

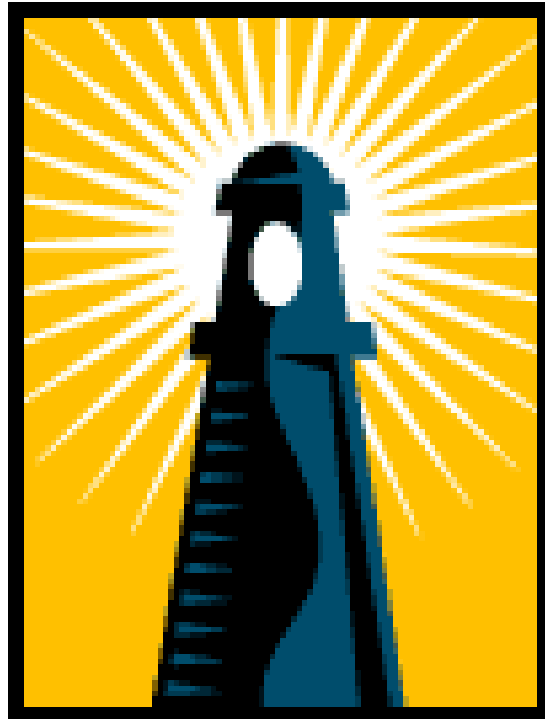


**SCOTTISH EXECUTIVE**

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**PROMOTING CREATIVITY IN EDUCATION**

**OVERVIEW OF KEY NATIONAL POLICY DEVELOPMENTS ACROSS THE UK**



**An Information Paper by SEED**

**September 2006**

# PROMOTING CREATIVITY IN EDUCATION

## OVERVIEW OF KEY NATIONAL POLICY DEVELOPMENTS ACROSS THE UK

### CONTENTS

Introduction	3
Creativity, Culture and Education (Developments in England)	3
Unlocking Creativity (Developments in Northern Ireland)	5
Developments in Wales	8
Developments in Scotland	
<i>Creativity in Education</i>	8
<i>Scotland's Culture</i>	10
<i>A Curriculum for Excellence</i>	11
<i>Determined to Succeed</i>	11
<i>Future Learning and Teaching Programme</i>	12
<i>Schools of Ambition Programme</i>	14
Conclusion	15
Bibliography	16
Summary of General Advice on Teaching for Creativity in <i>All Our Futures..</i> report	20

## ***INTRODUCTION***

1. The HMIE report *Emerging Good Practice in Promoting Creativity* published in March 2006 gathered evidence from inspections of pre-school centres, primary and secondary schools and community learning and development to:
  - identify and analyse emerging good practice in promoting creativity, and
  - provide advice on a range of issues related to creativity including learning and teaching, assessment, and current practice in evaluating success in promoting creativity.
2. The Scottish Executive Education Department has agreed to supplement the HMIE report by providing a brief overview of some key national policy developments and other initiatives across the UK promoting creativity in education. The aim is to help educators and policy makers by highlighting some important advice and other support to encourage good practice. The paper is not however a comprehensive review. The bibliography is intended to assist those who wish to explore further the issues discussed.

## ***CREATIVITY, CULTURE AND EDUCATION (DEVELOPMENTS IN ENGLAND)***

3. Although focusing on England, the National Advisory Committee on Creative and Cultural Education's (NACCCE) report [\*All Our Futures: Creativity Culture and Education\*](#) has proved influential on subsequent efforts to promote creativity in education elsewhere in the UK.
4. The NACCCE was established in 1998 to make recommendations to the then Secretary of State for Education and Employment and Secretary of State for Culture, Media and Sport "on the creative and cultural development of young people through formal and informal education: to take stock of current provision and to make proposals for principles, policies and practice." The Committee was chaired by Professor Ken Robinson and its report was published in 1999.
5. The report emphasised that all children and young people can benefit from developing their creative abilities and this should be seen as a general function of education. Creativity can be developed in all areas of the school curriculum: including the sciences as well as the expressive arts. As discussed later in this paper, the NACCCE's definition of creativity was adopted as part of subsequent initiatives in Northern Ireland and Scotland. (A summary of the report's general advice on teaching for creativity is contained in the annex to this paper.) The NACCCE's report was welcomed by the Department for Education and Skills (DfES) and Department for Culture Media and Sport. Although the Government did not implement all of the report's recommendations with regard to the National Curriculum in England, many elements were taken forward. For instance, the report led directly or indirectly to important initiatives such as *Creative Partnerships* and *Artsmark*.

