There is growing interest within education in 'assessment for learning'. This is designed to help children learn, as they are acquiring knowledge and skills. Creative Portfolios that develop over time, through peer review, would help to encourage a culture of critical self evaluation.

Expanding vocational routes to learning

Making vocational learning more mainstream is still a central concern for education after the Tomlinson report. The Creative Portfolio would be a significant contribution to this, providing a way for children to present all their creative work during their school years. It would be flexible enough to take into account activities undertaken at school and outside.

Opening routes into work

The Creative Portfolio would mean fewer children leaving school with nothing to show for it. All children would be able to give a more rounded account of their interests and achievements, beyond their exam results. For those leaving school to go to work the Creative Portfolio could be the basis for a CV. Employers in many creative industries do not regard GCSEs as a good guide to talent or attitude. The Creative Portfolio might be more suited to their recruitment needs.

The Creative Portfolio would develop current policy strands further. The main challenges might be to prevent duplication and confusion between the Creative Portfolio and existing vocational qualifications.

Connecting with popular culture

To fully engage young people, especially those not motivated by academic study, the Creative Portfolio would have to make of the most of four powerful trends in popular culture:

– The X Factor, Dragon's Den, Project Catwalk and Operatunity are not just popular reality television programmes. Viewers watch successful participants go through a process of auditioning, presenting and pitching, honing their skills through criticism and turning themselves into a brand. These programmes are all about self-improvement and risk-taking in a creative and entrepreneurial economy. They have exposed millions of people to the process of 'making it' in the modern creative economy. All could easily be turned into exciting educational material: The Dragon's Den handbook for budding entrepreneurs; The X Factor guide to auditioning; Project Catwalk's six steps to becoming a fashion designer. Creative Portfolios should consciously draw on the interest excited by television programmes of this kind: taking some of the spirit of The X Factor into education.

– Creative culture is becoming increasingly participative: a do-it-yourself affair. The Arctic Monkeys have become the hottest band in the UK by making their first tracks free to download as MP3 files. Computer games now outsell Hollywood films in part because computer game players can add content to the games so easily. About 90 percent of the content of the online Sims is created by its users. On the community website run by Sibelius, the music composition software company, you can download symphonies composed by 16-year-olds. The Apple software Garage Band turns a computer into a recording studio. Short Fuze, a small company near Cambridge, is developing software that will make 3-D animation as easy as Powerpoint. Children will increasingly learn and create with one another, using this kind of technology, outside school. The Creative Portfolio would be a way for this mass of self-directed creative activity using these tools to gain recognition. Engaging software and hardware suppliers, such as Apple, as co-sponsors of Creative Portfolios would be very useful.

– Popular culture thrives on peer-to-peer assessment. In 1995 there were just 122 people trading on eBay. By 2005 there were 122m. The key to the growth of eBay – and other Internet sites such as Wikipedia and Craigslist – are their peer-to-peer features, such as the eBay rating system. Creative Portfolios should mobilise peer-to-peer features, rather than be awarded by adults to children.

– Millions of young people have created sites about themselves on Microsoft's MySpace service. Blogs are being created at the rate of 80,000 a day. Creative Portfolios should be flexible enough to allow children considerable leeway over how they present their work. It should be an expression of creativity rather than an exam.

Design principles for the Creative Portfolio

The portfolio should be personal: by and for the individual. Children should have considerable freedom about what they put in, how they present it and what media they use. Although there may be guidelines and some simple rules (as for selling an item on eBay), the standards for a good portfolio should generally be set peer-to-peer. Trust the users to present themselves in the best possible way.

Quality should mainly be established by peer review and rating. A top down assessment system would turn it into an exam/qualification and be too cumbersome. The peer review system could be structured to involve mentors and peers, and possibly teachers.

A portfolio should incorporate formal and informal learning and activities, in and out of school. School based work could be included as a way to represent the acquisition of generic creative skills: idea generation, problem solving, collaboration, response to criticism.
A portfolio should also be cumulative: something a child can build up and add to over time, becoming more ambitious and demanding.

Portfolios could exist in both physical and virtual form. There could be a central Creative Portfolios website. But a better solution might be to give people a choice of where they would like their portfolio hosted: on their own site; on a school site; at a site hosted by a public service broadcaster, the BBC, C4, ITV; at a site hosted by a creative industry company – EMI should host a site for children with highly musical Creative Portfolios. The scheme is more likely to fly if it is taken up by young people and entrepreneurs rather than administered top down. Mobilising creative industries and broadcasters to support it will be vital. It must not be seen as a school initiative.

The portfolio must not be like an exam or qualification. It must not smack of education and formal assessment. It should be run independently of the DfES and educational establishment. The award programme should mobilise businesses and figures from the Creative Industries.

At a higher level one could imagine an award scheme, for people who have gone through a number of creative projects, akin to the outward-bound Duke of Edinburgh's Award. But perhaps this could be called *Dizzee Rascal Award* or the *Simon Cowell Award* or the *Damian Hirst Award*.

Issues

Access to cultural experience and activities

The underlying problem is lack of access to the activities that might go into a Creative Portfolio. Providing a way for young people to create and then publish a portfolio is easy. Making sure everyone has a chance to create material to go into a portfolio is much more difficult.

A child on the Trees housing estate in Wigan will not have his life chances changed by creation of a Creative Portfolio unless he has lots of material to put in it. Resources, via Creative Partnerships and other schemes, would need to go into equalising access to cultural and creative activities. Otherwise the Creative Portfolios might just be a way for middle class children to show off their involvement in theatre and music clubs.

Ease of entry versus quality

It must be easy to create a Creative Portfolio: low barriers to entry are vital to encourage large communities on the web such as eBay and Wikipedia.

However the Portfolio could only become an award scheme if it prescribed some activities that applicants needed to go through to get the award. If these were too onerous then it would put people off.

One option would be a Creativity Challenge akin to a multi-event sporting challenge like the IronMan Challenge in which people have to complete a series of tasks to get the award: write a review of a cultural event; take part in a performance; create a work of art of your own etc.

Support

Even with ease of access and more equal distribution of cultural activities some children will be put off. They will need support to help them devise their Portfolios.

This could come from teachers at school but that might over formalise it. We might have to create a cadre of mentors to support young people. Creative Partnerships might be one source of mentors. In addition, older children might act as mentors for the younger ones. Indeed part of the Creativity Challenge award scheme might require older children to act as peer mentors, helping younger children. (In most large online communities people who service the community – for instance as discussion moderators on Slashdot – get some recognition for their involvement).

Motivation

None of these large communities work unless they tap into self-motivation. People have to want to contribute, usually to gain recognition for their skills. The Creative Portfolios scheme would need to understand what would motivate children to take part. Children would therefore need to be involved at the initial design stages.

Charles Leadbeater

Creativity in Early Years

In our culture it is axiomatic that children learn through play. Our images of early childhood and the material culture of infant life are structured around a notion of playing to learn about the world. That young children create, imagine and speculate on fantastical solutions is something that all stakeholders in early years practice, from parents, to nursery teachers, health professionals and the Government agree upon. Current research and best practice in early years settings convincingly demonstrates the importance of creative problem solving, collaboration, imagination and social communication as the foundation for learning. The child that practices creative play becomes the socially competent child: a child that can learn and thrive.

The last five years have seen major policy and programme development in the early years sector. With the Sure Start programme, the introduction of the Foundation Stage Curriculum, the major capital development that the introduction of Sure Start Children's Centres represents, the Children Act and the Every Child Matters (ECM) there is a much clearer understanding of, and commitment to investment in, the earliest years of a child's life. Given the reconfiguration of services around the child that is at the heart of recent policy and legislation it is crucial that we see our youngest children's creativity at the heart of these new formations. Creativity here is a necessity not a luxury. Evidence from early years practice suggests that creativity is essential to all five of the ECM outcomes. Likewise, the best nursery settings demonstrate how the seven key areas of the Foundation Curriculum are best achieved through supporting creative approaches to learning.

ECM demands a multi-agency and multi-professional approach to engaging children and their parents, meeting their learning needs and responding to their complex cultural and social location. The Sure Start Children's Centre, rather than the school, offers a less threatening location for the services that families in most need require. Ensuring that creative provision is at the heart of these spaces offers a model of how these can become centres for community building.

Best Practice?

Lillian De Lissa nursery school is a Beacon nursery serving a highly multicultural inner city estate in Birmingham. It will become the lead partner in the development of a Sure Start Children's Centre on its site. Over the last decade the school has developed an approach to learning focused on maximising the children's creative choices and opportunities. Teachers and teaching assistants have visited the pre-schools of Reggio-Emilia, drawing inspiration from their child-directed approach and their use of close evaluation of learning, as well as their use of arts and artists to stimulate children. They have also drawn from Scandinavian approaches to outdoor learning; school staff have been training in Forest school methods; they are developing their outdoor space as a third classroom; and are supporting a range of sustainability projects.[1] For the past four years the school has worked extensively with creative professionals through Creative Partnerships. They have used these influences to shape a distinctive 'throughline' of creativity across school activities.

Teachers, support staff and artists collaborate to scaffold learning around the children's creative choices. This is not simply about doing lots of creative work, though they do this. Rather, within an agreed framework the children make significant learning choices. As an example, in autumn 2004, the school intake had significantly more boys than girls. A group of able, strong willed, noisy boys presented a particular learning challenge for the staff. Watching and observing their play, staff realised that their 'environments' theme for the half term needed to be modified to meet the boys' learning and social needs. The playhouse and kitchen areas were transformed using the boys' ideas into a garage and car wash. Building on the boys' fascination with machinery, a series of visits to local garages, the nearby Kwik-Fit, the car wash and the opportunity to study the engine of a staff car were used as stimuli for learning. At the same time, the artist working in school followed the boys outside and discovered they were fascinated by snails. She then worked with them to develop visual and three-dimensional 'environments' – fantasy dens and houses – using snail shells as inspiration.

What does this show us? That child-focused, child-directed learning does not mean a directionless free-for-all. Nor does it mean a lack of planning. It requires a highly focused commitment to planning day-to-day in response to carefully evaluated learning needs. The school evidences the social, emotional and learning progress the children make using Signposts and the Social Use of Language assessments.[2] Even in this confident setting, however, there is a worry that, because learning isn't set in advance but responds to children's needs, inspection regimes will fail to recognise the rigour of this approach, and how this way – more than any other – allows and evaluates children's creative and learning progression.

Embedding creativity in the policy context

We will miss a significant opportunity if a requirement to support creativity is not part of the guidance for Sure Start Children's Centres and for the developing understanding of how we work toward Every Child Matters outcomes. Without this we will be in danger of designing new spaces without rethinking the activities that take place within them. Thought should be given to how creative organisations and creative industry practitioners can be engaged as partners in the management of Sure Start Children's Centres through governing bodies, ensuring connection between early education settings and the wider creative community.

We need to recognise that although the Foundation Stage Curriculum offers significant scope for supporting children's creative development, it too often feels like a risk to headteachers to place creativity at the heart of a SEF form.[3] We need a much clearer policy steer from Ofsted and the DfES about the significance of creative engagement for young children's learning.

Learning focused around the child

As we see in settings such as Lillian De Lissa, the Foundation Stage Curriculum offers the opportunity to build a child's creative choices into a developmental learning journey. Watching and documenting how children respond to certain stimuli allows the educators to personalise the learning for the child. It is the educator's job to ask the right questions of the child and provide further learning stimuli based on their answers. This approach is particularly suited to the current policy context as it directs attention to the outcomes of any

learning intervention and sees them in a holistic context. Young children as well as older ones should be encouraged to develop a portfolio of their own creative work, which can be shared with peers and parents and travel with them as they move to primary school.[4]

Creative collaboration

Commitment to creative learning and cultural engagement within early years means seeing creative professionals as part of the portfolio of services that all children require to thrive and learn. Young children's needs are really no different from those of older children; they need and require imaginative challenge and stretch. We are often in danger of letting adult expectations of 'what children can do' govern what we provide. Collaboration with creative professionals, whether video makers, dancers or visual artists, offers young children the opportunity of exceeding our expectations.

The learning collaboration between different professionals is also important. Teachers take a leading role in evaluating the distance travelled, while creative professionals offer expertise, different approaches to problem solving and a desire to experiment. Programmes like Creative Partnerships suggest that specialist creative input in photography, multimedia and film gives young children access to skills they can use highly effectively to engage with and represent their world. Input from creative professionals also offers different and challenging role models for young children (more men!), they diversify the work force; challenging what can be a sometimes cosy, feminised world.

Creativity to engage parents as well as children

Practice in settings such as Lillian De Lissa as well as research by bodies such as the Centre for Primary Literacy paints a powerful picture of how engaging parents' as well as children's creativity reaps huge benefits, especially with hard to reach families.[5] This moves away from a patronising deficit model of parent education, where 'failing' parents are taught how to look after their children toward models where parent and child are the starting point for a creative collaboration about how they can learn together. Inviting parents into creative learning activities builds a positive relationship with school, sets up the parent as a positive learning model for the child and allows the parent to develop important basic skills where these are needed.

Creative environments

There is a critical need to embed creativity in the new buildings and new environments that are being created for young children. Models such as the artist-led consultation within the current Building Schools for the Future (BSF) programme in Birmingham[6] offer compelling examples of how very young children and their parents can help shape their learning environments. We have examples of how this can work successfully. Fawood Sure Start Children's Centre in Harlesden, designed by Will Alsop as a permeable indoor/outdoor creative environment, places the creative needs of the children, as well as the health and happiness of the wider community, at the centre of the space.[7]

This building, partially exposed to the elements, with its sea container classrooms and its extended physical environments, sets a challenge to our currently risk-averse culture of childhood. At home and in many early

[1] See Reggio Children at http://zerosei.comune.re.it/inter/reggiochildren.htm; Forest Schools information at http://www.forestry.gov.uk/forestry/infd-5czhlp; information on international approaches to creativity and early years at Project Zero at Harvard at http://www.pz.harvard.edu/

[2] Signposts is the standard baseline and development tool against Foundation stage goals used by early years settings in Birmingham; Social Use of Language (SULP) is a particular intervention and assessment tool to address social competence and learning needs.

[3] Self Evaluation Form (SEF) is at the heart of the new, light touch OFSTED inspection regime. Whether this concern is justified will be tested for Lillian De Lissa as they are currently on notice for an inspection.

[4] This takes place in settings like Lillian de Lissa, where children document their own learning using digital cameras, and help select and represent their own learning journey.

[5] See Animating Literacy (Ellis & Safford 2005) and Many Routes to Meaning (Safford & Barrs, forthcoming); see also the ongoing work of CfBT Brixton-North Lambeth and CP London South in integrating arts provision into parent education.

[6] Focused on Allenscroft nursery in 6 Birmingham, the LEA, Arts Council, West Midlands, Midlands Architecture and the Designed Environment (MADE) and the artist organisation Fierce have been working with parents and children to engage with and help shape the forthcoming build programme.

[7] For more on Fawood see Jonathan Glancey, 'Run Away to the Circus', The Guardian, Monday December 13th, 2004, archived on www.guardian.co.uk.

years settings there is not enough outdoor play, not enough exercise, little experimentation or risk taking (jump over this, climb under that). Examples in Fawood or Lillian De Lissa offer compelling and exciting ways into learning for children who require physical stimuli for their learning and impacts on health issues such as childhood obesity.

Evaluating and supporting creativity

We need to make sure that Ofsted is clear about the role of creativity and play in early years settings. This should be requested as part of information gathered in the SEF as significant information that contributes to the effectiveness of any early years setting.

Settings which pursue this kind of work should be rewarded. There is scope for an Artsmark/Creativity Mark for Early Years – focused on developing creative outcomes rather than just arts activities. Beacon nurseries were a successful experience in the early years sector and led to genuine collaboration and sharing of practice. Sure Start Children's Centres, which specialise in supporting creativity, could work the same way.

Training and professional development

If we want to meet ECM outcomes we need to see creativity as part of the training of all professionals working within children's services. We also need to support the specialist training of artists working in early years settings and encourage creative professionals of every type toward wishing to practice in these settings. If educators in these settings are open to collaboration, then it matters much less whether they have a background in working with young children.

