

**House of Commons Education & Skills Committee  
Inquiry into Creative Partnerships and the Curriculum**

**A submission from the National Society for Education in Art and Design (NSEAD)**

**1. How should we define creativity in the context of education and child care?**

- 1.1 Creativity is hard to define in any context. The NACCCE report definition is commonly used at the present time but should not be regarded as the last or only word on this complex subject. A more recent and also very useful definition is that offered by Pope <sup>1</sup>. He suggests that creativity is the ‘...capacity to make, do or become something fresh and valuable with respect to others as well as ourselves’. This seems less ‘industrial’ than the NACCCE definition and may be more sympathetic to the education context.
- 1.2 Creativity can be thought of as an act, a process, a concept, a strategy or even an ideological tactic. Whether it is one, any combination, or all of these it is not absolute; it exists on a continuum. Creativity is not limited to those who, either in their time or more often subsequently, are recognised as creative geniuses. Creativity is a commonplace human attribute: most people regularly solve problems of all kinds in their daily lives with some degree of creativity, whether at work, in the home, in school, or elsewhere.
- 1.3 Some recent research <sup>2</sup> has shown that teachers’ understanding of the term ‘creativity’ varies enormously. How creativity should be embedded within the school curriculum is also open to different interpretations: some teachers identify creativity with particular areas of the curriculum, others argue that creativity is synonymous with ‘problem-solving’, ‘imagination’ and ‘lateral thinking skills’.
- 1.4 It is clear that creativity is not the sole prerogative of the arts but they should have a particularly significant role in the curriculum in this respect.
- 1.5 It can be useful to think creativity as a raft of multi-faceted abilities and predispositions – qualities that need to be fostered throughout the curriculum. Creative individuals are likely to display a range of characteristics that extend beyond some assumed general capacity for divergent thinking. Capacities and abilities such as a tolerance for ambiguity; playfulness with ideas, materials or processes; an ability to concentrate and persist, to keep on teasing and worrying away at a problem rather than seeking premature resolution. Creative individuals are likely to recognise, or have a willingness to explore, unlikely connections and apparently disassociated ideas. They may be particularly self-aware and have the courage to pursue their ideas in the face of considerable opposition. Most of all, creative individuals must have the confidence, the self-belief to take intellectual and intuitive *risks* in the cause of innovation, breaking or pushing back the boundaries of what is known or thought possible, or in achieving new conjunctions.

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<sup>1</sup> Pope, R (2005) *Creativity: Theory, History, Practice*, London: Routledge.

<sup>2</sup> See, for example, HMI (2006) *Emerging Good Practice in Promoting Creativity*, available at URL: <http://www.ltscotland.org.uk/creativity/aboutcreativity/goodpracticeincie.asp> or URL: <http://www.ltscotland.org.uk/creativity/aboutcreativity/index.asp> (Accessed, 23rd June, 2007).

## 2. What effect have existing creative initiatives had on teachers' skills and ability to work with creative professional in the classroom?

- 2.1 The effect of working with a creative professional in a classroom or studio area varies according to the quality of the individual professional, teacher, the relationship they establish and the environment in which they work. Selection and preparation are the two key elements. At best, the creative professional inspires commitment and confidence from both teacher and learners. Their experience of working in areas and with ideas beyond normal activities associated with classroom practice can help further the development of ideas and practical outcomes. In the best situations, the partnership between the creative professional and the teaching professional will give both of them the confidence to take ideas and work further. However, inappropriate selection of staff and a lack of preparation leads to those involved losing confidence, becoming uncertain about their direction and ideas and then failing to work creatively. Where the creative professional simply bypasses the teacher when working with the students, it can become a superficial and shallow experience with little engagement with learning over the medium or long term. At worst it may seriously undermine teachers and devalue their knowledge and skills in the eyes of students.
- 2.2 Recent research<sup>3</sup> into the interface of arts and education found, amongst other things, that creative professionals working with teachers operates best when there exists clear aims, careful planning, a positive creative professional-teacher relationship and sustained, rather than short term or one-off, interventions. In other parts of the world, studies have reported positive impacts as a result of arts professionals' partnerships with those in education,<sup>4</sup> but the evidence on 'impact' and 'transfer'<sup>5</sup> is a topic of some debate. What the literature points up is the need for careful evaluation of such initiatives in order to illuminate how arts professionals working in and with education communities can best be designed, developed and supported. Without such information, it is difficult to assess the efficacy of partnerships between teachers and creative professionals.
- 2.3 It is now well attested that varying the experience of pupils by exposing them to visits away from the classroom and to visitors in the classroom can be motivating and beneficial. The government has recognised this in its *Manifesto for Learning Outside the Classroom*. ETI reports draw attention to the fact that in the arts, too few schools make use of this sort of experience or do so infrequently. There are a number of reasons for this which need to be tackled if worthwhile links between professional practitioners in galleries and museums, for example, and the classroom are to work effectively. Amongst these reasons are that management in schools makes it difficult, time consuming and stress-inducing to organise and run trips out, or to have visitors in. The structures that would facilitate this kind of activity are not in place, and existing structures, including rigid timetables, work against it. Not the least problem is the issue of insurance and responsibility. Some teaching unions recommend that until there is clarity on these issues teachers should not engage with activities involving off-site visits. Teachers need to have rigorous and robust protection in place to cope with the sort of liabilities which can arise in the course of 'non-standard' activities. Also the cost factor is a major obstacle to making the innovations, which can flow from professional contacts, become continuing and sustainable.