6. *Creative Partnerships* is a government-funded national initiative operating in 36 of the most disadvantaged areas in England and designed to build sustainable relationships between schools, creative individuals and organisations. It aims to transform:
  - the aspirations and achievements of young people
  - the approaches and attitudes of teachers and schools
  - the practices of creative practitioners and organisations who wish to work in schools.
7. Starting with the needs of schools and young people, creative practitioners work across and beyond the curriculum, animating the classroom and finding new ways for teachers to teach and young people to learn. Through the development of projects of varying scales, creative practitioners, teachers and young people work together as equal partners to place creativity at the heart of learning.
8. *Artsmark* is a recognition scheme for schools' arts provision run by Arts Council for England and supported by DCMS. The scheme encourages schools to increase the range of arts that are provided to children in schools and raises the profile of arts education. (Further information on *Creative Partnerships* and *Artsmark* can be accessed through the links provided in the bibliography.)
9. The educational debate has moved forward considerably since the NACCCE report was published and there is now a much wider acceptance that a broad and enriching curriculum goes hand in hand with high standards. Since September 2000, schools have been working with a more flexible National Curriculum with greater emphasis on the need for creative and cultural education. There are explicit references to the importance of creative and cultural education in the aims for the curriculum and there are explicit references to creativity - encouraging pupils to use their imagination and look for innovative outcomes. The Schools White Paper, "[Schools: Achieving Success](#)", launched in September 2001 raised the status of creativity and the arts by pledging to provide a range of additional opportunities for creativity and curriculum enrichment.
10. DfES also hosted the Creativity and Cultural Enrichment Working Group (CACE) from May 2001 to Oct 2003. This working group was set up in response to the NACCCE report as a cross-agency reference group with a clear focus on creativity and cultural enrichment. The idea was to share information across various agencies and departments, to provide updates on key policy initiatives and projects and act as a source of new ideas.
11. CACE has now been superseded by subsequent work such as the Qualifications and Curriculum Authority's (QCA) initiative '*Creativity: Find it, Promote it*' and *Creative Partnerships* which have built up the knowledge base of creativity in education and helped spread good practice. QCA promotes creativity as an integral part of all National Curriculum subjects and identified the characteristics of creative thinking and behaviour including:
  - Questioning and challenging conventions and assumptions
  - Making inventive connections and associating things that are not usually related
  - Envisaging what might be: imagining – seeing things in the mind's eye
  - Trying alternatives and fresh approaches, keeping options open
  - Reflecting critically on ideas, actions and outcomes

QCA advises that, with minimal changes to their planning and practice, teachers can promote pupils' creativity.

12. QCA's '[Creativity: Find it Promote it](#)', and '[Arts Alive](#)' websites shows how to maximise the impact of creativity and the arts in the curriculum, identifies best practice and provides case study examples for teachers containing practical suggestions in promoting creativity and the arts across the curriculum
13. OFSTED – the inspectorate for children and learners in England – carried out a survey identifying good practice in the promotion of creativity in schools (*Expect the Unexpected: Developing Creativity in Primary and Secondary Schools* published in 2003). They found that there was generally high quality in creative work. Any barriers that existed could be overcome if teachers are committed to the promotion of creativity, possess good subject knowledge and a sufficiently broad range of pedagogical skills to foster creativity in all pupils, whatever their ability. The active support of senior management is also important. OFSTED emphasised that “the creativity observed in pupils is not associated with a radical new pedagogy...but a willingness to observe, listen and work closely with children to help them develop their ideas in a purposeful way.” The report can be accessed [here](#).
14. The latest development in England is an independent review on [Nurturing Creativity in Young People](#) jointly commissioned by DCMS and DfES to inform the basis of the Government's future policy on creativity. The review was led by Paul Roberts, Director of Strategy from IdeA (Improvement and Development Agency). The review team published their report in July 2006. This provides a framework for creativity starting with Early Years, developing through mainstream education and leading to pathways into the Creative Industries. The report also set out what more the Government can do to nurture young people's creativity. Particular issues discussed include the role of partnerships between schools and the creative and cultural sector, the development of a new Creative Portfolio to celebrate each young person's creative achievements and creating spaces for creative activity through the *Building Schools for the Future* the school estate redevelopment programme.

The Government will publish a response to the creativity review report and an action plan in Autumn 2006.