Continuity into KS1

Unless early years creative exploration is carried on into Key Stage 1 (KS1) as a process and motor for learning we hit a 'bump' as creative, stimulated five-year-olds hit formal literacy and numeracy hour. Schools working within programmes like Creative Partnerships have been exploring how this could work.[8] Their approach has been to bring a creative, multi-disciplinary approach to the planning and delivery of literacy and numeracy work.

Conclusion

Most of the opportunities identified in this paper require little additional funding. What is much more important, and time-critical, is a clear set of policy recommendations across Children's Services provision, especially within the developing guidance for Sure Start Children's Centres. Just as important is a clear and powerful advocacy that creativity matters within these programmes. The shift in service provision that ECM requires, and the massive infrastructure development that Children's Centres represents, feel like monumental and daunting change for many early years settings. Without strong voices advocating for creativity in these shifts, they will get lost in the change process.

If we recognise that the creatively stimulated child and the socially competent child makes better progress in life as well as in schools we go some way to understanding why middle class children fare so much better and are, on average, healthier, better educated and happier than their less well-off counterparts. Seen in this light, supporting creativity in the early years is the cornerstone for successful lifelong learning. The present policy context offers unprecedented opportunities that must not be ignored.

The challenges ahead:

- Can the move towards national early learning and development goals provide a greater focus on the development of creative behaviours, and build continuity through foundation stage and KS1?
- Can we find a way of recognising those children's centres and early years settings which foster the creativity of their children, parents and staff: a version of Artsmark for the early years?
- Can we develop the national occupational standards for the children's workforce to encourage an understanding of creativity?
- Is there a role for a national brokerage service to link early years settings with creative practitioners and organisations?
- Can we shape parental support in a way that nourishes the creativity of parents and passes this on to their children?

Maria Balshaw

(Critical input from **Joe Hallgarten** gratefully acknowledged.)

[8] See for example, Anderton Park School, Moor Green Infants and Paget Primary in Birmingham, who have all worked on a Reggio into Key Stage 1 project for the past two years.

Extended Schools

The Government's vision for Extended Schools is that by 2010 all schools will provide access to a range of extended services. By 2008 one third of all secondary schools and at least half of all primary schools will be open 8am – 6pm all year round. By 2010 affordable childcare will be available to all parents of primary aged children and all secondary schools will be open 8am – 6 pm and offering activities.

An Extended School is one that provides a range of activities and services, within and beyond the school day, to meet the needs of pupils, families and the wider community. Schools are likely to work in clusters to deliver this policy with young people and others moving between them.

The 'core offer' of extended schools will be year-round quality childcare, a wider range of activities including arts, sports and study support, parenting support and family learning, and swift referral to specialised support services and community learning.

The Children Act and Every Child Matters require public sector services for children to be organised around the needs of children. Local Authorities are currently setting up Children's Services departments and will be responsible for the Extended Schools offer through these departments. Extended Schools Remodelling Advisers (ESRAs) have been appointed in each local authority to act as the main link with Teacher Development Agency (TDA) development. An ESRA's role is to lead the development of extended services in schools across the Local Authority through the use of remodelling tools and processes and by furthering partnerships with Local Authorities and the community, voluntary and private sectors.

The Extended Schools initiative offers some key opportunities in terms of creativity and young people's engagement. These opportunities include some challenges – not least to add real value through young people having access to a range of stimulating activities beyond the school day, to achieve an appropriate balance for young people between opportunities for independent activity, risk-taking and safety, and to bring in additional, varied and high quality provision from the community.

Activity outside the mainstream curriculum and normal classroom hours does offer possibilities for young people to develop as creative practitioners, as:

- Activity can go beyond, and enrich, the national curriculum objectives, subject specialisms, SATs, examination results or traditional approaches to learning
- The 'extended school' is, both in a 'spacial' and intellectual sense, providing a 'third space' which is neither school nor home where different and challenging activity can happen
- New relationships between teachers and students and between educators and community-based or professional collaborators will develop
- There is potential (and a stated aim) for community and cross-generational activity as well as inter-age-group collaboration which can bind groups together
- The initiative opens up access to the world beyond school, practitioners and related new knowledge, expertise and skills
- There will be opportunities for young people to develop passions, enthusiasms and related skills at a deeper level than is possible within school hours

In terms of engagement with sponsors and businesses, and providing support to other schools, the network of Specialist Schools/Colleges[9] is already in place and offers information, advice and guidance, community engagement and benefit to partner schools. Many of the Specialist Colleges have enhanced facilities linked to their area of expertise and all have benefited from investment in new buildings or equipment. They are, therefore, well positioned to play a role in the Extended Schools initiative. Most people will link Arts or Music Specialist Schools with a creativity remit but because creativity is a process rather than a subject, it can be nurtured in any Specialist School from Business and Enterprise Schools, to Music or Technology Colleges. With all secondary schools on track to achieve a specialist status by 2008 it is likely that this network of schools will be very important in helping to take the Extended Schools agenda forward. Indeed in its response to the Youth Matters consultation, the Specialist Schools and Academies Trust has indicated its willingness to engage more widely with the provision of activities for young people.[10]

It is desirable for a number of partners to be involved in Extended Schools, not least because the concept provides an opportunity to go beyond traditional learning and teaching and brings together schools, teachers and students, local business, practitioner partners (e.g. artists, museums and galleries, built environment, libraries and other creative and cultural organisations), parents and local communities. If the initiative is to help nurture and sustain creativity some ground rules will be essential.

We will need to ensure:

- A shared understanding about the purpose of promoting creativity as seeking 'to develop creative skills suited to modern life and the modern economy': understanding the nature of modern life and how creative skills are suited to it is fundamental. If partners are to engage in a joint approach it is important that they all share a vision to create an environment where creativity can thrive
- Clarity about the characteristics of creativity: QCA's questioning and challenging; making connections and seeing relationships; envisaging what might be; exploring ideas and keeping options open; reflecting critically on ideas, actions and outcomes[11]
- That activities and projects are linked to 'real life' with 'real outcomes' either in the wider world or within the immediate community of the 'extended school'; this would include the encouragement of projects which do not have one right answer but many possible solutions and a need to negotiate how they are delivered with stakeholders

There is increasing evidence (see below) that young people benefit from taking responsibility, managing their own learning and making links with outside creative professionals and others who can challenge them and introduce them to skills. In "The Creative City"[12] Landry and Bianchini propose viewing young people as a 'resource rather than a problem'. It is possible that lack of respect and apathy may result from not allowing young people to take responsibility or because they are over-programmed and supervised, reducing

opportunities for them to act on their own initiative.

Students at New Hey High School in Merseyside (see below) recently described how taking responsibility for solving real problems for the school resulted in new respect for adults and teachers ("we respect teachers and staff more because we know how much work teachers put into running the school"). Respecting young people's abilities rather than scheduling diversionary activity provides possibilities for them to work with partners in their communities to devise their own creative programmes, address issues in the school and wider community and manage 'real' projects. Examples abound of groups of young people of primary and secondary school age forming marketing companies, film production companies, performing arts projects etc.

Such projects encourage problem-solving, teamworking, risk-taking and growth where participants (of all ages) can access skills and experience from external partners and practitioners (perhaps including budgets for commissioning collaborations or buying in skills and coaching). An approach to Extended Schools which allows young people to take control of the programme, which will in turn enhance their creative thinking and achievements rather than an adult-dominated programme, would provide opportunities for young people to take responsibility, adopt leadership roles (including through volunteering) and develop key skills for future employment.

Ideally opportunities 'beyond the school day' will not look like an annual timetable of sessions but more as space and time to pursue real projects. This could include opportunities for older students to take creative activities to the childcare centres within Extended Schools: sustaining and developing creative practice with the very young. Similarly, there could be provision of creative activity for younger children and opportunities to develop young people's own individual and group interests in more depth through working with (and commissioning and employing) professionals and adults within local communities. Where such projects involve growth and skill- acquisition, young people could gain recognition of achievement through awards such as Arts Council England's young people's Arts Award (see below) or the Creative Portfolio that has the added benefit of providing peer recognition. Projects need not determined by scheduled time-slots but may involve participants working beyond the 'extended hours' times, and will require spaces to be set aside as project offices, workshop spaces (which could be in other venues such as libraries, Specialist Schools or local centres) which do not need to be cleared at the end of each day. This relates to the opportunities described in the Building Schools for the Future (BSF) section of this report.

There will need to be an understanding that risk-taking and experimentation will not be orderly with success criteria focused on process as well as on product. Partners could include practitioners and businesses for whom creativity is important from the arts and cultural sectors, (for example, arts organisations, museums and libraries) the commercial world, the wider creative industries (marketing, IT, website development, graphics), or from mainstream industry application of creative skills (planning, regeneration, budgeting, project management).

[9] See http://www.standards.dfes.gov.uk/specialistschools/ for information about the role and expectations of schools acquiring specialist status.

[10] See http://www.specialistschools.org.uk/publications/article.aspa?PageId=679&NodeId=39 for the Specialist Schools and Academies Trust's response to the "Youth Matters" Green Paper.

[11] There seems to be an increasing willingness by those interested in promoting creativity to align behind the QCA's definitions of creativity within learning, following its reviews of creativity and the arts since 2000. See QCA (2003) "Creativity: Find it, promote it" http://www.ncaction.org.uk/creativity/

[12] Charles Landry and Franco Bianchini (1995) "The Creative City" (DEMOS) http://www.demos.co.uk/catalogue/thecreativecity/ Although focused on the more general promotion of creativity within communities, cities and countries it is interesting that Landry and Bianchini recognise the link with young people and their contribution to creating creative places. This is relevant to the Extended Schools approach which offers a physical space for such creative activity to happen.

Opportunities for practical activities, and training and development, could be open to young people and their teachers, as well as parents, who in turn could have access to creative opportunities and even to peer-assessed accreditation. If development and training opportunities are available to be tailored to individual needs and self-evaluation the distinction between beneficiaries and providers of programmes and projects can be blurred to recognise that 'everyone is learning' in collaborative work of this kind. Bringing in outside practitioners and partners and tapping into various national, regional and local information, advice and partnership organisations widens the range of opportunities, multiplies the level of activity and commitment and, if tailored to deliver 'real' projects, moves beyond partnerships for their own sake.

Examples of effective practice

New Heys College in Merseyside is a specialist Business Skills College which involves young people in real tasks within the school. Students are members of a student management board which has played a key role in developing their voice. Students take part in 'student walks' looking at practice in other schools. They make decisions about the day to day running of the school. They have created a new reception area for their school with plasma screens and full disabled access. They are taking forward a consultation and recommendations for a new school uniform and school toilets. They are also redesigning the school's website. Students value the chance to make a difference in their school community and the fact that it is 'US developing OUR creativity'. They are all matched with one of five local businesses. This approach provides a "win-win" situation: problems get solved, the work is shared and students gain valuable experiences and skills particularly in teamwork, problem-solving and creative thinking.

Arts Council England's new Arts Award for young people was launched in October 2005.[13] It is the first accredited award scheme to recognise young people's development through the arts. Young people grow as artists and as arts leaders, working with others by setting their own starting points and challenges. The scheme can be run in schools, arts organisations, youth clubs or community groups and includes any arts practice from hip hop to opera. It is accredited at bronze, silver and gold. Arts Award advisers are trained in running and assessing the award and then work as mentors to the young people.

Room 13[14] began at Caol Primary School in Scotland in the early 1990s. Room 13 studios are run completely by primary school students who elect a management team. Fundraising, finances and day to day organisation are part of the management team's remit. Students employ artists in residence and organise exhibitions in public museums and galleries as well as curating a gallery space in the schools. There are no age restrictions and students from local high schools also use the space alongside younger children.

The municipal pre-schools of Reggio Emilia[15] focus on providing creative spaces for young children and their families in appropriate physical spaces. Each pre-school has an atelier space and employs atelierista (artist-teachers) who children can work with in creative settings.

Thinking about young people as a 'resource rather than a problem' and as co-devisers and programmers of creative learning opportunities (which could include fundraising and budget management) offers genuine savings both in time and money. Using budgets allocated for real projects (eg. redesigning school websites) rather than programming hypothetical projects both addresses problems and provides genuine learning opportunities.

Time and resources will be needed for planning; most publicly funded activity puts the spotlight on delivery to such an extent that allocating time for teachers, students and outside partners to think through and plan activity is excluded. Achieving agreement across all the partners involved in the Extended Schools will take time. More than anything else, having enough time to plan properly will make the difference between a 'keeping busy' mentality and making opportunities for young people to develop their creative skills.

Funding could be found through modest sponsorships, access to Extended School budgets (which will be limited), community lottery streams (e.g. Awards for All, Big Lottery Fund) or from Local Authorities. Arts Council England's Creative Partnerships would be an obvious partner in terms of

processes and training. Local artists and cultural providers such as museums and businesses could also be drawn in. Advice, information and guidance could be provided with the emphasis on process and possibilities rather than off-the-shelf projects.

Good practice covering child protection, evaluation and ways of working will be essential. Clear messages that an inclusive approach to Extended Schools is motivated by the needs of students, rather than cost-cutting, are important. There are genuine gains to be made through the encouragement of collaborations between professional and amateur, adult and young person which could be seen by some as challenging historic divisions of labour and responsibility.

Pauline Tambling

[13] http://www.artsaward.org.uk Arts Council England's Arts Award recognises young people's achievement in the arts, from taking part and personal development in the arts (bronze) to working in new arts genres, researching other artists' work , managing projects and playing a leadership role (gold). The award is accredited at level 1, 2 and 3 on the National Qualifications Framework.

[14] See http://www.room13scotland.com/ The Room 13 approach is increasingly being adopted by other partners and schools including Creative Partnerships Bristol.

[15] http://zerosei.comune.re.it/inter/nidiescuole.htm gives the history and rationale of the Reggio Emilia pre-schools programme.

Building Schools for the future

There is currently an unprecedented commitment to the renewal of our school building stock: capital spending is set to reach £5.1 billion by 2005/06 and, over the next 10-15 years, every secondary school in the country will have been 'transformed' under the Building Schools for the Future (BSF) programme.[1] A separate primary investment programme starts from 2008/09. Further there is a more general ongoing capital investment programme in school redevelopment, including £1 billion a year allocated to schools for their own priorities. The whole programme of investment in school learning environments reaches over £8 billion by 2009/10.

This investment offers the opportunity for fresh interpretations of what schools could be. Currently, most new builds, modernisations and new blocks still consist of a fairly traditional 'boxes and corridors' model of education, determined by classrooms, in which the teacher's station is at the front, storage and computers go round the sides of the rooms and desks are arranged in rows or banks. While there is no doubt that environments like these have not stood in the way of some outstanding teaching and learning over the years, the BSF programme provides an opportunity to create environments to support and enhance new forms of learning, where learners are more empowered, more active in their own learning, and where creativity can flourish.

BSF has the potential to be a catalyst for a genuine transformation of education and learning and an opportunity to stimulate and embed creativity. The sheer scale of the investment offers potential across the entire school system. BSF is beginning to enable schools and local authorities to create systemic change. It means that they can open up questions, not only about how spaces within schools should be designed, but also about how schools need to relate to the communities around them. Where should learning spaces be built? What size and scale should they be? Who will be using them? How do they relate to other buildings and organisations? Herein lies the potential of BSF: it is not simply a programme to generate new configurations of bricks and mortar; rather, it is a way to develop learning through new and creative relationships.

[1] Building Schools for the Future (DfES, 2003); Building Schools for the Future: the Local Education Partnership (LEP) model (Partnerships for Schools; 2004); PfS website: www.4ps.co.uk

New landscapes of learning and relationships

Redesigning an education system to realise the creative potential of each individual involves moving the learner from the periphery (in relation to schools, curriculum and organisation) to the centre. This personalisation of learning involves learners becoming authors and creators of their own learning journeys respecting and harnessing their autonomy and creativity. This applies equally to the ways in which we design and create learning spaces. With the Children's Act, Every Child Matters and Extended Schools, the traditional organisational boundaries of schools are also being blurred, with relationships being reframed at a local level. Increasingly it is not only the organisational boundaries (e.g. the use of time and people) that are being challenged, but also the spatial ones. Schools are developing the systems and structures (including as clusters between specialisms) to work with the 'whole' child, harnessing the relationships beyond the individual school – family, community, other professionals and indeed other schools. The network of Specialist Schools/ Colleges in place and in development offers resources and opportunities to develop new relationships that nurture creativity.

Opportunity for embedding creativity and examples of practice

For the BSF programme to reach its full potential, careful consideration needs to be given not only to the space within schools, and to the kinds of buildings that are required, but also to how we facilitate this new value emerging from reframed relationships.

BSF provides a catalytic opportunity for the development of creativity in learning through:

- The involvement of young people in the design of learning spaces
- The application of principles to underpin the design of learning spaces that generate creativity
- The further development of the role and influence of Specialist Schools/Colleges

Creative participation

With increasing evidence and policy driving young people to take responsibility for managing their own learning, we need a really powerful focus on the creative process by which any school is designed. This includes building the creative skills of all partners involved in the dialogue, particularly students. Making the time and providing support for schools to reflect on different spaces and how to articulate their aspirations is an important part of building the capacity of users of school buildings to engage critically in the design. It requires a commitment to respecting students' participation. There are many creative ways for students to contribute ideas and be genuinely involved in the dialogue – these often prove to be inspirational to other partners including teachers, parents and designers. There are a number of projects and resources that have been designed to create such opportunities: the work of SchoolWorks, joinedupdesignforschools (the Sorrell Foundation's extensive programme of workshops and regional exhibitions), Learning through Landscapes, CABE Education, Learning through Design at the Lighthouse, Glasgow, PlayTrain[2] to name a few. These initiatives have done a great deal to exemplify how to unleash the creative potential of young people. Their work could be developed and further supported to provide local authorities with a pre-BSF tender framework to develop their capacity for creative thinking and the skills to capitalise on the opportunity represented by BSF.

This creative participation by young people in the design process could be built into the Creative Portfolio, providing a rich source of peer-to-peer ideas and inspiration. This resource could enable the system to be genuinely developmental, drawing and building on the value created and presented in the portfolio.

Principles for creative learning environments

In addition to building creative capacity of students and teachers through participation in the design process, BSF clearly presents an opportunity to create new learning environments that are more conducive to creativity, spaces both within schools and possibly in other places.

We have drawn together and developed a set of principles for creative learning spaces, both from our own work and the thinking that other organisations have done (including the creative learning of Exemplary Designs, DfES):

– Space for play and informal learning
The learning agenda we have set out here means that participation and the development of 'learning to learn' skills are increasingly important. Key skills involve the ability to communicate effectively, work with others, imagine and solve problems, take risks and transfer knowledge, in other words to shape content with others, present work, receive and offer criticism and validation from a range of sources. Space for play and informal learning is necessary as an end in itself but also because it provides a conducive environment to develop these creative skills.

– Inspire learning, everywhere
If we ask students to map the areas of the school which they like, and those that they do not like, a consistent list emerges of the 'spaces in between': toilets, canteens, outdoor spaces and corridors matter as much, if not more, than the classrooms themselves as the key places where socialising and informal creative learning take place. We know that it is these places in the creative workplace where random ideas are exchanged and connections made; the 'watercooler' or 'coffee' conversations that often result in lateral connections and knowledge transfer.

– Space for creative collaboration
If the goal is to make learners active creators of their own learning, the role of teachers changes and other practitioners come into play, e.g. through the work of Creative Partnerships.[3] This shift needs to be reflected through the provision of space that is designated for learning design by a range of practitioners.

– Turn the school inside-out
Schools can be intimidating and hostile places for outsiders. Poor signage and decrepit reception areas and visitor facilities often compound these impressions. A number of schools have experimented with how their space can better create community engagement. Some are taking the design principles that inform other areas of life, such as galleries, internet cafes and cinemas and the result can help schools to feel less alien to parents and other community members. The work of Space for Sports and Arts should be a support for this development.

– Create learning in 'other' places
Thinking about the physical infrastructure of learning, not just the school buildings, creates the possibility of investing in places beyond the school gates where learning can take place.

Rather than making the case for additional inward investment into school buildings as part of a community regeneration agenda, there are some schools that have inverted the agenda and are asking the question: if learning is no longer contained to school buildings alone, what does it mean to invest in the physical infrastructure of that learning system? Could capital funds be spent

[2] Joinedupdesignforschools: www.joinedupdesignforschools.org.uk; SchoolWorks: www.school-works.org; CABE Education: www.cabe.org.uk; Play Train: www.playtrain.org.uk; Learning through Landscapes: www.ltl.org.uk

[3] Creative Partnerships: www.creative-partnerships.com

on buildings that are not traditionally viewed as schools? The work of Shotten Hall in Durham, Estover Community College in Plymouth and Leasowes Community College in Dudley provide interesting examples. The 'Extended Schools' agenda provides a possible framework for further development, as does the role of Specialist Schools/Colleges.

Specialist Schools/Colleges

Bids for specialist status have to include a commitment to the community, partnership with business and to other local schools. The creative value of Specialist Schools perhaps lies less in the subject specialisms themselves but in the process of creating new spaces, connections and partnerships. Specialist Schools are becoming incubators of creativity in this way, not just those with subject specialisms which we may readily associate with creativity such as Performing Arts. BSF provides an opportunity to extend these relationships and responsibilities: Shotten Hall and Estover Community College both have specialist arts college status but have extended their partnerships to co-locate learning and other services and integrate learning, well-being and regeneration. Shotten Hall has done this through partnerships which include, alongside other schools and HEIs, the local NHS LIFT partnership, Sunderland FC and a number of local businesses. Estover has redrawn the spacial boundaries of its work by setting up 'The SoundHouse Trust' a performing arts centre and company limited by guarantee. What these Specialist Schools demonstrate is the potential to build more fluid networks to support creative learning in new kinds of environments and join-up community investment flows.

Resource implications

Through using BSF as a catalyst for creativity in learning, and better connecting schools, homes and communities in the process, there is possibility that the UK can lead the way in creating new geographies of learning that genuinely put the learner, rather than the institutions, at the centre. The challenge that we all face – as policy makers, practitioners, and users – is to develop our understanding of what it means to invest in the physical infrastructure of learning to unlock inhibited resources and create genuine opportunity savings. Could we rethink our priorities with existing or minimal additional resources to realise more creative potential? Could we:

- Utilise established budgets within investment programmes for creative student participation (perhaps 1 percent of budget could be invested to maximise this opportunity?) – linked to the Creative Portfolio concept elsewhere in this report?
- Invest in advice and information on the processes and possibilities for creative participation and make this widely understood and available (perhaps Teachers TV[4] and/or Channel 4 could produce and broadcast content to reach audiences: young people, teachers, architects and designers)?
- Provide support for and recognition of young people's participation in creating learning spaces through networks such as Creative Partnerships/Arts Council YALA programme and Participation Works (Children and Young People's Participation Partnership) to grow and share practice and dialogue (perhaps run by young people themselves)?
- Draw on Partnerships for Schools (the BSF lead body) evaluation of projects to amplify practice around the creative learning design principles (perhaps with a focus on the 'spaces in between', where specialist knowledge is required to support new thinking alongside young people's creative solutions)?
- Extend Specialist School/College partnerships as a way to join-up community and regeneration investment alongside BSF resources (perhaps supporting capital investment in creative learning spaces in other places than schools)?

Shelagh Wright

[4] Teachers TV already produces programming on school make-overs to stimulate thinking and activity.

Leading creative learning

Current policy developments provide significant opportunities for creativity to flourish. The increased autonomy of schools, with the flexibility and 'permission' to innovate, working within networks and collaborating with agencies and communities to provide integrated, personalised Children's Services, offers fertile ground for creativity, provided the right lead and support is put in place. An increasing number of schools, both primary and secondary, are demonstrating that creativity, high standards and personalisation are mutually reinforcing and interdependent.

Creativity is not 'yet another agenda' to be added to the plethora of agendas that compete for the attention of schools and colleges. Rather, it is an approach that should be placed at the heart of teaching, learning and leadership. Yet without clear direction from policy makers, and appropriate support and challenge from lead education agencies, creative learning is unlikely to be regarded as a key priority.

Personalising learning requires strong priority to be given to the voice of learners, communities and parents to sustain engagement in learning, and develop responsive and high quality educational provision. The structure and shape of the school and college day needs to become more flexible, with opportunities for extended lessons, increased cross-curricular work, projects which take place outside the classroom, and teaching and learning in groups of different sizes and scales, with the frequent involvement of outside partners and professionals. Schools and colleges working with organisations outside the education sector can stimulate a different way of thinking, which is central to the development of creativity. Such partnership approaches need to be based on genuine collaboration and enquiry, not just statutory planning mechanisms.

Parents and young people are most likely to value an education which doesn't just deliver the functional basics, but which provides opportunities for enrichment and enjoyment, within a school culture that promotes learning and self-discipline. More 16-18-year-olds are taught in Further Education (FE) than in schools, and within the new 14-19 arrangements, schools and colleges will work together much more closely, so colleges are equally important. This requires the development of leadership capacity to work in networked and collaborative systems, across traditional sectoral boundaries.

Recent proposals to ministers on the 11-19 curriculum from the Qualifications and Curriculum Authority (QCA), developing a framework of personal learning and thinking skills, includes the term 'creative participators'. This provides an opportunity for rethinking teaching and learning processes. The proposal for an extended project within the new diploma framework offers longer term experiential learning in work and community settings. However, many teachers still report that they are overwhelmed by the need to cover prescribed content within a 'crowded curriculum', and developing creative learning will be a challenge. QCA could be asked to consider how far existing assessment frameworks allow students to demonstrate their creative abilities.

Recent UK work, which signposts what is possible, includes:

- QCA "Creativity: find it, promote it": explores the dynamics of creativity across all curriculum areas[1]
- The work of the National Strategies, which makes a contribution to the emerging context for creative learning, supporting areas such as personalisation and collaborative curriculum development
- The National Endowment for Science, Technology and the Arts (NESTA) recently published the "Real Science" report, drawing on lessons from science education projects it has funded. This strongly advocates creative and enquiry-based approaches to science teaching in order to improve the UK economy's competitiveness[2]
- The Specialist Schools and Academies Trust's CPD network, in which schools develop peer-to-peer learning based on their specialist expertise[3]
- The "Pathways into Creativity" action research project at Newham Sixth Form College[4]

Leading creative learning

A growing community of practice in primary education is coalescing around the creative learning agenda.[5] NCSL has developed a practical guide[6] for primary school leaders to develop creative learning, drawing on Ofsted research on schools that had successfully achieved high standards and offered a rich curriculum.[7] Such explicit commitment to creativity is less overt at secondary level, tending to be most visible in schools that specialise in the arts; often equating creativity with the performing or visual arts rather than influencing the whole experience of a young person in school.

There are, however, examples of highly innovative developments in which schools and colleges are pushing the boundaries of what is possible within the current framework. Some are testing new approaches to managing the school day, to give flexibility of time, space and staffing, enabling powerful pupil-led project work, developing partnerships with local organisations and communities, and reshaping the curriculum to develop competences through engagement in real life challenges. The Royal Society of Arts (RSA) "Opening Minds" project, schools working with Creative Partnerships and CapeUK are examples of this.[8]

Leadership is critical to the effective development and support of strategies for creativity. Projects and programmes which are not located within a set of shared values, and relationships within and between organisations do not lead to sustainable development. A change of top leadership can mean that embedded practice disappears within a short space of time. We know that organisations which encourage collaboration, teamwork, partnership and avoid strongly hierarchical management styles are more likely to develop creativity.[9] Programmes to develop leadership for creative learning have a number of consistent ingredients. They:

- Make time and space to explore creative approaches in relation to a specific issue or context
- Enable leaders to reflect on and develop their personal leadership style
- Avoid excessive compliance, reporting or audit structures
- Involve leaders and teachers collaborating and devising solutions across curriculum areas, or beyond the boundaries of the institution, with networks of schools and partnership agencies

What does not work are formulaic, instructional programmes, centrally prescribed, and detailed management strategies, or 'one size fits all' solutions.

The approach to leadership developed by the National College for School Leadership (NCSL) and, for FE, the Centre for Excellence in Leadership (CEL), which emphasises a collaborative and 'distributed' leadership style, is a valuable dimension of leadership

for creativity. Within the National Professional Qualification for Headship, and other leadership standards and programmes, there are opportunities to signpost and support the crucial role of leaders in establishing the organisational climate and framework for creativity and innovation.

Through the DfES Innovation Unit and CEL a number of headteachers and college principals have worked with innovative leaders in fields such as business, communications and health management. Creative thinking in leadership can be stimulated by looking for the best practice, and enabling people to work across traditional boundaries, challenging leaders to examine issues from different perspectives. This approach is used within initiatives such as the NCSL creative leadership research programme, Clore Leadership Programme,[10] the DfES Innovation Unit's future practice programme and Common Purpose. More strategic linkages could usefully be made between the cultural and educational leadership agendas. This conversation could explore what organisational arrangements might be needed for a framework of 'cultural entitlement', providing opportunities for all young people to engage in creative activity.

Initial teacher education

A strong framework for initial teacher education is in place, ensuring that new entrants to the profession are well prepared for this challenging role. The preamble to the new draft standards for teachers refers to teaching as a 'creative profession'. This powerful message, also evident in recruitment campaigns for teaching, needs amplification in guidance, standards and inspection frameworks so that providers of initial teacher education (ITE) are encouraged to shape their provision in support of creativity. The Training and Development Agency (TDA) is consulting on its revised professional standards for teachers and we welcome their emphasis on CPD and shared professional learning. A mention of creativity in those aspects of the standards that relate to quality of teaching, collaboration and the Every Child Matters agenda would enable more providers to prioritise this.

The skills to facilitate creative learning need to be established from the beginning of a teacher's career. Several ITE providers have been developing approaches to creative pedagogy. The Higher Education and the Arts (HEARTS) programme11 is perhaps the most developed. Although its focus is arts learning, it seeks to develop generic creative capacities. Creative Partnerships is also beginning to work with a number of ITE providers across the country.

Providers of ITE should be encouraged to consider how they prepare new entrants for the wider roles and partnership-based work in which teachers are placed, including the involvement of creative and cultural organisations, wider children's services and employers in devising educational projects. Opportunities for placement within cultural and creative organisations which are engaged with young people's learning would help trainee teachers to think about alternative approaches to teaching and learning.

Continuing professional development

We need to be ambitious, developing a profession in which people are excited, motivated and rewarded. There is a consensus based on extensive research[12] that effective continuing professional development (CPD) requires:

– Sustained process rather than one-off intervention

[1] See http://www.ncaction.org.uk/creativity/

[2] See http://www.nesta.org.uk/insidenesta/research_scienceeducation.html

[3] See http://www.schoolsnetwork.org.uk

[4] See http://www.newvic-creative.org.uk/

[5] NCSL has organised a series of conferences on creativity, in which the take up has been 90 percent by primary heads

[6] See http://www.ncsl.org.uk/media/F7B/93/randd-creativity-for-learning.pdf

[7] See Ofsted (2002): "The curriculum in successful primary schools"

[8] See Creative Partnerships (2005) "First Findings: creative learning: policy, practice and progress", London: Arts Council England, and CapeUK (2005) "Creative Space – collaborative approaches to science learning in schools"

[9] See, for example: Ofsted (2003): Expecting the Unexpected: developing creativity in primary and secondary schools and Jeffery, G. (ed) (2005): The creative college: building a successful learning culture in the arts, Stoke on Trent: Trentham Books

[10] NCSL is leading a research programme with secondary headteachers exploring values and approaches which facilitate creativity, due to report later in 2006

[11] A joint initiative between Esmée Fairbairn, the Calouste Gulbenkian Foundation, TDA and NESTA, aiming to strengthen the position of the arts in schools. See http://www.esmeefairbairn.org.uk/HEARTS/index.html

[12] See, for example EPPI (2005), Outcomes from the CPD Review team; reviews 1 (2003), 2 (June, 2005) and 3 (August, 2005): http://eppi.ioe.ac.uk/EPPIWeb/home.aspx?page=/reel/review_groups/CPD/home.htm

– Strong peer support
– A clear focus on students' learning and teachers' practice
– The support of external expertise, linked to school based activity

What is becoming known as a 'lateral' or 'viral' approach, involving peer-to-peer reflective practice, based on action research, is the most effective approach to promote creativity. The TDA and the General Teaching Council for England (GTCE) are both seeking to increase understanding of the value of sustained CPD. The GTCE's Teacher Learning Academy offers a framework for teachers to record their own learning and development and seeks to "support learning communities within and beyond schools that enrich teaching practice and support innovation".[13]

In relation to creativity a number of exemplar programmes embed these principles: CARA – "Creativity Action Research Awards"; TAP – "Teacher Artist Partnership"; and the "Journey" Creative Partnerships AST development programme.