### ***UNLOCKING CREATIVITY (DEVELOPMENTS IN NORTHERN IRELAND)***

15. Following his work with the NACCE, Professor Ken Robinson chaired a Creativity in Education Working Group in Northern Ireland. The Working Group was a cross-cutting initiative by the Department of Culture, Arts and Leisure (DCAL); the Department for Education (DE); the Department of Enterprise, Trade and Investment (DETI) and the Department of Higher and Further Education, Training and Employment (DHFETE) (now known as the Department for Employment and Learning - DEL). The aim was to develop a “co-ordinated strategy for the development to the full of the creative and cultural resources of the people of Northern Ireland.” The result of this work was the consultation report *Unlocking Creativity: A Strategy for Development* published in 2000.
16. The report adopts the definition of creativity contained in the NACCE report - ***Imaginative activity fashioned so as to produce outcomes that are both original and of value.***

Creative processes have four characteristics. First, they always involve thinking or behaving **imaginatively**. Second, this imaginative activity is **purposeful**: that is, it is directed to achieve an objective. Third, these processes must generate something **original**. Fourth, the outcome must be of **value** in relation to the objective.

17. [Unlocking Creativity: A Strategy for Development](#) made three key recommendations for education:
  - Develop continuity and progression in creative and cultural education throughout learning, teaching and youthwork.
  - The development of methods and principles of assessment and examination that recognise and value the aims and outcomes of creative and cultural education.
  - Ensure that all professional vocational and academic qualifications positively promote the importance of creative and cultural education.
  
18. The results of the consultation were published in a second report, *Unlocking Creativity: Making It Happen*, published in 2001. The vast majority of responses supported the proposals made in the consultation document and *Unlocking Creativity: Making It Happen* set a wide range of objectives for future work. The key objectives for education related to a review of the curriculum being taken forward by the Council for the Curriculum, Examinations and Assessment (CCEA). The report highlighted CCEA's proposals to include a creative component at all Key Stages. It set a wider objective of signposting clear steps towards accredited programmes of learning for people of all ages interested and inspired by creativity and sought to encourage collaboration between various agencies and departments to ensure that creativity is fully recognised in the development of assessment methods and the curriculum. The report also highlighted the establishment of a Creativity Seed Fund which invested £2.8m over three years to encourage projects that would either promote creativity in education or strengthen Northern Ireland as a competitive presence in the creative industries. The Education and Training Inspectorate produced a set of quality indicators for the Creativity Seed Fund. The indicators cover outcomes and standards, ethos, assessment and review and management arrangements.
  
19. A third report, [Unlocking Creativity: A Creative Region](#), was published in 2004 and set out a series of medium term strategic measures to maintain the momentum on developing creativity across education, culture and employment. The report again highlighted CCEA's work on Curriculum Review. The Education (Northern Ireland) Order 2006 will give effect to the revised curriculum, which will be introduced on a phased basis from September 2007.
  
20. The revised curriculum will be more flexible, offer greater scope for creativity to meet the changing needs of pupils, society and the economy and have a greater emphasis on developing skills. One of the Thinking Skills to be developed across the curriculum is *Being Creative*, where children should be able to use creative approaches, to be imaginative, to take risks, to question and explore possibilities. The revised curriculum will also provide more flexibility for teachers to tailor what they teach to meet the needs of their pupils and therefore encourage more creative approaches. Assessment will be formative, as well as summative, with pupils assessed in their progress in the skills and areas of learning and pointed towards areas for future development. This Assessment for

Learning (AfL) is already being piloted. One of the most important means of promoting creativity in the revised curriculum will be through *Education for Employability*. Pupils will look at enterprise and creativity in the modern workplace, what it takes to be an entrepreneur and they will have opportunities to demonstrate enterprise and creativity. The pilot work for this aspect of the curriculum has involved school pupils working with local businesses and artists to develop creative solutions to business issues.

21. CCEA is also developing exemplar material and other support materials to illustrate how opportunities can be developed in all curriculum areas to promote creativity. Draft versions of the support materials have been made available to pilot schools and CCEA plans to distribute them to all schools as soon as feasible in the 2006/07 year.
22. *Unlocking Creativity: A Creative Region* noted CCEA's work on auditing examination specifications in order to promote creativity in the learning and assessment associated with qualifications. This audit has now been completed and enabled areas in teaching and learning to be identified that would support a more creative approach. The results will be taken into account as specifications are revised for re-accreditation. Re-accredited specifications will be available for first teaching from September 2008 (GCE A-Level) and 2009 (GCSE). CCEA is also working with the English and Welsh regulatory bodies to review accreditation criteria and this will take account of thinking skills, such as creativity. The Department of Education is also considering an incentive and accreditation scheme for teachers, principals and schools with a view to embedding creativity across the curriculum. A pilot has been arranged to test an Artmark Toolkit involving five schools and, following evaluation, will be rolled out to all schools in September 2006.
23. An important feature of Northern Ireland's work on creativity is the emphasis on harnessing new developments in ICT. Many of the education projects funded through the Creativity Seed Fund included developing ICT skills and linking these to creativity by, for instance, producing material for radio, making documentary films or creating digital content. *Unlocking Creativity: A Creative Region* seeks to embed the concept of the use of ICT to enhance young people's creativity across the curriculum. The *EmPowering Schools* strategy has since been published, which incorporates the development of creativity and innovation in the use of ICT.
24. *Unlocking Creativity: A Creative Region* included Creative Youth Partnerships (CYP), a 3 year pilot from April 2004 to March 2007 involving the Arts Council NI, the Department of Education, the Department for Culture, Arts and Leisure and the Education and Library Boards. Through a collaborative approach, CYP aims to increase participation among young people in arts activities, develop arts infrastructure in NI and develop the contribution of artists and the arts to the learning and development of young people in schools and the youth sector. A key aspect of CYP is local partnerships to develop creative projects using a variety of art forms. The Education and Training Inspectorate (ETI) is evaluating CYP and its Interim Report (September 2005, full report due October 2006) highlights the developmental nature of the evaluation of a creativity initiative. The Report pointed to some areas for development but found the project to have many strengths.