Overall, however, the marketplace for CPD is fragmented. Many different public and private agencies offer programmes. Quality assurance is sometimes haphazard. CPD most frequently takes the form of the 'one day course'. This does not serve creativity well; neither does a sole emphasis on individual 'personal development'. CPD for creativity is most effective when it is holistic, involving teamwork and shared enquiry. In most schools identified as outstanding there has been a high level of ambition, appropriate risk-taking and professional learning. Schools, colleges, universities and outside organisations need to be encouraged to collaborate in long- term CPD, with the involvement of action research networks and professional and subject associations.

The growing vocational and enterprise curriculum and new diplomas are extending the involvement of employers and visiting professionals, offering opportunities to develop students' autonomy and problem-solving skills in applied and real world contexts. There are successful mechanisms to support these approaches within the existing vocational qualifications framework and the young people's Arts Award. But the interface between teachers and the professionals with whom they work, for example artists, business representatives, or 'visiting creatives', needs carefully planned CPD, so that the skills needed to deliver an effective partnership-based curriculum can be developed by teachers and their professional partners. This is a priority, if the quality of these partnerships is to be assured.

The arts sector is developing discipline-specific approaches to CPD through, for example, Youth Music's MusicLeader framework and engage's en-vision programme for gallery educators. These approaches tend to focus on arts practice rather than the wider impact of creativity. These initiatives could be better co-ordinated with mainstream educational CPD. Some programmes, such as TAP (Teacher-Artist Partnership) are deliberately taking a long-term, interdisciplinary and cross-sectoral approach.

Creative hubs, which may be virtual or building based (see, for example, the Cox Report's proposals, the work of Creative London, and centres such as Stratford Circus or Bolton Technical Innovation Centre) show how groups of organisations can act as catalysts and brokers, enabling clustering and sharing of resources between providers, promoting dialogue, progression, knowledge transfer and regeneration. Schools and colleges can also develop themselves as creative hubs. Through specialisation, Centres of Vocational Excellence (CoVE) and initiatives such as Space for Sports and Arts, many of them already are. There are opportunities for this work to be incentivised and accelerated.

In summary, the following areas should be considered for development:

– Developing creativity in 11-19 learning, drawing on the proposed QCA skills framework, 14-19 reforms, and evidence from creative projects which have successfully re-engaged disaffected learners
– How to further encourage creative learning through leadership and support from specialist agencies and action research networks
– Ensuring that audit and self-evaluation processes in ITE, schools and colleges make reference to creativity
– Drawing together CPD strategies for teachers, school leaders and their professional partners in relation to creativity, working with National Strategic teams and the TDA

– Continuing and accelerating support for partnerships and networking of schools, colleges and the cultural sector and creative industries, including further development of creative hubs

Resource implications

Resources will be required to support collaboration, sharing of practice and investment in CPD. Many of the opportunities described here will remain just that, without systematic investment. If creative learning is to be a priority then more systematic support for professional development to underpin creative pedagogies will be required. Most resources for CPD are devolved to schools, so a policy steer would be helpful to encourage schools to invest in creative learning. Developing a creative learning environment requires a whole-school approach, so the professional development needs of support staff also need to be considered.

Much of this demand could be met by working with existing programmes and agencies. A focus on creative approaches to teaching and learning could be at the heart of the reforms for 11-19. Leaders and teachers need time and support to consider how to integrate creative processes into these curriculum opportunities. External support from specialist agencies and individuals will be needed. Research into the impact of these CPD initiatives on student achievement and professional learning should be ongoing.

Funding should aim for strategic impact and sustainability, not simply to support short-term creative projects which sit alongside, but outside of, mainstream provision. Investment in project activity is of particular value where its purpose is CPD to inform practice and it will be important to invest in creativity and innovation to provide inspirational pathfinder projects. There are individuals, influencers and agencies which are strategically placed, with strong potential for impact. They include lead practitioners, Advanced Skills Teachers, national strategy advisors, experienced creative organisations, federations of schools, some further and higher education institutions, and centres of excellence. Specialist schools and CoVEs should be required to show how they are providing leadership and expertise to others in the sector. For this to happen, schools and colleges need sufficient resources and support to engage and sustain relationships with wider networks, organisations and agencies.

There will be an ongoing role for external brokers and commissioners, for example Creative Partnerships, Local Education Authorities, school improvement partners, independent and voluntary sector agencies. But there is an equal need to build internal capacity within schools and colleges to project manage and innovate. In this way providers will be enabled to become more entrepreneurial, levering further resources to build partnerships.

Graham Jeffery and Pat Cochrane

[13] See http://www.gtce.org.uk/TLA/

Does ‘practitioner partnership’ earn its keep?

Increasingly, effective partnership with the wider world is a key feature of successful schools. It adds extensive value and does so cost effectively for a wide range of reasons. Given the increasing breadth, depth, complexity of, and demand on, the education system, perhaps the question is whether schools and colleges can manage effectively at all without developing strong partnerships.

Schools do not have to be convinced that working with partners broadens their horizons, improves experience and learning by stimulating interest and enthusiasm and gives access to a greater variety of expertise and knowledge. This is not to devalue the expertise and knowledge of staff in schools – far from it. It is the synergy of talents, skills and knowledge, created between the external partners and school based partners that is of such great mutual benefit, providing dedicated, first-hand and embedded learning for both parties.

Defining partnership is not simple. There is a broad continuum of practice, from schools engaging individual practitioners to provide occasional workshops, to sustained long-term work with external organisations. While many schools have worked with arts organisations or individual arts practitioners, the increasing acceptance of creativity as a key feature of learning across and beyond the curriculum, has widened the external partner base to include the wider creative and cultural industries, including museums, galleries and libraries. One challenge is to extend the range further, seeking out, valuing and working with creative people from the wider community. There is a deep pool of creative talent in organisations and communities that goes unrecognised and under-used.

Current policy environment

Partnership working is frequently a significant component in whole school change and development. It can model creative and collaborative thinking for colleagues and young people. Small-scale projects that are externally funded and carefully planned can be excellent 'pump primers', encouraging schools to pursue further funding or identify funds from within their own budgets.15 These arrangements would gain in effectiveness and impact if organised within the collaborative arrangements across groups and clusters of schools and colleges.

Partnerships provide different and fresh perspectives on curriculum and learning, promote openness, accessibility and diversity, and help to bridge the gap between traditional 'school time' lessons and extended school provision. Schools will need to build strong partnerships with a broad spectrum of the local community if the Extended Schools agenda is to have relevance and meaning. Schools will increasingly need to provide a networking service for their pupils, helping to identify their needs and interests and connecting them with the right providers or agencies.

In terms of the Government's wider agendas, partnership brings significant benefits. The five key outcomes for children at the heart of Every Child Matters (ECM) will be strongly supported by partnerships – not just by well-documented improvements in enjoyment and achievement but by extending and interpreting for children and adults vital issues concerned with health and safety, by engaging young people in direct experience that raises their self-respect and understanding of each other so that they can make a difference and, finally, by giving them access to an area of the economy with a proven and robust track record of success.

Recent and current policy rightly puts the needs of the learner at the centre of provision and organisation[16] and this is well supported by partnership work. However, adult learning is equally important. Where partnerships are most effective, the learning of all participants – young people, teachers and partners – is enhanced. Partnerships that stimulate and extend the thinking and work of the external partners are achieving at least two key outcomes from the process: an opportunity to model adult learning for young people and a chance to build capacity in the partnership pool.

The flexibility and fitness for purpose underpinning many current policies[17] encourages building practitioner partnerships into the school structure. Many schools do – using surplus space to offer studio and workshop facilities to community practitioners and organisations in exchange for their creative contribution to the school, or recruiting staff directly to work in a range of innovative roles.[18] Many older learners and students are required to work in partnership with their local community as part of their courses and there are often great opportunities for other schools to gain partners in this way. The social, economic and cultural opportunities are substantial.
The continuing development of a provision for young people that has an increased emphasis on skills and abilities that can be used effectively in life and work in the 21st century, as described, for example, in ECM, or the QCA's "Futures: meeting the challenge", requires a strong central paradigm of creativity in learning. The model provided by partnership is integral to

[16] Personalised Learning, Excellence and Enjoyment, Every Child Matters, the Children Act, Children's Services and Ofsted all emphasise the centrality of the educational experience of children and young people

[17] Extended Schools, Specialist Schools, Building Schools for the Future, Workforce Reform

[18] See Caol Primary school in Fort William, funded through NESTA with its 'Room 13' – an art studio, with artists in residence but run by the pupils. (www.nesta.org.uk/ourawardees/profiles/3519/print.htm) Also, many examples in EAZs, within the DfES Behaviour Improvement Programmes or Artworks Wales' Artist in Residence scheme – schools effectively embedding the outside world into their structures

this work in understanding the issues, providing real experience for the learner and engaging with contemporary life and work.

Examples

Various forms of partnership can have a valuable role to play in young people's learning. Short-term projects or one-off workshops can be high profile and inspirational and can stimulate young people's learning significantly.[19] Staff at museums, galleries and libraries currently inform, intrigue, excite and enthuse large numbers of young people and their teachers through a wide range of initiatives, programmes, events and exhibitions.[20] As practice moves along the continuum, away from a model of 'outsourcing to fill gaps' with experts delivering to largely passive audiences of young people and school staff, towards one of active co-learning with collaborative and creative teamwork, the locus of learning shifts to include all participants.[21] This requires development time and commitment and schools need to think carefully about how to maximise its impact and influence. One danger of insensitive or excessive expert delivery is that school staff can feel eclipsed, deskilled and disheartened by it, leaving a negative legacy for staff morale and pupil perception of staff expertise. Practitioners need strong expertise in their own field but equally an ability to stimulate, encourage, guide and challenge the thinking and practice of others. A strong emphasis on process is more likely to stimulate creativity than an over-emphasis on product and end result.

The work of Creative Partnerships, both nationally and regionally, has explored and evidenced a wide range of partnership practice, working at varying levels of intensity and funding.[22] This range is reflected in a complex spread of smaller scale arts and community organisations across the country. Many of these are funded through Arts Council England, other national funding bodies or through a mix of regional and local grants for specific pieces of work. They operate largely in community and voluntary sector settings and with statutory education. In some local authorities, there are also organisations supported and hosted within the education or youth services to organise and broker partnership working.[23] This variety of systems has built a growing reservoir of experienced and talented external practitioners, mainly from arts backgrounds, some of whom have taken part in local staff training schemes. It is through this range of networks and systems that most practitioner partners are linked with schools, although some connections are made through personal recommendation. Once practitioners become established, many schools develop relationships with them and employ them on a freelance basis, depending on funding sources. A complex and often confusing pattern has been established and although the case for partnership has been widely understood in the arts world, the pool of talent is seriously under-exploited and it needs encouragement on a broad front.

Future possibilities

The complexity, inconsistency and unpredictability of organisational and funding arrangements often encourages a short-term approach, resulting in isolated practitioner visits that are probably less cost effective than longer term, more coherent and embedded work. The solution to 'short-termism' seems to be as much about helping to structure, organise and share local knowledge and expertise, as it is about identifying and increasing levels of

[19] This is the core business of many Theatre in Education companies, small arts organisations and independent artists or performers, supporting special project days or weeks or focusing on specific curriculum or PSHE topics – see for example the CragRats ReAct programmes (www.cragratsreact.com/pages/mainsite.asp) or the work of darts – Doncaster Community Arts www.doncaster.gov.uk/Leisure_in_Doncaster/The_Arts/darts/darts_(Doncaster_Community_Arts).asp

[20] From Dick Bruna and Miffy in the Ferens Gallery in Hull, (www.hullcc.gov.uk/museums/ferens/) to the Hundred Languages of Children exhibition in Cornwall (www.devon.gov.uk/dcs/a/reggio/info.htm)

[21] Evident in many Creative Partnerships schools or in the work of CapeUK – for example artists and teachers creating multi-sensory environments in Coventry (www.creativepartnerships.com/projects/58577/)

[22] From Monega Primary School in East London celebrating cultural diversity in partnership with a leading street arts company over six months, (http://www.creativepartnerships.com/projects/98392/?view=Standard) to Tregolls School in Cornwall spearheading whole school development through working with a dancer www.creativepartnerships.com/projects/63558/

[23] Eg. Education Leeds' 'ArtForms', which has developed an arts provision alongside its Music Service. See (www.educationleeds.co.uk/artforms/index.aspx)

funding. A uniform single solution would not be fully effective, given that successful partnerships are almost always based on a unique blend of personal and professional relationships and circumstances. Current CPD opportunities for external partners are haphazard in terms of provision, quality and accreditation. More widely available programmes, linked to professional recognition or accreditation, would further develop the current pool, start to build the next generation of practitioners and provide schools with a more secure basis both for recruitment and quality assurance.

Action research is in itself a powerful model of professional development, and its underpinning basis of collaborative, reflective practice is central to the style of partnership described in this paper and offers a model for systematic future development. Current and emerging arrangements for teachers to gain professional recognition and academic accreditation for project and partnership working[24] could be a powerful incentive. More than ever, schools can and do use their resources creatively – people, funding and space – to draw in further support. Schools will continue to increase their financial autonomy and become the main 'purchasers' in the system. This will create even greater opportunity for innovative thinking and practice in partnership working. However, the dangers were illustrated by problems that faced music services after the 1988 Education Reform Act. In this market-driven environment, schools will meet the challenge more effectively if they build on the success of collaborative policy initiatives eg. Education Improvement Partnerships, School Improvement Partnerships and Networked Communities. These networks and partnerships need light-touch brokering and ongoing support and challenge to bring maximum benefit.

Further changes and development in the structure and framework of educational provision may provide opportunities for greater involvement of partners. For example, the current proposals for Trust schools, where schools would be strongly encouraged "to bring the energy and experience of external partners to support the school's leadership and direction"[25] could result in greater access to people and networks. Sponsorship by, and partnerships with, the creative industries could provide opportunities. Although many schools appreciate the benefits of partnership, for them to give priority to it and commit significant resources, they have to be convinced of both its cost effectiveness and its desirability within education policy.

Demands on school budgets make this a highly competitive environment where increased spending in one area is perceived as cuts in others. The regular conflation of the arts with creativity and partnership-working can undermine schools' motivation for funding partnership: since the arts are often considered to be second or even third tier subjects – desirable rather than essential – partnership is often bypassed in funding decisions. The relationship between the arts and creativity might usefully be re-focused to give priority to the links between creativity, partnership and the development of thinking and motivation.

Given the complex nature of the creative process, judging cost effectiveness can be difficult. Obvious tests of short-term performance may be misleading. It is the deeper, longer term pattern of practice influencing thinking and hence practice that develops an embedded creative approach to learning and teaching. Judging this is necessarily longer term than simply looking at individual sessions or projects since creativity often involves periods of play or seeming inactivity or fallowness and does not always follow a clear linear pattern of progress. This does not sit well with the ordered, stepped and objectives-led approach to curriculum and learning delivery embodied in much current practice. Most schools could incorporate deep-rooted and long-term partnership into their learning and management systems easily. Schools need to be able to judge, demonstrate and describe the impact and effectiveness of partnership as part of self-evaluation and this needs to be recognised and validated – or challenged – by the inspection system. Similarly, if the steer given to schools over the balance of their provision – whether through legislation, guidance, resources or initiatives – emphasised partnership working as a legitimate and cost effective option, headteachers would be more likely both to value and fund it.

Key questions

Funding – would a multi-pronged approach to funding make a significant difference to the amount and quality of partnership taking place? This could include:

- Greater investment in partnership programmes
- Encouragement of schools and Local Authorities to fund partnerships
- A coordinated system for distributing centrally allocated funds effectively, avoiding overly complex bidding arrangements or bureaucracy
- Further incentives for businesses to either work in partnership with schools or provide funding for projects

Professional development – is the time right for a serious review of current training, recognition and accreditation of external practitioners who work in schools? This has already been addressed for nearly all other adults who work in schools.

Organisation and brokerage – how can central government best support and facilitate local and regional structures to simplify and rationalise the current complexity of partnership arrangements? Schools need clear systems and routes for accessing good quality people with the appropriate skills and knowledge. Schools working in networks together with their Local Authorities is a powerful model.

Developing partnership ideas in schools

how can the Government, together with local and regional organisations, help schools develop their capacity to be networkers, facilitators and brokers for their young people to help them achieve their individual learning plans? Not all the provision to meet young people's needs can, or should, be contained within an individual school. Other professional support and good quality voluntary provision needs to be accessed.

Pete McGuigan

with many thanks to **David Cracknell**, **Pat Cochrane** and **Jonathan Douglas**

[24] Eg. the General Teaching Council's Teacher and Learning Academy (www.gtce.org.uk/TLA/) and many HEI accredited courses see University of Warwick's MA in Educational Leadership and Innovation (www2.warwick.ac.uk/fac/soc/wie/courses/postgraduate/higherdegrees/edmanagement/) – it is important to have a range of levels and flexibility to attract teachers at different stages of career

[25] DfES Hot Topics site http://www.dfes.gov.uk/hottopics/article 20.shtml

New pathways to creative industries

The creative economy

More people work in our Creative Industries than the steel, ship and textiles industries combined. There has been a remarkable expansion in the growth of jobs in the last decade. Figures from the latest DCMS statistical bulletin show that employment grew between 1997 and 2004 by 3 percent per annum compared to 1 percent for the economy as a whole. Accounting for perhaps 8 percent of the total UK economy and a workforce in excess of one million, the careers open to young people are more diverse than ever before.[26]

[26] This paper uses the DCMS definition of Creative Industries http://www.culture.gov.uk/global/publications/archive_2001/ci_mapping_doc_2001.htm

The rising demand for creativity is not just found among our service industries. The Cox review, commissioned last year by the Chancellor of the Exchequer, showed how improved productivity in manufacturing is also benefiting from creative processes, particularly in terms of innovation and design. It is estimated that 0.8 million creative jobs are within companies outside the Creative Industries.

Britain has world-class capabilities when it comes to creativity. But it would be a mistake to believe that we are immune from the forces of global competition. It is not only low-cost, low-skilled jobs that tend to migrate abroad. Emerging economies such as China and India are increasingly originators of creative content, computer games being a significant example. If Britain wants to continue to dominate these industries, then our education system will need to play a more pivotal role in enhancing the skills that will drive improved economic performance in future.

Education reform: the bulwark of creativity

The capacity for creativity – to work in teams, to share ideas, to identify problems and critically analyse solutions – is increasingly important in all walks of life. Indeed these are the attributes most often valued by employers in particular when making recruitment decisions. Creativity is not just about self-expression. It requires teamwork and discipline. All children get the opportunity to learn these skills when they perform on stage, play in a band or design a newsletter together. That is why people who work in the Creative Industries could play an even bigger role in formal education, one of the largest employers of creative talent.

In recent decades government policy has sought to widen the post-14 curriculum, through a new vocational approach to teaching and learning. This began in the early 1990s with the introduction of GNVQs, later replaced by Vocational GCSEs. The trend to provide more specialist skills has continued with the introduction of AS-levels and foundation degrees. Through Sector Skills Councils, employers are engaged in shaping the majority of these qualifications giving

them potentially more salience in the labour market and broader appeal among parents and students.

The aim of these reforms has been to make the national curriculum more flexible while at the same time making steady progress in challenging perceptions that vocational skills are for the less able. In terms of promoting 'parity of esteem', creativity in education takes on particular significance because of what we know about a child's preferred learning style and how they enjoy applied cultural activities outside the classroom. Creative Partnerships – a £70 million programme administered by the Arts Council – is a good example of emerging practice in terms of transforming the opportunities available to both teachers and young people.[28] Over 5,000 schools and 3,000 creative organisations have taken part in collaborative projects since the programme began in 2002.

Making informed choices: information, advice and guidance

Despite an expanding jobs market in the Creative Industries and predicted growth in future, some employers worry about the exponential rise in creative courses. With the onset of 'top-up' fees in higher education and the competitive environment in which universities now have to attract students getting more intense, better careers and industry provided intelligence is the way forward.

Parents, peers and teachers have a huge influence on the decisions young people make. But how many decisions about creative courses and future job prospects get made with a proper appreciation of what success in these industries really entails?

The problem is not that these industries are highly attractive to young people. This issue is one of ensuring that skills are not just supplier driven with no reference to the needs of the labour market. A new approach is required that puts industry itself more in charge of challenging the quality of course provision across the creative industries, perhaps through a 'star-grading' system based eventually on the employment outcomes of graduates.

Future developments

The 14-19 Curriculum is undergoing further reform following the publication of the Government's White Paper in 2005.[29] From 2008, secondary school pupils will be able to opt for one of five new Specialised Diplomas, with the remaining 10 Diplomas coming on stream from 2009 onwards.

"Specialised Diplomas will provide young people with the skills and knowledge they need to progress into employment, training and further or higher education and a qualification which is recognised and valued. Employers will know that a young person with a Diploma has mastered essential skills in English, maths and ICT and other sector related subjects, can apply these in work situations and has the kind of attitude to work which should make them successful. Higher education institutions will know that a young person with a level 3 Diploma should be capable of undertaking a degree course. Specialised Diplomas will provide young people with opportunities to experience different styles of learning and learn in different settings, and will help them make informed choices about what kind of work they want to do."[30]

The Creative and Media Diploma is currently being developed involving a partnership of education interests and employers, led by the relevant Sector Skills Councils.[31] A successful new Diploma underpinning creativity could help substantially to improve the career pathways of young people seeking to join the creative industries. Proper integration with other reforms in post-16 learning, such as apprenticeships and foundation degrees, provide a promising blueprint at least, potentially delivering a completely alternative qualification pathway than is available at present. Moreover, the development of a non-graduate entry route in to the Creative Industries could have an extremely positive impact on diversity, providing access to a broader mix of people.

Access to the creative economy remains unequal

There is a pressing challenge in terms of the lack of workforce diversity in the Creative Industries. These employment sectors are not fully representative of society as a whole. Creative Industries are concentrated in London. Most jobs, even the lower skilled ones, tend to go to graduates. If you are a talented designer in Bradford how do you break in?

Even with the concentration of these industries in London they are not open to all. Ethnic minorities make up nearly 30 percent of London's population but only 11 percent of the workforce in Creative Industries.

There is a strong moral and business case for growing the diversity of those who work in these industries. Culture is too important to the fabric of society to leave to an elite. Moreover, people are crucial to modern business success – brands, new products and services. In the creative economy, people's ideas, skills and creativity should count for all. People from all backgrounds should be able to come with fresh ideas, given the right access to career development and educational opportunity. For business, diversifying is the route to growing market share in a more cosmopolitan consumer age.

We need to build on initiatives such as 'Global Graduates', which is catching ethnic and socially diverse young people and connecting them to the creative workforce.[32]

Encouraging new pathways: creative apprenticeships

We need to open up a variety of routes into the Creative Industries. In future it should be possible for people to enter these industries straight from school or further education, not just by doing periods of unpaid work experience, but through structured programmes such as work-based learning and apprenticeships. David Lammy launched an industry-led Creative Apprenticeship Task Force in September 2005 with the help of the Creative & Cultural Skills Council. The Sector Skills Council is proposing a network of prototype apprenticeships to be in place by September 2006. But to develop an apprenticeship model that meets the needs of the Creative Industries we need a more flexible approach from Government towards funding and delivery than is available at present.

An action plan to better support pathways to the Creative Industries would include:

Better careers advice

A website with industry approved careers advice and guidance, including information on which courses enhance entrepreneurship and employability

A new qualification route

Development of a new Creative & Media Diploma, available to 14-19-year-olds from 2008/09

Work-based training

The universal rollout of Creative Apprenticeships, with financial incentives for employers to take on non-graduates and ethnic minorities

Education Business Partnerships

National rollout of Creative Partnerships linking school and creative organisations together as part of a network of 'creative hotspots'

Mentoring networks

More coordinated investments that link course providers to industry practitioner networks; this could include a national register of industry figures working as mentors helping to increase, for example, business start-ups

Demand-led skills provision

The development of a National Skills Academy co-financed by industry leaders and more closely aligned to business needs.

We need to ensure that existing public funding for supporting creative careers is marshalled in a more coherent and joined-up way. Experience at present would suggest that while a number of excellent initiatives exist, they do not necessarily add up to a support infrastructure in which creative careers can be enhanced or sustained over the long term.

Tom Bewick

[27] http://www.hm-treasury.gov.uk/independent_review/cox_review/coxreview_index.cfm

[28] http://www.creative-partnerships.com/aboutcp/

[29] http://www.dfes.gov.uk/publications/14-19educationandskills

[30] http://www.dfes.gov.uk/14-19/index.cfm?sid=3&pid=224&lid=184&ctype=Text&ptype=Single

[31] The Diploma Development Partnership is convened by Skillset, Creative and Cultural Skills and Skillsfast-UK

[32] "Bridging the Perception and Reality Gap: Museums and Galleries for the 21st Century", (2005) http://www.globalgraduates.com

This and That

Frameworks of regulation and support

How can the pedagogical frameworks of the Primary and Secondary National Strategies, the outcomes of Every Child Matters (ECM) and the new inspection frameworks act as catalysts for promoting creativity?

The Primary and Secondary National Strategies

The Strategies are geared to raising standards through the improvement of teaching and learning in a context of increasing autonomy for schools. Ofsted's evidence suggests that the Strategies are having a positive impact on the experience of children and young people. Can they be further developed to promote creativity?

"Excellence and Enjoyment" (2003) gave the green light to creativity in primary schools. While this has not led to wholesale changes in the way all primary teachers work, inspection evidence suggests that creativity is being given greater emphasis, helped by other initiatives such as Creative Partnerships, and through teachers' accessing of the Qualifications and Curriculum Authority's (QCA's) website, "Creativity: find it, promote it". Furthermore, the anxiety expressed by some headteachers and teachers that hard-won standards in the core subjects will be somehow undermined by giving greater emphasis to creativity has possibly been allayed by the publication of Ofsted and NCSL case study material.[33]

[33] See the Ofsted document, "Curriculum in Successful Primary Schools" and the follow-up to this, the NCSL report "Developing Creativity for Learning in the Primary School". Also see Robert Green's statement to the Education Select Committee quoted in Hansard, November 2005: "I remember two or three years ago the report on the primary curriculum which demonstrated that in relation to, as they then were, the National Literacy and Numeracy Strategies, there were schools where this was not cramping their ability to cover whatever subjects. (….) There is a bit of me that says, given the right leadership (….), almost whatever the framework is, that the breadth of the curriculum can be delivered."

It would be timely now for a deliberate, more explicitly defined encouragement of creativity, especially in the Secondary National Strategy materials, and acknowledgement that what both the Strategies are trying to develop is not just helpful to the promotion of creativity, but essential to it (see Annex 1). Associated with teaching for creativity, for instance, are teachers who can draw on a wide range of teaching methods and can respond effectively to individual needs. In Ofsted's report on the Secondary National Strategy (2005)34 this is cited as one of the characteristics of schools where the Strategy has taken hold. On the other hand, the same report points up the potential danger of responding unthinkingly to external guidance, using it "too mechanistically" so that lessons follow a prescribed format and in doing so fail to recognise the flexibility and mutability which often characterise the most effective teaching, including teaching for creativity. It also paints a mixed picture of the use of ICT in schools: a tool which has enormous potential for releasing pupils' creativity, or deadening it.

Ofsted suggests that a number of challenges remain for the Strategies and, by inference, teaching for creativity, including helping some teachers to ask probing questions or to make connections between topics: skills which the report suggests are contingent on secure subject knowledge.

Every Child Matters and the new inspection frameworks

The Children Act 2004 requires Local Authorities to develop multi-agency approaches to deliver locally determined Children and Young People's Plans (CYPP), central to which is the meeting of the five core outcomes proposed in the 2003 Green Paper, "Every Child Matters" (ECM); these are being healthy, staying safe, enjoying and achieving, making a positive contribution and achieving economic well-being.

It is particularly in relation to two of these outcomes – enjoying and achieving and making a positive contribution – that young people's access to cultural opportunities, and thus a means to be creative, is likely to be important, if not essential. For this reason, the involvement of organisations such as local theatres, galleries, museums, arts and media centres, in the development of CYPPs could be vital. Recent initiatives, such as the Drama Pilot Scheme[35] and Learning through Museums and Galleries, provide convincing evidence of the way arts and cultural agencies can work with schools and Local Authorities to capture and sustain the imagination and interest of young people, as well as improve attendance and behaviour.

The relationship between the two outcomes (enjoying and achieving and making a positive contribution) and cultural and creative opportunities is to some extent acknowledged in the Outcomes Framework'.[36] For instance, one of the associated targets for enjoying and achieving is 'take-up of cultural and sporting opportunities' (although how this information should be marshalled and categorised is left to the Local Authority, which may make comparisons between areas difficult); and, in relation to inspection evidence and judgements, is the statement: "all children and young people can access a range of recreational activities, including play and voluntary learning provision". Activity, of a potentially creative kind is, therefore, given some recognition. But is this enough? Should the Outcomes Framework be more explicit about creative experiences for young people, encouraging the commissioners of services (Local Authorities and partners) to give specific attention to an assessment of creative engagement within an area? In relation to theatre-going, for instance, the organisation Arts Inform[37] collects and analyses data relating to the frequency and nature of theatre visits made by children from selected London schools. Analyses take account of ethnicity, gender and reading ages and are used to inform the choice of plays, theatres and visit times and, importantly, to provide a baseline from which to measure the success of the programme.

The five ECM outcomes also lie at the heart of the recent Green Paper: "Youth Matters". In addressing how these might be achieved, it makes a number of potentially far-reaching proposals. The most radical are probably the notion of 'opportunity cards', providing discounts on a range of things to do and places to go (echoing the Dutch culture voucher scheme); and a set of national standards for free-time activities, including access to: 'two hours per week

of constructive activities in clubs, youth groups or classes' and 'a wide range of recreational, cultural, sporting and enriching experiences'. If implemented, these proposals could make a significant and positive impact on the promotion of cultural activities and creativity outside formal schooling, although much will depend on the quality and relevance of the enrichment programmes offered young people.

The ECM outcomes are central to the inspection frameworks for childcare, schools, colleges and Local Authorities and should be central to the self-evaluations conducted in preparation for such inspection. All inspections have to provide judgements on the extent to which the outcomes are being provided for and met.

The self-evaluation form (SEF) completed by schools before inspection certainly does not prevent headteachers from emphasising creative achievements in, for instance, the sections on achievement and standards, personal development and well-being, and the quality of provision. But there are no explicit prompts for this information. Therefore, on the basis of a priori information (which inspectors use, but which should not be assembled solely for the purposes of inspection), a school's ability to promote creativity may or may not be made apparent.

Furthermore, Ofsted's guidance for school inspectors makes no explicit reference to promoting pupils' creativity as an aspect of pupils' experience, to be explored either through inspectors' observation or in discussion with pupils (which forms a particularly important part of the new inspection arrangements).

The new school inspection reports themselves, reflecting the short, sharp nature of the new system, are necessarily brief, with few detailed references to subjects outside the core, except, and then only fleetingly, where these relate to the specialist nature of a secondary institution. Information on whether, or how, a school promotes creativity through subjects is unlikely to be given much attention. What might provide this information is the rolling programme of subject inspections which Ofsted now conducts alongside its programme of institutional inspections. It is planned that these will lead to substantial reports on each subject of the National Curriculum and others (such as personal, social and health education) every three years.

Such inspections could also include groups of schools where there are established patterns of admission to see how progression and continuity within a subject are managed between years, key stages and institutions at transfer. Such focused inspections might be highly revealing about the promotion of creativity within and across subjects in a Local Authority – and thus provide further information about the appropriateness of CYPP planning and associated provision. Ofsted's new regional structures, and the developing links with local authorities within the three regions, perhaps provide some impetus for work such as this.

Local authorities, both through Annual Performance Assessments and Joint Area Reviews (JARs) are able to highlight creative and cultural opportunities within an area in relation to the ECM outcomes. Some of the JARs already published make reference to arts-related provision. However, as with school inspections and SEFs, there is

[34] The Secondary National Strategy: an evaluation of the fifth year". Ofsted 2005

[35] This scheme initiated and funded by the DfES in 2005, enabled 12 partnerships between schools and local or national theatres to be established, many involving children from culturally deprived areas.