## ***DEVELOPMENTS IN WALES***

25. Wales, like England and Northern Ireland, has a statutory National Curriculum. Creative skills are one of the seven common requirements in the Welsh National Curriculum. Teachers should provide opportunities, where appropriate, for pupils to develop and apply the seven common requirements through their study of all National Curriculum subjects. (The other common requirements include mathematical skills, Information Technology and problem solving skills.)
26. The Department for Education, Lifelong Learning and Skills (DELLS) has produced a [guidance note](#) for teachers highlighting subject areas of the National Curriculum, from science to modern languages, where pupils can be given opportunities to develop and apply their creative skills, in particular the development and expression of ideas and imagination.
27. A review of the National Curriculum in Wales is currently underway for proposed implementation in September 2008. Findings from an initial consultation in 2004 were that:
  - there should be a clear focus on the needs of learners and effective learning strategies and approaches;
  - there is a need to identify and agree on the range of skills that should be acquired and on their development and application in a range of contexts;
  - there remains a concern regarding perceived overload in some National Curriculum subjects, especially at Key Stage 2 (covering ages 7-11), and the relevance of aspects of the curriculum to the 21<sup>st</sup> century; and
  - there is a need to ensure that a revised curriculum interests, engages and motivates all learners.
28. Currently DELLS has submitted proposals to their Minister for Education and Lifelong Learning for approval. Following this, the proposals will be open to public consultation. These will include a draft Skills Framework for children and young people aged 3-19. This framework contains the areas of Developing Thinking, Communication, Number and ICT. Within the Developing Thinking are strands highlighting creative thinking.

## ***CREATIVITY IN EDUCATION (DEVELOPMENTS IN SCOTLAND)***

29. In Scotland, a Creativity in Education Advisory Group was established to consider ways in which creativity could be developed as an important feature of the provision that teachers and schools make for young people's education. The Group was chaired by Richard Coton, Headteacher of Monifieth High School and its members included representatives from Learning and Teaching Scotland, the IDES Network, HMIE and the Scottish Executive Education Department. The Group's discussion paper, *Creativity in Education*, was published in 2001.
30. The definition of creativity in *Creativity in Education* again reflects that in the NACCE report, *All Our Futures*, by emphasising imagination, pursuing a purpose, being original

and making judgements of value. *Creativity in Education*, like the NACCE report, stresses the need to encourage experimentation and problem-solving together with reflection and critical appraisal as essential conditions for creativity to flourish in schools. *Creativity in Education* has a more overt emphasis on the need for schools to foster a personal disposition to be creative in their students. This involves the development of characteristics such as self-motivation, confidence, curiosity and flexibility. However, the publication notes the valuable contribution of group-working to encouraging creativity in, for instance, allowing pupils to build upon each others' ideas. *Creativity in Education* also stresses the need for teachers themselves to be creative in the way they encourage and empower children and young people. Teachers need to judge carefully when to intervene and when to take a "hands-off" approach and to balance planning with improvisation.

31. *Creativity in Education* was accompanied by case studies providing practical examples of how creativity is being developed across the curriculum. These include the development of a whole school policy on creative learning and teaching (Gylemuir Primary School, Edinburgh); developing creativity in Mathematics (Pollock Children's Centre, Glasgow/Borgue Primary School, Dumfries and Galloway and Inverclyde Council's Education Advisory Service) and promoting thinking skills in the context of science education (Monifieth High School, Angus).
32. Follow-up work undertaken as a result of *Creativity in Education* included the *Creativity Counts* project. The aims of this project were:
  - To gather evidence of creativity in the classroom across all sectors and all areas of the curriculum.
  - To identify key approaches to learning and teaching, assessment and evaluation.
  - To identify what schools need to do to foster creativity.

27 schools from across Scotland (19 primary, 7 secondary and 1 special) participated in the project. A report of the findings was published in 2004. This was accompanied by [\*Creativity Counts – Portraits of Practice\*](#) - a publication of case studies drawn from the project.

33. The main findings were that developing creativity in education produced benefits in terms of pupil motivation, enthusiasm and enjoyment. The pupils became more independent in their learning: "rather than being told; they became more resourceful and reflective. They became good at knowing what worked for them and what did not" (p. 5). However, this freedom to experiment took place within a supporting structure of high expectations and clear outcomes: "They knew what they were expected to achieve and how to go about that" (p. 10). Group working was a strong feature of the projects. This helped to support less confident children and encouraged realistic peer and self-assessment. The pupils responded well to dealing with failure and built confidence in using their imagination and developed a positive attitude to new ideas.
34. Teachers found that they were able to develop a repertoire of teaching skills balancing intervention, "hands-off", planning and improvisation. They identified four main characteristics as contributing to creativity: engagement, stimulation, structure and feedback. The importance of providing good quality feedback through clearly focused and proportionate assessment was highlighted. Assessment and feedback should cover both product and process. It is important that pupils' views are taken into account: "When pupils are involved in assessment, they are better able to clarify their ideas about

the task and how they can respond to it. When teachers analyse what pupils say about the task, it gives insights into the pupils' understanding of the learning opportunities."

35. On assessing the product, the report advises that criteria for assessment should reflect the purpose for the product, but also the reasons for the creative experience itself. Taking risks and being original are often suppressed as criteria for assessment in favour of ones that focus upon technical proficiency. "Teachers asked "Is it fit for purpose?", "Is it well made?" and "Does it look good?" But they found out they also needed to ask "How original is it?" and "Were risks taken and what was their effect?" On assessing the process, the report suggests that criteria for assessment should explicitly reflect collaborative skills such as listening, reflecting upon ideas, negotiating and compromising as well as team working. Risk-taking and flexibility should also be covered. The report highlights the value of interim peer assessment. This can help in raising standards across a class.
36. The report concluded with teachers' comments on how future policy-making and practice. These were as follows:
  - Creativity needs to be built in as a key feature of all areas of the curriculum;
  - Creativity should be fostered at an early stage;
  - There should be more definition of the meaning of creativity and examples of how to include it in all curricular areas;
  - There should be less emphasis on what is being taught and more on how;
  - Current assessment procedures need to be more flexible if creativity is to be fostered. More opportunities are needed for peer and self-assessment.
37. The case studies in *Creativity Counts – Portraits of Practice* included a cross-curricular project on pre-historic life in Orkney (Stromness Academy); promoting the work of the school to the local community (Ferguslie Primary School, Renfrewshire); the use of outdoor education to develop creativity in the use of mathematical skills (Inveraray Primary, Argyll and Bute) and designing a working electrical model that was able to float over a distance of three metres in a swimming pool (Sciennes Primary School).

## ***SCOTLAND'S CULTURE***

38. In April 2004, an independent Cultural Commission was tasked with making recommendations to the Scottish Executive on the development of arts and culture, promoting wider access, excellence and building on Scotland's reputation for creativity. In their policy statement Scottish Ministers vowed to invest in the innate creativity of young people, recognising that cultural activity has a role in all areas of education that is vital and must be fully integrated.
39. The Commission went on to issue its final report, [\*"Our Next Major Enterprise..."\*](#), in June 2005 and devoted a chapter to education. The report fully supports the purposes and principles of *A Curriculum for Excellence* - the 3-18 Curriculum Review taking place in Scotland (see next section): "our recommendations support these objectives and are founded on the conviction that education in, and through the medium of, arts and culture can play a strong role in promoting these capacities in young people."

40. In January 2006, the Scottish Executive published *Scotland's Culture*, their response to the Cultural Review. The strategy continues to place importance on the place of the arts and cultural activity in education and in helping young people to discover their own talents and creativity. It commits the Executive to ensuring that links to culture and creativity are made at all stages in the development of *A Curriculum for Excellence*.
41. Integrating the work of the cultural and education sectors at a strategic level will be essential to achieving this, ensuring too that the resources of national organisations and the national companies are made increasingly accessible and relevant to teachers, to schools and to young people.