[36] One of 10 elements in an overarching framework entitled Change for Children Outcomes Framework – which also includes the development of an integrated inspection framework.

[37] Arts Inform is a registered charity which aims to increase access to the theatre for young people in London.

little explicit reference to creativity in inspection instruments and in the guidance provided for local authorities and inspectors.

Summary

If the pedagogical frameworks of the Strategies are helping to create the conditions for the promotion of creativity, how can this be made clearer to schools? One way is to draw the QCA material on creativity and that of the strategies closer together, so that teachers can see that both are occupying the same territory. The signs are that schools would welcome such a mapping exercise within (as Ofsted suggests) a coherent restatement of how the various parts of the Strategies fit together. These links could be exemplified through case study material focused on a number of subjects (not just the core) which show how the Strategies have impacted on children's and young people's creative achievement.

The current inspection frameworks, aligned to assessment of whether the ECM outcomes are being met, are essentially neutral in relation to creativity: they neither prompt nor disallow a focus on creativity. But they could become catalysts through the introduction of relatively minor changes to the rubric of the SEF and the guidance given to inspectors; and through the identification of appropriate key indicators for the ECM Outcomes Framework. Gathering robust qualitative evidence of how services are contributing to outcomes will not be easy, but the development of creative portfolios (individual portfolios and school portfolios) could be one way forward, as suggested elsewhere in this paper. Ofsted's rolling programme of subject inspections could also provide useful insights into the promotion of creativity within and across subjects and thus provide evidence for assessing the appropriateness of CYPP planning and provision in relation to creativity.

Annex 1

The Strategies have contributed to:

- Strengthening and updating teachers' subject knowledge, especially in the core subjects, but also, through specific initiatives, in music, geography, MFL (teachers need to know their subjects well if they are to help children explore boundaries, ask pertinent questions and make connections)
- Developing further the use of ICT in teaching and learning (inspection evidence suggests that ICT, in both phases, is increasingly being used as an important creative tool)[38]
- Broadening - and encouraging teachers to reflect critically on - teaching and learning methods in all subjects (if teachers are to help individual children work creatively, they need a repertoire of approaches, including methods which promote thinking and problem-solving skills – both of which the strategies have taken on board)
- The encouragement of collaborative working of staff, both within and across schools (teachers need to be professionally stimulated, encouraged to think 'outside the box', develop new ideas: all of which are difficult to develop in isolation)
- Strengthening assessment for learning (vital if teachers are to provide the individualised support which characterises successful teaching for creativity)
- Facilitating the better transfer of information between key stages (teachers need to be able to build on what pupils have achieved creatively in earlier years).

Annex 2

Ofsted is continuing to evaluate the Strategies as part of a themed inspection programme. But there is other Ofsted evidence, specifically relating to creativity in subjects, marshalled by subject specialist advisers, which also gives some pointers for action or supports actions already taken by the Strategies, for example the need to:

- Build more effectively on Foundation Stage experiences, including creative play (primary)[39]
- Challenge abler pupils intellectually and creatively (primary)[40]
- Recognise pupils' creative achievement in assessment processes and planning for creativity (primary and secondary)[41]
- Maximise the use of educational visits and the use of creative individuals external to the school (primary/secondary)[42]
- Analyse what lessons can be learned from art and design as the most successful secondary subject in terms of the proportion of very good and excellent teaching (secondary)[43]

Peter Muschamp

[38] More pupils now use spreadsheets to model situations, explore the effects of changing variables to ask 'what-if?' questions, and to consider the visual impact on audiences of a range of work, including multi-media presentations. (Annual Report of Her majesty's Inspector of Schools 2004/05)

[39] See Annual Report of Her Majesty's Chief Inspector (HMCI) of Schools 2004/05: Geography in Primary School

[40] Ibid Design and Technology in the Primary School

[41] ibid Art and Design in the Primary School, Art and design in the Secondary School

[42] Conference report on the better use of galleries, Ofsted website 2004

[43] HMCI Annual Report 2004/05: Art and Design in the Secondary School. This refers, for instance, to the quality of dialogue between pupils and teachers during the creative process, contributing positively to creative development.

Creativity Review Response Summary

Paul Roberts wrote to 106 people in the creative and educational sectors informing them of the Review and asking for specific responses to five key questions, outlined below. He received 31 contributions and the key issues raised in those responses are summarised below, alongside some illuminating quotes.

What is the notion of creativity for children and young people that underpins your organisation's work?

The key point here was that creativity is not only related to the arts but to all subjects, including science and maths, and that it should permeate everything children and young people do in, and outside of, school.

"Creativity develops the capacity to imagine the world differently… We believe that creativity is not simply about doing the arts – it is about thinking, problem solving, inventing and reinventing."
Creative Partnerships

"We believe that creativity is not an 'add-on' but both integral and intrinsic to everything within and beyond the school curriculum."
Music Education Council

"We see creativity as a core value which should inform all teaching and learning processes."
CapeUK

"Creativity is the process by which people express and explore meaning. It permeates all aspects of life and learning and is not confined to cultural expression."
Creative and Cultural Skills

"A differentiated learning framework which allows for individual progression and development – a form of person-centred learning which builds additional learning opportunities around a core curriculum entitlement."
Newham VI Form College

The Qualifications and Curriculum Authority's (QCA's) investigation into creativity across the National Curriculum found that the characteristics of creative thinking and behaviour included children and young people who could:

- Question and challenge conventions and assumptions
- Make inventive connections and associate things that are not usually related
- Envisage what might be: imagine – see things in the mind's eye
- Try alternatives and fresh approaches, keeping options open
- Reflect critically on ideas, actions and outcomes

Other points to note:

- Creativity is more to do with process than product
- Relevance of the review to wider government agendas, including Every Child Matters
- Everyone can be creative; it is the job of the cultural sector to foster this

What is it that generates creativity in children and young people?

Key factors identified as generating creativity included:

- Access to creative, safe and supportive learning environments both inside and outside of school: community settings; after school and holiday clubs; museums; galleries; libraries; arts and environmental centres and on the street
- Chances to take risks and explore ideas (no right or wrong answers)/ permission to fail/challenging 'what if' questions
- Access to high quality creative professionals
- Working collaboratively and having ideas heard/Co-learning with teachers, youth and artists, all learning. Social equity/peer respect
- Creation of long-term partnerships

– Relevance of learning and a chance to see outcomes/produce 'products' (Activity leading to a public outcome)
– Creative teaching and leadership, through adequately skilled staff
– Confidence
– Creativity as innovation and enterprise
– Models of apprenticeship and attachment to 'real world' projects

"Creativity can be taught in a structured and disciplined fashion. It is at the core of entrepreneurial capacity and innovation. It is not the province of a minority, nor should it be confined to the creative, arts or cultural industries. Everyone has an instinctive response to perception and ideas; education should develop an analytic and practical framework for developing that instinct. In this context creativity needs to be – on the one hand – rescued from loftiness, and on the other raised in stature so that it becomes an integral part of learning."
Creative Cultural Skills

"Creativity is generated by children's own natural curiosity and imagination and cannot be 'taught' in a traditional way; rather, the need is to create a learning environment in which creativity can emerge."
4Children

"Creativity does not need generating. It is an innate quality in children and young people. However it does need nurturing and protecting from being constrained or even extinguished by fear of failure… Creativity does not flourish in a society that assumes only a few people can be creative."
Royal Opera House

"Off the shelf packages are not the answer for developing creativity; they play a different role. For creativity to thrive children need to make connections between their ideas and their learning and the world they live in – this cannot be done without the development of long-term partnerships between creative practitioners, schools and young people."
Creative Partnerships

"Young people spend their most formative and impressionable years in school. Skilled staff with energy, enthusiasm, motivation and encouragement can generate confidence and an environment for children to explore the creativity within."
Harringey Council, Family Faces project

"An engagement with the local context which enables young people to feel connections with communities, businesses and the local economy."
Newham Sixth Form College

"We know from child development that children who are exposed to a rich diet of the Arts, who are allowed to develop and explore their world in a creative way, will continue to thrive and be creative. It is often the imposition of formal education, coupled with dull teaching, which can dampen and sometimes almost eradicate that creativity."
Shepherd School, Nottingham

How do you assess the creative impact of work with children and young people and the outcomes for them?

Some respondents suggested that behaviour models could be used as a way to assess the impact of engaging in a creative experience and that it would also be possible to assess skills. However, some noted that a model of creative behaviours does not enable us to assess progress in creativity. Creative processes are often assessed purely on the basis of the outcomes or product, but again this doesn't measure progress. It was suggested that there needs to be a significant conceptual shift from an approach to teaching and learning which has traditionally been focused on knowledge acquisition to one which emphasises competences or capabilities. One approach to evaluation suggested, was to record the comments from teachers, parents, staff and children. These comments usually reflected behavioural changes and attitudes and motivation to learning as a result of a creative experience.

One respondent suggested that in a learning environment hard outcomes are often less important as indicators of process than soft outcomes, but clearer

to track. These might be: Identifiable Skills acquisition (instrumental/technical/literary/organisational); Product (song/recording/lyrics/band or ensemble formation, performance); Success and progression in learning (exam/progressive and further learning/employment); Entrepreneurial evidence (business creation/income streams/intellectual exploitation). Soft outcomes to indicate engagement with a creative process might include the measurement of change in motivation, behaviour, attitude, time-keeping, confidence, team working, ability to articulate ideas, willingness to adapt ideas and discipline.

Few respondents specifically discussed evaluation/assessment methods however, and there was recognition that evaluation is a key issue facing the creative sector. One respondent described it as the "crucial challenge".

"In a climate of greater accountability, the challenge is to find a system of monitoring and reporting that is able to capture, and engender creative learning."
Wimbledon School of Art

What is necessary to ensure sustainable provision for children and young people in respect of creativity?
The seven main points here included:

- Consistency with key drivers around Every Child Matters and Youth Matters and recognition of the role of the voluntary and community sector. Creativity and culture need to be enshrined in new Children's Services and LEAs. Cross-working between education, health and culture
- Reorganisation of initial teacher training and teacher CPD to embed 'creativity'; new training strategies are urgently needed for those in our workforce who are not teachers.

"Creativity should be encouraged in the teacher training process."
Physical Education Association of the UK

Teachers need initial training in promoting creative thinking and behaviour and continuing professional development.
QCA

- Long-term partnerships to shift the whole culture of a school: more formal links between different arts organisations and schools; sustainable partnerships designed to deliver creativity, inspiration and enjoyment as outcomes rather than projects or bidding alliances; ease of access for schools to a range of partnerships with arts, culture, commerce and science which will embed creativity in the school, with a single and coordinated entry point into the school; encouragement of partnerships between schools and parents
- Exposure to creative practice at home and through early years settings; expansion of Creative Partnerships beyond the school gate to out of school and community services; development of a framework promoting out of school hours creativity, which uses the Extended Schools model as a springboard
- Children and young people at the centre – consult and involve them
- Leadership – institutional and organisational frameworks that allow the leaders, teachers and facilitators that work with young people to develop their own creative potential, and in which their own learning is nourished and supported
- Clear pathways to develop careers in Creative Industries including high quality, credible vocational qualifications

Other points to note:

- More continuity of progression through the primary, secondary and tertiary sectors
- More extensive research and evaluation to assess the impact of recent creativity initiatives upon the teaching and learning culture in schools and colleges
- Recognition/rewarding of creative schools (i.e. creativity as second specialism)
- A Government that understands and talks about the benefit of nurturing creativity for the intellectual, emotional and economic health of society. Also one which understands the distinction between developing and nurturing creativity in young people generally, in order to create more rounded citizens and the necessary long-term educational processes required to develop creative artists

– More promotion of new technology to nurture creativity, not just skill acquisition

– More strategic planning between and across the sectors. Workforce development and coordination of that workforce

– Staff should embrace the indefinite qualities of creativity: risk and uncertainty

– Status should be given to developing creativity in government policies

What does the evidence of your work indicate should be assumptions on which DCMS and DfES should base future policy with regard to further encouraging the development of creativity in children and young people?
Comments in response to this question included:

– We need a planned focus on the progression of skills for creativity

– That creativity can be taught in a structured and disciplined way, as itself, called Creativity

– That children and young people need to be consulted much more on what they consider to be of creative merit

– That expectations of product should not interfere with the process

– That the creative economy needs to be understood in its fullness, not as a poor relation to the industrial sector

– Provision needs to be made to up-skill adults working with young people

– Where cross curricula work links can be encouraged using creative approaches, benefits become apparent

– Creativity and high standards are not incompatible

– Why do we consistently separate creativity and enterprise at a school level?

– The ambition should be not simply to produce passive 'employees' or 'informed consumers' in the creative and cultural sector but to enable young people to take a full and active role in cultural activity

Colleen Barron

The voice of children and young people

Workshop stream one

Shepherd Special School, Nottingham
Celebrating achievement and success, this group will discuss work in school, accreditation and opportunities for Arts in the wider world.

Handsworth Grammar School, Birmingham
A group of students have just finished making a film for Teachers TV with Maverick TV. They were trained for two weeks and then made a film where they recorded and critiqued the planning and delivery of a lesson by their science teacher.

Bexhill Primary School, Durham & Sunderland
This group will talk about their experience of directing adults in a theatre production and critiquing their teachers using drama as a core part of delivering the curriculum. They will also reflect on their own personal development through the use of creativity and its impact on their learning.

Priory Primary School, Slough
A group of young people from Slough will talk about how they use a core selection of paintings to teach across the curriculum.

Workshop stream two

Ash Field Special School, Leicester
A group will talk about their involvement in partner selection and the role of young consultants as a vehicle for skills/ learner development. They will use video evidence from Creativity Works and offer their own personal testimony about their experience.

New Heys College, Merseyside
A group will present their views around creativity in education. Each student is a member of the student management board and has played a key role in the development of student voice within School. They have all taken part in 'student walks', looking at teaching and learning and other aspects of student life in other schools. They have been involved in making decisions about the day to day running of the school and in consultation and design projects.

Mullion Secondary School, Cornwall
A group of young people from Mullion Secondary School have developed the young people's strand of the Cornwall Film Festival and particularly the marketing activity. The school is now engaged in facilitating and supporting a range of creative activities themselves as part of their local extended schools network and the Creative Colleges network in the county.

Nesta Ignite! Project
A group of young people from the Black Country will talk about their experience as Ignite! awardees and how the project has supported and developed their creativity.

Appendix 3

Creativity Review Seminar

At the end of November 2005 Demos facilitated a seminar with key practitioners and policy makers to assist Paul Roberts with the agenda and shaping of the review of creativity in learning. Designing a futures thinking seminar on the role of creativity in learning around four central policy areas – Early Years, Schools of the Future, 14-19 Pathways onto employment, and Personalisation agendas – was intended to isolate potential drivers for change. In fact, it also succeeded as a triangulation exercise. Practitioners and policy-makers involved in early years education, vocational training and secondary teaching all independently identified several common challenges for raising the profile and augmenting the role of creativity in learning in the UK.

This paper explores four of these central strands and concludes by highlighting some possible policy vehicles in each of Early Years, Schools of Future, 14-19 Pathways, and Personalisation agendas. Underlying all of this is the core tension between how teachers, pupils and parents alike can be encouraged to unpick creativity from the creative arts and to see it as an approach to learning rather than a subject itself. Practitioners were universally agreed that creativity should complement and be taught across the curriculum and beyond. But there was a fear that institutionalising creativity as a basic skill, like literacy and numeracy, would stifle its value. No abstract conclusions or criteria for evaluating where the line lies between the two were agreed. But the four themes outlined below illustrate practice-based solutions and examples of how and where this is sometimes achieved.

Purpose and definition

"What more we can do to nurture young creative talent?"

Participants were familiar with the market proposition that work in the modern British economy will increasingly involve creativity and innovation as mass and everyday activity. They also believed that agenda is matched by a moral recognition that access to culture and creativity must be a shared, inclusive and democratic endeavour. There was universal support that this review has been commissioned to help our education system encourage the widespread development of creativity. While the seminar did not attempt a collective definition, there was a common use among participants of the term creativity as defined by the National Advisory Committee on Culture, Creativity in Education[1], the Qualifications and Curriculum Authority[2] and other sources such as Cropley[3] and Bentley and Seltzer.[4]

Professionals

"Creative pupils require creative teachers."