### ***A CURRICULUM FOR EXCELLENCE***

42. [\*A Curriculum for Excellence\*](#) was published in 2004 and was the first stage of a review of the 3-18 curriculum covering pre-school, primary, secondary and schools' work with colleges. The review identified the principal purpose of education as enabling all children and young people to become successful learners, confident individuals, responsible citizens and effective contributors. Among the skills required for successful learners is the ability to "think creativity and independently" and effective contributors should be able to "create and develop." A Curriculum Review Programme Board of education stakeholders has been established to advise Ministers and steer subsequent stages of the review. The Programme Board published in March 2006 a report on progress and proposals for the next stage of the review. [\*Progress and Proposals\*](#) reaffirmed the commitment to promote creativity as part of the 3-18 Curriculum Review. The Scottish Executive is currently working with the Programme Board, Learning and Teaching Scotland, HMIE, Scottish Qualifications Authority and others to develop new guidance on the curriculum. This work will include ensuring that activities such as creativity, enterprise, citizenship and health and wellbeing are embedded and developed coherently across the curriculum.
43. The Scottish Executive's National Priorities in Education set a broad vision for Scottish education in relation to securing improvement in our schools. One of these priorities is *Learning for Life*, which is defined as "to equip pupils with the foundation skills, attitudes and expectations necessary to prosper in a changing society, and to encourage creativity and ambition." Education authorities and schools in Scotland should reflect the National Priorities in Education within their local improvement planning.

### ***DETERMINED TO SUCCEED***

44. [\*Determined to Succeed\*](#), the Executive's strategy for enterprise in education, was launched in March 2003 following publication of the findings of the Review of Education for Work and Enterprise. The Review Group made 20 recommendations aimed at ensuring that young people in Scotland are prepared for the world of work when they leave school. These include providing every pupil from P1 through to S6 with an entitlement to enterprise activities on an annual basis.

45. The *Determined to Succeed* (DtS) strategy aims to deliver all of the Review Group's recommendations and, in doing so, ensure that all of Scotland's young people have the skills, confidence and knowledge to become effective citizens, employees and employers. The strategy has received a financial commitment of £86m from Scottish Ministers to deliver its work programme until 2008. Young people are being given the opportunity through DtS to develop creative approaches and enterprising attitudes by experiencing new, exciting activities in the classroom. They are also being encouraged and empowered to improve their self-esteem and self motivation. In addition, DtS is encouraging and assisting teachers to contextualise young people's learning and make enterprise in education an engaging experience for pupils from all backgrounds and academic abilities. DtS is being delivered across the country through a unique partnership between central and local government and the business community. Indeed, the strategy has received extensive support from the business community who are working in partnership with schools across the country, allowing young people to experience real life business situations and develop a greater understanding of the world of work.
46. Examples of DtS activities specifically related to creativity include an initiative in North Ayrshire involving Primary 7 pupils working with a range of artists including film makers, writers, craft workers and composers. The pupils were given the opportunity for 'hands on' participation in their chosen art form and to learn more about the creative industries as a potential career route. The project culminated in a Cultural Careers Fayre where the pupils exchanged their new found knowledge. In addition, senior pupils from Irvine Royal Academy have recently worked with Scottish Opera to create textiles which were then used to create costumes for opera productions.

### ***FUTURE LEARNING AND TEACHING PROGRAMME***

47. The Scottish Executive's *Future Learning and Teaching* (FLaT) Programme supports and encourages pilot projects that challenge the current concepts of schools and explore innovative new approaches of learning and teaching. Funding is available for local authorities, school clusters and individual schools to take forward pilot projects. The kind of project outcomes looked for include:

- Enriching young people's learning experiences;
- Promoting attainment and achievement;
- Tackling barriers to inclusion;
- Creating a learning and teaching environment that is sensitive to individual needs;

and are sustainable beyond the life of the pilots.

48. A large number of FLaT projects have a creativity element. These include:

**Arts Across the Curriculum (Sept 04-Sept 07)** –Project managed by the Scottish Arts Council working with 7 local authorities this project will explore the impact of teachers and artists working together, in planning and delivering learning opportunities in a wide range of curricular areas.

<http://www.flatprojects.org.uk/projects/authareas/artsacrossthecurriculum.asp>

**Arts at the Heart, East Renfrewshire (Jan 05-Sept 06)** - project aiming to establish the use of Arts at the heart of Education in a newly built Primary School (Carlibar) in East Renfrewshire, with a view to impacting on pupils' learning as a vehicle for engagement and also improving levels of self esteem.

[http://www.flatprojects.org.uk/projects/c\\_centwesteduc/artsatheart.asp](http://www.flatprojects.org.uk/projects/c_centwesteduc/artsatheart.asp)

**Arts and Minds, St Mungo's Learning Community, Glasgow (Jan 05-Dec 06)** - Project exploring the use of music to improve listening, language and literacy skills amongst pupils as well as promoting creativity and shared enterprise. Aims to raise and sustain aspirations for achievement and attainment within a learning community.