That creativity is engendered and nurtured, and not 'delivered', was a key message. The ability to support this kind of learning in young people requires a lot more than an understanding of the curriculum and a set of teaching resources: many practitioners were clear that it requires teachers to model and demonstrate creative skills to young people, seizing opportunities to do things differently and rewarding creativity in learners. In turn, this is based on an experiential understanding of what is valuable about creativity and a deep conviction of its importance.

The resources and support required by professionals to play such an important role mirror those that practitioners outlined in order for a child to be a creative problem-solver:

- **Knowledge** – access to knowledge and stimulus; a range of quality experiences likely to come from private/public/third sectors
- **Skills** – the ability to manipulate knowledge into new forms, and to make connections
- **Confidence** – to experiment and share something new
- **Motivation** – reward, praise and demonstrate benefits of creativity. These might come from a peer group or the approbation of authority of some sort.

Knowledge and experience of creative approaches and subjects was suggested as being achieved in three main ways.

Firstly, thinking more broadly about the professionals who might be involved in integrating creativity more deeply into learning. Professionals may well not just be teachers. They might be individuals who exemplify creativity in their daily lives. These are not necessarily members of the Creative Industries. If cross-curricular integration of creativity is the aim, then professionals might be business leaders who take creative approaches to problem-solving in their daily lives and who might easily work on cross-curricular projects with young

people. It is easy to imagine professional mentors who highlight the importance of creativity and innovation for learners using skills from numeracy to linguistics in a research project on the rise of online shopping for example.

Secondly, collaboration between teachers and other professionals. Where teachers themselves are taught to see the value of creativity, it can be integrated into their training in pedagogy for example, to amplify the effect of both.

Finally, general lessons about the importance of sharing ideas, enthusiasm and practice between practitioners themselves are applicable here – transferring knowledge and skills about nurturing creativity can only improve how it is approached.

Skills are most obviously developed through Continuing Professional Development (CPD) and Initial Teacher Training (ITT), both of which play significant legitimising and functional roles. Embedding learning in national training programmes about how to be a creative practitioner and how to support creativity in young people both endorses the importance of these skills and helps teachers to build them more effectively. It was suggested that ITT has particular potential here, setting the tone for a professional career as well as 'topping up' attitudes and skills over time.

But teachers are people too. Fuelling practitioners' own creativity and building their skills follows exactly the same principles as people were keen to stress with young people. 'Doing via networking', having creative experiences beyond their professional remit and identity and interacting with artists, galleries, businesses or even top scientists who demonstrate innovative approaches to their work are all crucial to 'fire up' practitioners and encourage them to share their enthusiasm with learners. Some of the most developed examples of this are in the Creative Industries themselves, with Creative Partnerships supporting teachers to work with creative practitioners for example, to help them refresh both their pedagogy and own learning.

Part of motivation is about the personal inspiration discussed above. But it is also about a permissive and flexible environment within which to work. Having the space and license to innovate, be creative and respond optimally to students depends on teachers' capacity and willingness to take risks. Teachers might be given literal space (and legitimacy) to do so through time within the school day, for example, and physical space to commit to exploring creative approaches. Getting things 'wrong' was seen as a crucial component of creativity and teachers modelling this was seen as a pre-requisite to young people exploring their own creativity. How can we expect people to want to be freelance, independent entrepreneurs for example if 'toeing the line' is all they see being valued?

[1] See NACCCE report "All our Futures"
[2] See QCA "Creativity: Find it, promote it"
[3] See Arthur Cropley "Creativity in Education and Learning"
[4] See Tom Bentley and Kim Seltzer "The Creative Age"

Culture

"Creativity is wholly reliant on a creative environment."

Organisational cultures that exemplify that line between embedding and stifling creativity by institutionalising it, tended to both outwardly value creativity and model it in its working practices – a 'can do' mentality being the obvious example.

Schools and colleges are already striking this balance, regardless of curriculum/qualifications constraints, where leaders are convincingly setting the tone that creativity should be part of life and creatively using the resources at their disposal to make it happen. Mostly, this seemed to be about empowering teachers to break convention.

This is tightly bound up with issues about management and leadership. Setting the tone for a learning provider, or area, is about a clear and communicable vision for a creative environment. It also seems to be about distributing leadership in such a way that practitioners have the space (discussed above) to exercise their own professionalism in creative ways.

Valuing creativity

Physical space in which to be creative is vital. So freeing up resources to access creative spaces beyond the classroom or experiment with redesigns in interiors can be a crucial marker of valuing creativity. Support, encouragement and recognition of both teachers and pupils exercising creativity are crucial components. This might be building new forms of accreditation, like NewCAD, the internal qualifications system at Newham Further Education College, or simply by asking a young person to share their approach with peers.

Creative authorship

Recognising young people as a vital resource in learning is key to the current personalisation agenda. This personalisation of learning involves enabling learners to become authors and creators of their own learning journeys. Respecting and enhancing their autonomy and creativity demands a shift in pedagogical relationships and recognition of students' own leadership of their learning.

Creative leadership

Running any organisation requires adaptability, resilience and flexibility. It requires creativity. Recognising and developing creativity in a school or college, in a system with major accountability demands and ongoing applications for funding among other things, requires these qualities in significant measure. In other words, perpetuating creativity in staff and students demands that leaders demonstrate those qualities as well as acknowledging their value. It is also important to recognise students themselves as leaders in this context.

Collaboration

"Creativity is a 'real world' skill."

Connecting creative learning with this world is crucial. This might take any number of forms. It might be about creating better links with industry generally or Creative Industries specifically. Having the chance to try out creative pathways in 'real life' is seen as a crucial part of careers support. It might simply be about making connections with the out-of-school lives and activities that all learners lead: the skills that young people develop in their existing creative activities beyond school would then be recognised. Web-publishing is a good example – 60 percent of young people have access to broadband, of these 30 percent have created content, mostly in form of blogging and wikis. "Third Space" was about how you would begin to achieve a more seamless pathway of opportunities for creative learning through School, Home and a Third Space, which was both real (museums, libraries, galleries, studios, theatres etc.) and virtual (weblogs, online collaboration etc.). This flow would be, as it were, 'lubricated' by the creation of shared values, the development of a more open curriculum, and by nurturing a culture of risk taking. It was noted that a major

obstacle to realising this future at the moment is that creative practitioners are wary of schools, and teachers are wary of creative practitioners in the context of a tight delivery and league table culture. It was stressed that this must not be simply a kind of 'cultural tourism'. Open up learning to a wider range of institutions beyond the school, yes; but do so with the clear goal of creating opportunities for practical, disciplined problem-solving of the kind that you cannot do in the classroom, not tokenistic interations.

Partnerships with other learning organisations are also crucial. This may be about sharing ideas, resources or simply moral support for a more creative approach. It was stressed though that this cannot 'be ephemeral'. Networks must be based in reality, be sustainable and certainly cannot only rely on external brokerage. Schools must be empowered to make meaningful partnerships for themselves.

Collaboration across subjects that recognises their interdependence and interaction was seen as vital. Isolated subjects are seen as a strong break on creativity, in the ways they divide up both knowledge and, through their role as an organising principle, time. It is argued that we need to find a new role for subjects, in which they continue to provide the substantive content to inspire learners and within which they can develop, without restricting the directions of that development. This might be conceptualised with the ideal for these kinds of subjects functioning simply as 'mediums for creativity'.

Involvement of partnerships with creative and cultural practitioners and F/HEIs provide frameworks for practice development (for learners and CPD for teachers), mentoring, placements and action research activity. These could be formalised and used to explicitly support the creativity element of any national strategies for creativity.

It was recognised that parents/carers need to be motivated for children to have true access to creativity and work needs to be done to get them on board. Creativity and the arts are too often seen to be sought by and delivered to the middle classes. This is part of a bigger focus on the importance of parental engagement in learning, but has particular resonance here.

Status and measurement

"What do we value and how do we value it?"

There is ongoing concern about the status of 'creative careers' and creative subjects within the curriculum. Diplomas and vocational routes are seen as a second-class option and parents, teachers and careers advisors tend not to regard Creative Industries as a promising career path. This is partly due to potential ignorance about the range of jobs on offer, a lack of awareness of growth of sector, the persistent view of struggling artists in garrets and 'stardom or starvation' as the only options. Greater awareness of 'real life' careers in the creative industries and honesty about the opportunities they present beyond the 'X-Factor' celebrity pathways is a vital first step for a sector who will provide 50 percent of new jobs over the next 10 years.

Beyond the creative arts, creativity itself is seen as a low priority in an education system driven by academic standards. There is a persistent view that creativity is not a distraction from but a contributor to higher standards. This ambiguity has as much impact within the teaching profession as beyond it. There was a sense that many practitioners remain unconvinced as to the value of creativity, while they are still unable to discern impact on learning as they understand it. So a lack of status and inability to measure creativity means prioritising teacher support as much as student support.

This links closely with really hard-edged questions about policy. Greater focus on creativity should mean different criteria for commissioning learning support in Local Authorities for example. We need to be able to offer strong solutions for how this might be done to meaningfully incorporate creativity, without reducing it to something prosaic in its measurability.

Potential policy drivers

Early Years

A key area of consensus was that primary schools were much better at creating a culture of creative personalised learning than providers for older learners. Worse, much of the good work done by primaries was effectively lost during the transition. Can this acknowledgement be a driver for greater collaboration between phases to facilitate learning and ease transition?

Secondary

11-14 is seen as having more flexibility than the 14-19 stage where qualification requirements are seen as constraining. Embedding creativity earlier on in adolescence might be an achievable and far-reaching goal. The suggestion was to refashion Key Stage 3 around a 'third space' entitlement model.

The autonomy promised by the recent white paper was seen as a potential opportunity. This might this be harnessed to provide the space for leaders and teachers to develop real freedom for practitioners, despite scepticism about current intentions.

Curriculum developments that increasingly stress the importance of a relevant, up-to-date curriculum based on real world applications – 21st century science for example.

Creativity should form a clear strand of the national primary and secondary strategies. It needs as much weight as literacy and numeracy as a 21st century requirement for living, and like literacy and numeracy can be taught and learnt across the range of subjects.

14-19 pathways

The 'skills for employability' agenda has witnessed an increasing consensus from employers about the centrality of creativity as a core skill for employees in a fast moving workplace.
The current focus on the importance of vocational pathways was seen as a crucial opportunity to give pathways to Creative Industries a more meaningful, realistic and higher profile with teachers, pupils, parents and the rest of society.

Personalisation

At every point, stimulating creativity is about starting with young people and what fires them up. It can only work if it is 'personalised'. Similarly, creative practitioners are a necessity if what, how, when and where people learn is to be more flexible and differentiated. We also need to recognise that much creative learning takes place beyond the formal school boundaries in young people's social and family contexts (and Extended Schools are likely to enable this further).

Partnership

New-found enthusiasm for 'the collaborative state' exemplified in extended schools, Every Child Matters and the current focus on parental engagement puts partnership work at the top of the agenda.

ICT and its increasing sophistication and proliferation were seen as key drivers. Technology has the potential to deliver on many of the concepts discussed earlier – linking people and places, accessing resources, creating flexibility.

Demos

Creativity Review contributors

One hundred and six invitations were sent out asking for contributions in preparation for the November seminar. From this, we received 31 written contributions and 42 individuals representing 39 organisations attended the seminar.

Appendix 3
Creativity Review Seminar

Name	Organisation	Contribution	Seminar
Professor Anne Bamford	Wimbledon School of Art	•	•
Leonora Davies	Music Education Council	•	•
Sara Conway	British Music Rights	•	•
David Stewart	The Shepherd School	•	•
Stephen Belinfante HMI	Worcestershire County Council	•	•
Jonathan Douglas	Museums, Libraries and Archives Council (MLA)	•	•
Jennifer Newman	National Strategy for School Improvement	•	•
Victoria Todd	National Campaign for the Arts	•	•
Rick Hall	The National Endowment for Science, Technology and the Arts (NESTA)	•	•
Grant Bage		•	
Pat Cochrane	CapeUK	•	•
Miranda McKearney	The Reading Agency	•	•
Cary Bazalgette	British Film Institute	•	•
Veena Sharma	Haringey Council (Family Faces)	•	•
Andi Smith	London Borough of Newham	•	•
Dr John Steers	National Society for Education in Art and Design (NSEAD)	•	•
David Anderson	Victoria & Albert Museum	•	•
David Barlex	Nuffield Foundation	•	•
Pauline Tambling	Arts Council England	•	•
Paul Collard	Creative Partnerships		•
David Parker			•
Joe Hallgarten			•
Maria Balshaw		•	
John Matthews	Physical Education Association UK (PEA UK)	•	•
Alistair Conquer	Nottingham City Council	•	•
Yen Yau	First Light	•	•

Name	Organisation	Contribution	Seminar
Peter Garden	4Children	•	•
Stephen Burrowes	Settlebeck High School		•
Tessa Mason	Victoria Primary School		•
Anna Craft	Open University		•
Chris Meade	Booktrust		•
Martin Casserley	Black Firs School		•
Andy Mitchell	Design and Technology Association (DATA)		•
Marc Jaffrey	Music Manifesto		•
John Meredith	Commission for Architecture and the Built Environment (CABE)		•
Jane Sillis	engage		•
Ian Middleton HMI	Ofsted		•
David Bell HMCI		•	
Tom Bewick	Creative and Cultural Skills (CCS)		•
Al Tickell		•	
Tony Hall	Royal Opera House		•
Gavin Reid		•	
Valerie Hannon	DfES Innovation Unit		•
Graham Jeffery	New Vic/University of East London		•
Charles Leadbeater	Demos Associate/Writer		•
Neil Watson	UK Film Council		•
Professor Robert Fisher	Brunel University		•
Professor George Caird	Birmingham Music Conservatoire	•	
Robin Osterley	National Music Council	•	
Margaret Talboys	Qualifications and Curriculum Authority (QCA)	•	
Syd Hughes	Newham Sixth Form College	•	

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Government Response to Paul Roberts' Report on Nurturing Creativity in Young People

November 2006

department for
education and skills

improving
the quality
of life for all

DCMS's aim is to improve the quality of life for all through cultural and sporting activities, support the pursuit of excellence, and champion the tourism, creative and leisure industries.

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Foreword

By David Lammy and Andrew Adonis

In June 2005, the Department for Culture, Media and Sport (DCMS) and the Department for Education and Skills (DfES) asked Paul Roberts, one of our leading educationalists and current Director of Strategy at the Improvement and Development Agency, to lead an independent review of creativity in schools.

Creativity is something we do well. Our creative industries are internationally renowned and amongst the fastest growing sectors of our economy, accounting for more than 8% of our GDP and more than 4% of our export income. They provide jobs for two million people.

We know that if Britain is to retain its competitive advantage in the future, then it will need a creative workforce. That is as true of science and engineering as it is of broadcasting and design. So we need to ensure that our education system continues to do all it can to give children and young people the creative skills they need.

Our education system, with the involvement of a wide range of partners in the Arts and Cultural sectors, already enables creativity to flourish. As our education policies develop we need to do all we can to ensure that fostering children and young people's creativity continues to remain a priority within our schools.

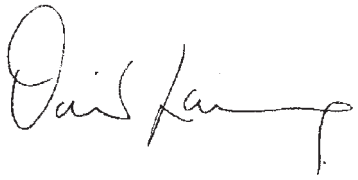
More and more young people are finding ways of exploring their own creativity outside of formal education settings – not just through traditional forms of arts and culture but increasingly through the use of new technology, which allows them to shape their own creative experiences. This interest and enthusiasm needs to be harnessed and translated into the school setting. Engagement can boost self-confidence and motivation and helps young people to achieve their goals, especially those who for whatever reason are disengaged from the learning process.

In carrying out this Review, Paul Roberts was asked to provide a clear set of assumptions on which to base future policy in this area. We welcome his report, *Nurturing Creativity in Young People* published on 19 July 2006, and are extremely grateful to him, to the team of writers that contributed to the report and to the numerous people who shared their thoughts, knowledge and expertise.

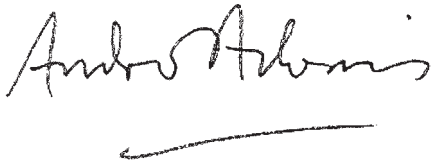
This publication is a response to that report. It demonstrates the importance that we place on creativity; shows how we believe creativity can contribute to other key agendas and highlights the main actions that we will be taking to ensure that creativity can flourish.