[http://www.flatprojects.org.uk/projects/c\\_centwesteduc/artsandminds.asp](http://www.flatprojects.org.uk/projects/c_centwesteduc/artsandminds.asp)

**Confident to Earn, East Renfrewshire (Jan 05-Dec 06)** -Project looking at curriculum innovations in enterprise, creativity and citizenship with a view to improving academic performance, pupil thinking skills, and developing a more enterprising culture.

[http://www.flatprojects.org.uk/projects/c\\_centwesteduc/conftoearn.asp](http://www.flatprojects.org.uk/projects/c_centwesteduc/conftoearn.asp)

**Design for Learning - 21<sup>st</sup> Century School (Jan 04-Sept 06)** - project aims to generate and implement new ideas about the way in which we might build, renovate and use school buildings in order to raise educational achievement, promote sustainable development and support a culture of lifelong learning and local communities.

[http://www.flatprojects.org.uk/projects/a\\_authareas/design.asp](http://www.flatprojects.org.uk/projects/a_authareas/design.asp)

**Moving Image Education, Angus (Apr 04-June 08)** - Based in the Angus Digital Media Centre, and working within the Brechin High School cluster, this project will explore the use of moving image education to develop literacy teaching and to raise achievement in levels of literacy through undertaking a range of ICT-dependent creative activities..

[http://www.flatprojects.org.uk/projects/b\\_northeasteduc/image.asp](http://www.flatprojects.org.uk/projects/b_northeasteduc/image.asp)

**North Lanarkshire Council Music Comprehensive Pilot (Oct 03-June 06)** - project within St Ambrose High School looking at new, inclusive ways of using participation in music to improve ethos and attainment; to build self-esteem; and to promote social inclusion by integrating more music within the school curriculum.

[http://www.flatprojects.org.uk/projects/c\\_centwesteduc/musiccomp.asp](http://www.flatprojects.org.uk/projects/c_centwesteduc/musiccomp.asp)

**Sensory Learning and Creativity Project, Edinburgh (Sept 04-Jun 05)** - Project explored how elements of the Steiner approach could be included within main stream curriculum (Balgreen Primary School). Aimed to integrate a multi-sensory approach to learning with a special emphasis on creativity.

[http://www.flatprojects.org.uk/projects/b\\_northeasteduc/steiner.asp](http://www.flatprojects.org.uk/projects/b_northeasteduc/steiner.asp)

## ***SCHOOLS OF AMBITION***

49. The Scottish Executive has also developed the *Schools of Ambition Programme* to raise the ambitions of schools, instil belief and ambition in pupils, extend their opportunities and transform their life chances. Local authorities were invited to nominate schools for the programme. A particular strength in one area of each school's work and strong school leadership were among the criteria for schools wishing to join the programme. Creativity is an element of the following schools' work:

**Barrhead High, East Renfrewshire** - artists in residence will be introduced as part of plans to enhance the provision of arts, creativity and language.

**Braeview Academy, Dundee** - aims to become a centre of excellence championing creativity and ambition by linking with Dundee's reputation for the performing and visual arts. It wants to develop creativity, ambition, confidence and attitudes to enterprise, work and lifelong learning.

**Doon Academy Learning Partnership, East Ayrshire** - plans include PE, dance and drama for all pupils in the partnership (made up of Doon Academy and associated primary schools) to create a culture of increased pupil confidence and motivation.

**Hawick High, Scottish Borders** - development of creativity and enterprise in pupils, staff, primary schools and other local partners. Former pupils and local citizens will be brought in to provide positive role models and to promote aspiration and ambition in an attempt to improve achievement.

**St Modan's High, Stirling** - aims to become centre of excellence for sports, arts and culture. Action will include partnerships with arts, sports, culture, health and local businesses.

**Our Lady's and St Patrick's High, Dumbarton** - aims to develop art, design and music. Success will be measured in terms of increased attainment, greater motivation and an enhancement of the school's profile in the local community.

**Newbattle Community High, Midlothian** - aims to become centre of excellence in the arts and also raise attainment in music, art, media studies, craft and design and drama. Professionals in the arts and creative industries will work with pupils to increase motivation.

**Kirkland High and Community College, Fife** - aims to become centre of excellence in the creative and performing arts. New drama and recording facilities will be introduced and curriculum will be restructured.

**Dunbar Grammar School, East Lothian** - school intends to use participation in performing arts to develop pupil confidence and improve relationships. Greater involvement in school productions across the school, with the involvement of members of the community, will help pupils in identifying and reaching their personal potential.