In order to meet the challenges of the policy agenda that Paul's report presents it is vital that our two departments continue to work together. In addition, the Creative Economy Programme, launched in November 2005 to support the innovation, growth and productivity of the Creative Industries has identified education and skills as one of the main drivers to the productivity and growth of the creative economy. We need to build strong and sustainable connections between the creative and educational

sectors. That is why one of the first new actions we intend to take is to set up a joint DCMS / DfES Advisory Board for Creative and Cultural Education. It will be the responsibility of this Board – chaired by Paul Roberts – to ensure that we drive forward this agenda together and continue to develop the creative potential of our young people and the future workforce.



David Lammy



Andrew Adonis

Government Response to Paul Roberts' Report on Nurturing Creativity in Young People

WHAT IS CREATIVITY?

In order to be clear about the action that needs to be taken it is first necessary to clarify exactly what it is we are trying to achieve. To do that there needs to be a clearly stated and widely accepted definition of what we mean by creativity. *Nurturing Creativity in Young People* took a lead from the National Advisory Committee for Creative and Cultural Education (NACCCE) 'All Our Futures' report and from the work produced by Qualifications and Curriculum Authority (QCA).

We believe, as QCA makes clear, that:

- Creativity involves thinking or behaving **imaginatively**;
- This imaginative activity is **purposeful**: that is, it is directed to achieving an objective;
- These processes must generate something **original**;
- The outcome must be of **value** in relation to the objective.

Creativity is not limited to the arts but should be embedded across the whole curriculum. Creativity is not at odds with raising standards or an end in itself but should produce outcomes of real value.

WHY IS IT IMPORTANT?

It is important that young people gain the creative skills that will help them excel in their studies and their future working life. The QCA's "Creativity: Find it, promote it", part of the National Curriculum in action website, highlighted why creativity is important and what fostering creativity can do for young people:

"Pupils who are creative will be prepared for a rapidly changing world, where they may have to adapt to several careers in a lifetime. Many employers want people who see connections, have bright ideas, are innovative, communicate and work well with others and are able to solve problems. In other words, they need creative people.

By promoting creativity, teachers can give all pupils the opportunity to discover and pursue their particular interests and talents. We are all, or can be, creative to some degree. Creative pupils lead richer lives and, in the longer term, make a valuable contribution to society."

WHERE DOES IT THRIVE?

Creativity thrives where:

- It is embedded in the ethos of the school and a range of creative experiences within and beyond the national curriculum is a normal expectation of teachers and young people.
- Teachers are supported through Continuing Professional Development (CPD) and peer mentoring to adapt their teaching styles to improve teaching and learning and to encourage and reward creative responses from their pupils.
- Successful partnerships are established with creative professionals to enrich the experiences of young people, to nurture their talents and interests, and to challenge established thinking and ways of working.
- Young people experience a range of creative opportunities and ways of working individually and in teams, with space to think, support to take risks without fear of failure, and to review critically the outcomes of their work.

Evidence from the Ofsted review of Creative Partnerships shows the impact that enterprising head teachers and school leadership teams can have when harnessing creative approaches to achieve priorities in their school improvement plans. All head teachers and teachers should feel able to take the risks that may be involved in taking a fresh or unconventional look at school management challenges and priorities.

Creativity and Standards

Creativity and standards go hand in hand. Basic literacy and numeracy skills are a fundamental building block: without these children do not have the skills to

express themselves fully or to access material and activities that will stimulate their creativity. However, creativity is also a key component of English and many other curriculum subjects – for example, good spelling and grammar alone are not sufficient to achieve a good grade in English Language GCSE.

Creative thinking and behaviour encourage the development of young people's personal, learning and thinking skills which underpin the characteristics of a successful learner and enable them to produce independent, thoughtful and original work. Creativity can also re-engage young people at risk of opting out of learning and benefit those with Special Educational Needs (SEN) so that they fulfil their potential.

Creative thinking and behaviour in school management, workforce deployment and curriculum delivery can help a school overcome its challenging circumstances; encourage a coasting school to refresh its mission and targets and be the step change for turning a good school into an excellent school.

Creativity and Personalised Learning

Like creativity, personalising learning must have a clear purpose. It is about maintaining a focus on individual progress, in order to maximise all children and young people's capacity to learn, achieve and participate. It means involving children and young people as partners in their education, increasingly taking responsibility for their own learning. It means using resources within and outside the school flexibly to support and challenge young people to achieve high standards and gain the skills they need to thrive and succeed throughout their lives.

Personalised learning requires creative approaches to curriculum planning and teaching if it is to become a reality for every pupil. Personalised learning is about having clear and ambitious expectations of what all young people should achieve, identifying any barriers to their learning, and then employing a range of approaches to help them reach those expectations.

Schools that are already working to personalise learning are using creative approaches within the classroom and at a whole-school level to help them to design new ways of working. Thinking creatively helps young people, teachers and schools to find new ways of approaching learning, with the aim of supporting everyone to achieve their potential.

As the Ofsted report on Creative Partnerships illustrated, creative activity & inventive cross-curricular links and connections can engage learners who struggle to access the full curriculum or who are at risk of becoming disengaged from learning. Creative activity can also stretch young people who demonstrate particular talents or interests.

Creativity and Every Child Matters

Creativity can be a powerful contributing factor to achieving each of the five outcomes in **Every Child Matters**:

- **Be Healthy** – Creativity can improve young people's self-esteem and contribute to their emotional well-being. Young people with severe and complex SEN and Emotional and Behavioural Difficulties (EBD) may respond positively to different stimulation and creative approaches to teaching and learning.
- **Stay Safe** – A variety of media can help young people to judge risks, negotiate relationships that threaten their safety and to feel able to seek help to stop bullying or abusive treatment (e.g. role play, communicating through drawing and story-telling).
- **Enjoy and Achieve** – Creativity enriches young people's lives in school, beyond the school day and through informal learning and leisure activities. It develops critical thinking and problem solving skills which can be applied across the curriculum and it promotes artistic development and appreciation.
- **Make a Positive Contribution** – Involvement in creative activities can enrich the lives of others (e.g. taking part in a live performance).

- Achieve Economic Well-Being – Creativity is a key employability skill within the creative industries and other sectors such as science, technology, communications, catering and even policy making.

WHAT WE WILL DO TO PROMOTE CREATIVITY

The commissioning of the review of creativity in schools sprang from a genuine belief that creativity is important and that, from a position of strength, it is vital that we continue to build on those things that make creativity thrive in this country.

It is important to recognise that we are not starting from scratch. There are already many initiatives underway as highlighted in *Nurturing Creativity in Young People* and as featured across the work of both departments. For example, all schools with Key Stage 4 students received funding in September 2005 for a new focus on enterprise education, including the development of innovation, creativity, and the drive to make ideas happen. Both departments sponsor the Creative Partnerships programme to which we have committed funding up to 2008. We also sponsor the Music Manifesto – the campaign for improvement in music education – and are working on a project called Engaging Places (with the Commission for Architecture and the built Environment and English Heritage) to help schools access learning opportunities in their local built environment.

In order for it to flourish we need to ensure that creativity is embedded in our developing education policies and not a bolt-on set of activities.

Through the Comprehensive Spending Review we will continue to make the case for fostering creativity and for the means to continue to support important work in this area.

KEY ACTIONS

Nurturing Creativity in Young People focussed on eight areas in which action needed to be taken in order to ensure that creativity was fostered amongst children and young people. A new Advisory Board, the terms of reference of which are attached at **Annex A**, will oversee action against each of those areas and will monitor progress on the following specific deliverables.

Creative Portfolios

The principles of a Creative Portfolio fit with other policy developments such as the Arts Award run by Arts Council England and the developing 14 – 19 Creative and Media Diploma. For example, the Arts Award already offers many of the features of the proposed portfolio, including the opportunity for work to be peer reviewed. The 14 – 19 Creative and Media Diploma will provide stretching and relevant programmes of learning consisting of different pathways to accommodate a wide range of aspirations and will be rooted in the needs of the Creative Industries. **We will build on these developments and ensure that the relationships between them have been fully explored. We will consider the potential of expanding the Arts Award so it can be offered in more settings and inclusive of a full range of creative industries related activities.**

Early Years

Current Government policies offer unprecedented opportunities for creativity to be at the heart of Early Years provision. The *Early Learning Goals* within the current *Foundation Stage Curriculum Guidanc*e clearly state that creativity is fundamental to successful learning. The Guidance adds that to give all children the best opportunity for effective creative development, practitioners should give particular attention to establishing: "a stimulating environment in which creativity, originality and expressiveness are valued." **We will ensure that creativity continues to**

be of fundamental importance in the Early Years Foundation Stage. We will also examine ways of recognising and rewarding practitioners and settings which demonstrate particularly effective creative practice.

Extended Schools

The Government's vision is that all schools will be providing access to a core offer of extended services by 2010. Extended schools offer increased opportunities for young people and those working with them to be creative in more informal learning environments where risk taking and imaginative responses can be encouraged (i.e. pupils designing their own experiments in science clubs). However, this will only be successful if creative behaviour and ways of working are also encouraged within formal school time. **We will encourage schools to offer extended activities and services within and beyond the school day that give children and young people the chance to develop their creativity. We will work with TDA-Development and other partners to look at what support schools may require in developing this. We will also support the work of Arts Council England on a pilot programme testing the potential role of arts and cultural organisations in delivering rich and varied extended provision at local level.**

Building Schools for the Future (BSF)

Building Schools for the Future is an opportunity to provide inspirational learning environments that foster creativity by enabling a range of teaching and learning styles. It is also an opportunity to increase pupil participation in the school design process. A great deal has already been done to encourage good design and, through stakeholder participation projects, to involve young people in school design. **Building on these projects we will further encourage pupil participation through 'Engaging Places', a project to improve the delivery of built environment education services to schools, part of a wider partnership to promote out of classroom learning. We will also ensure that our design guidance promotes not only inspirational design but also a holistic approach to the learning environment; and we will continue to publicise good design examples, ensuring that we reach young people and teachers, not just design professionals.**

Leading Creative Learning

Head teachers and other school leaders can raise the priority of creative education and can regard every subject as a creative subject, in which young people are encouraged to think and work creatively, supporting the development and provision of personalised learning. The cultural sector already works closely in partnership with the teaching profession to develop activities and learning materials which enrich the national curriculum. We are also supporting Initial Teacher Training (ITT) and sustained CPD provision for teachers through a variety of programmes, such as Creative Partnerships, the National Gallery's work with providers of initial teacher education and MLA's Learning Links programme of short term secondments for teachers into museums. **We will build on this experience, working with partners such as head teachers, TDA-Development and the QCA through our joint Advisory board for Creative and Cultural education. We will explore the feasibility of a national placement programme for student teachers in creative, non-school settings. We will encourage the sharing of good practice in embedding creativity through school improvement plans. A review of the National Professional Qualification for Headship is currently in progress, and we will revisit the principles that inform the design of training programmes for school leaders in partnership with the National College for School Leadership.**

Practitioner Partnerships

Nurturing Creativity in Young People highlighted the importance of such partnerships in providing relevant

enrichment and challenge and increased understanding of the importance of the creative industries. It suggested that there is rich array of partnerships between schools and creative industries and practitioners but that coverage is patchy and that more needs to be done to rationalise current arrangements. **Both Departments will therefore work together to encourage and support all schools to develop such partnerships including, for example, through the current proposals for Trust schools. We will also consider the future of the Creative Partnerships programme in light of the emerging evidence from evaluation reports on its effectiveness, and will agree a sustainable and value for money delivery model which maintains the programme's unique contribution to schools.**

Pathways to Creative Industries

We believe that there needs to be universal equality of access and progression pathways for gifted and talented young people in specific creative disciplines so that this is no longer a lottery dependant upon geographical location and parental support. Although fostering creativity in schools is not solely focussed on producing employees for the creative industries, it is important that all children and young people have access to experiences that will provide them with the skills and knowledge that are required for a future in those industries. Colleges and schools need to work with Creative Industries to offer opportunities for young people to acquire relevant skills. This includes initiatives such as new Apprenticeship frameworks and Diplomas that will help break the barriers to entry to the Creative Industries for under-represented groups. **We will map current access and progression routes in creative disciplines, reviewing links to, and the capacity of, provision that supports all who would benefit, especially talented young people, young people with SEN and those at risk of becoming disengaged from learning. We will work in partnership with Sector Skills Councils, the Learning and Skills Council and others to develop Creative Apprenticeships and ensure the Creative and Media Diploma at foundation, intermediate and advanced level meets the needs of the sector, has high credibility and is implemented successfully.**

Frameworks and Regulation

The Primary and Secondary National Strategies promote creativity by providing teachers with a basis for new and innovative approaches to teaching. Teachers who inspire creativity have a clear understanding of what it means to be creative and develop creativity in all young people, whatever their ability. The notion of creativity which underpins the work of the Strategies is enquiry based and promotes collaborative learning. When implemented well, creativity permeates all lessons, leading to whole school improvement. This approach to teaching and learning is exemplified in Strategies' materials. **We will make more explicit that schools and teachers should undertake activity that fosters creativity. From 2007-2008, creativity will be a theme which is incorporated in and picked up as part of all Ofsted subject surveys and we will work with them as they develop the details of the surveys.**

Annex A: Terms of Reference for Creative and Cultural Education Advisory Board

BACKGROUND

The 1999 National Advisory Committee for Creative and Cultural Education (NACCCE) report 'All Our Futures' emphasised the importance of 'developing the creative abilities of young people' and the power of culture to do this. This was re-emphasised by Paul Roberts' July 2006 report *Nurturing Creativity in Young People*. His review suggested there is a wide range of creative and cultural provision but that coverage is patchy and more needs to be done to broker a co-ordinated 'offer'. As part of the Government's response to this report, the DCMS and DfES have decided to set up a joint board with senior representation from all key stakeholders to take this forward.

AIM & OBJECTIVES

Building on "Nurturing Creativity in Young People" , the principal focus will be to construct a more coherent creativity & culture offer that builds strong connections between existing work and the emerging policy contexts.

The main objectives of the group will be to:

- Ensure that the actions agreed in the Government's response to the Roberts Review are implemented;
- Obtain stakeholder buy in to plans for the Creative Partnerships programme beyond 2008;
- Discuss the future and development of:
  - creative and cultural activities connected to formal education (including the Music Manifesto, the Dance Review, the Engaging Places strategic framework for learning and education in the built environment and the education strand of Renaissance in the Regions) and
  - the place of creativity in other current policies of relevance (including Extended Schools, Education Outside the Classroom, Gifted and Talented provision, and the Youth Offer).

STRATEGIC FIT

The objectives of the group are central to DCMS' strategic priorities (Children and Young People, Communities, Economy, Modernising Delivery). The links between creativity and DfES' key priorities (standards, personalised learning and Every Child Matters) are set out in the response to the Creativity Review.

STAKEHOLDERS

The programme board's major stakeholders include:

- Children, Young People and parents
- Schools
- Education organisations (including, but not limited to, QCA, TDA Development, Specialist Schools and Academies Trust, Ofsted)
- Cultural Sector (including the arts, museums and galleries, libraries and the heritage and built environment.)
- Creative Industries and the Sector Skills organisations
- Local Government
- Other Government Departments

The Programme Board needs to have an awareness of the work of, amongst others, the following individual project groups:

- Engaging Places Steering Group,
- The Creative Partnerships Development Group
- The Music Manifesto Steering Group
- Renaissance in the Regions Steering Group
- Enquire strategic commissioning project
- Youth Offer board
- Learning Outside the Classroom Council

MEMBERSHIP

The group will have a core membership that can represent all of the major stakeholders effectively. This will be a small group but there will be scope for guest members to be invited with regard to specific discussions.

Paul Roberts has agreed to Chair the group and act as overall Project Director. Officials from the DCMS and DfES will provide secretariat support.

DURATION

The Board will run initially for one year and will meet four times during that year. We expect the first meeting of the group to take place in January 2007.

We also provide documents to meet the specific requirements of people with disabilities. Please call 0207 211 6200 or email enquiries@culture.gov.uk

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department for
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2-4 Cockspur Street
London SW1Y 5DH
www.culture.gov.uk

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