[Further information on the Programme and schools involved can be accessed here.](#)

## **CONCLUSION**

50. The discussion in this paper has shown that there is an increasing interest in - and commitment to – promoting creativity in education among all the different countries of the UK. National policy commitments are in place through, for example, *Scotland's Culture* and *A Curriculum for Excellence* and Northern Ireland's *Unlocking Creativity: A Strategy for Development*. A wide range of advice and studies of good practice have also been made available to educators. These include Learning and Teaching Scotland's publications *Creativity in Education* and *Creativity Counts* and the Qualifications and Curriculum Authority's websites *Creativity: Find it Promote it* and *Arts Alive*. Nevertheless, as HMIE's report *Emerging Good Practice in Promoting Creativity* in Scotland makes clear, there is much that could still be done to strengthen this area of education. Further improvements will be made. For example, in Scotland, the findings from pilot projects such as the Future Learning and Teaching Programme (FLaT) funded *Arts Across the Curriculum* and the experiences of teachers and schools involved with the *Schools of Ambition* programme will inform the work being taken forward through the 3-18 Curriculum Review. In England, the Department for Culture, Media and Sport and Department for Education and Skills are preparing their response and associated action plan to the review *Nurturing Creativity in Young People*. However, there is potential for greater collaboration between educators and policy makers in different parts of the UK to exchange ideas and good practice and build upon the extensive work that has already been accomplished. It is hoped that, by providing an overview of the key national policy developments and other initiatives, this paper will be a helpful contribution in that process.

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## SUMMARY OF GENERAL ADVICE ON TEACHING FOR CREATIVITY CONTAINED IN *ALL OUR FUTURES: CREATIVITY, CULTURE AND EDUCATION*

### *Introduction*

The National Advisory Committee on Creative and Cultural Education's (NACCCE) report *All Our Futures: Creativity, Culture and Education* provided general advice on teaching for creativity. As this has proved influential on subsequent developments and is still referred to in some of the current initiatives taking place, the following summary may be helpful.

### *Conditions necessary for Creativity to flourish in schools*

The report stressed the need to ensure that the school curriculum and the learning and teaching methods adopted allow pupils the necessary space and provides the necessary support to develop creativity. The importance of allowing space is crucial "to provide opportunities for young people to express their own ideas, values and feelings." However, appropriate support needs to be provided to ensure that the most productive use is made of these opportunities: "Freedom to experiment is essential for creativity. But so too are skills, knowledge and understanding."

Creativity often develops in phases – initial drafting then subsequent refinement. To carry out these refinements effectively requires pupils to develop their skills in problem solving and critical appraisal. However, knowing when to apply critical appraisal is important: "at the wrong point, criticism and the cold hand of realism can kill an emerging idea." Therefore, pupils "need to be helped to understand that creativity often develops in phases; and to have some sense of where they are in the process and what to expect of themselves."

### *Teaching for Creativity*

The report's discussion of the conditions necessary for creativity to flourish in schools sets the context for the style of learning and teaching necessary to encourage pupils' creativity.

The following aims are set out for teachers:

- Allow for both broad and narrowly focused experimental activity, but always specify and explain the purpose of such activity. Those involved have to feel prepared and secure enough to be willing to take risks and make mistakes in a non-threatening atmosphere that challenges but reassures. Such work has to be carefully attuned to the appropriate level of development;
- Encourage an appropriate attitude towards imaginative activity - a sense of excitement, respect, hope and wonder at the potential for transformative power that is involved, accompanied by a sense of delayed scepticism and distance;

- Assist in the understanding of the room that has to be given to generative thought, free from immediate criticism by the learner or others before ideas are subject to rigorous critical evaluation and further development;
- Encourage self expression that is oriented towards a given task;
- Convey an appreciation of the phases in creative activity and the importance of time - including the ways in which time away from a problem may facilitate its solution;
- Assist in developing an awareness of the differing contexts in which ideas may occur and of the roles of intuition, unconscious mental processes and non-directed thought in creative thinking;
- Encourage and stimulate learners in periods of free play with ideas and conjecture about possibilities but complement this with critical evaluation in testing out ideas;
- Emphasise the use of the imagination, originality, curiosity and questioning, the offer of choice, and the encouragement of the personal attributes that facilitate creativity.

Following these aims will encourage:

- **Autonomy** on both sides: a feeling of ownership and control over the ideas that are being offered;
- **Authenticity** in initiatives and responses, deciding for oneself on the basis of one's own judgement;
- **Openness** to new and unusual ideas, and to a variety of methods and approaches;
- **Respect** for each other and for the ideas that emerge;
- **Fulfilment:** from each a feeling of anticipation, satisfaction, involvement and enjoyment of the creative relationship.