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<sup>3</sup> Harland, J et al (2005) *The Arts and Education Interface: Evidence-based Research*, Slough: NFER

<sup>4</sup> Bamford, A (2006) *The Wow Factor*, Munster/New York: Waxmann.

<sup>5</sup> Burton, J (1999) 'Learning in and Through the Arts: The Question of Transfer', in *Studies in Art Education*, 41 (3)

- 2.4 Although not a substitute for out of school experience of the 'real thing', Virtual Learning Communities (VLC) can have a place here. The role of these and other web based social networking processes provide opportunities for young people to engage with creative professionals without the need for face to face meetings. It is also possible for teachers and creative professionals to collaborate without difficult and expensive meetings. Currently a major difficulty is not so much the technological capacity but the barriers to technological innovation inherent in school networks/ firewalls and security paranoia.
- 2.5 It should not be imagined that wider use of creative professionals in school necessarily provides a magic bullet to provide increased creativity across the curriculum. The success, in terms of impact on creativity and learning, of professional involvement, residencies and so on, is highly unpredictable. A programme can be meticulously planned and flawlessly executed, and still fail to ignite pupils' imaginations, sometimes for simple yet hard to quantify reasons like pupils failing to find the visitor sympathetic. It can be very difficult to anticipate how pupils will respond to a visitor, and reactions can be highly subjective on both sides. The same visitor can establish a rapport with one class and meet with stony silence from another for no easily discernible reason. This seems to happen more readily with visitors than existing staff, because staff are 'part of the furniture', whereas superficial likes and dislikes are thrown into starker relief in the case of a stranger. This points to the importance of providing adequate time for teachers to mediate and lead these experiences.
- 2.6 Although the literature on the relationship between participation in arts and creative activity and social, economic and academic benefits is reasonably extensive,<sup>6</sup> there is a need for more precise information about how creative professionals might benefit teachers and students in schools and bring about tangible benefits for artist, teacher and student. In other words, given the extent of current curriculum reform across the United Kingdom, there is a need for very careful evaluation of the potential benefits that arts-infused experiential learning as modelled through artists and teacher partnerships might have. Such partnerships have often been remote from other educational initiatives – for example, primary and secondary strategies – and as a consequence have failed to produce models of practice which match current thinking. It has been suggested to us that in some instances Arts Council England's distrust of the educational establishments has sometimes left Creative Partnership's work isolated and ill informed.
- 2.7 In Scotland, the fifth of the five National Priorities<sup>7</sup> for education, published in 2001 sets an expectation that teachers will 'encourage creativity and ambition' in school students. In addition, *A Curriculum for Excellence*<sup>8</sup> lays emphasis on encouraging young people to 'think creatively and independently and to become 'successful learners'. It is proven, however, that many teachers need considerable help and

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<sup>6</sup> See for example, Comedia, (2002) *Releasing the Cultural Potential of our Core Cities*, London: Core Group; Harland, J & Kinder, K (1995) *The Arts in Their View*. Slough: NFER; Jermyn, H (2001) *The Arts and Social Exclusion: A review prepared for the Arts Council of England*, London: Arts Council of England; Landry, C *et al.* (1996) *The art of Regeneration: Urban Renewal Through Cultural Activity*, London: Comedia; Manser, S & Wilmot, H (1995) *Artists in Residence*. London: London Arts Board; Marceau, J (2004) *Social Impacts or Participation in Arts and Cultural Activities, Stage Two Report: Evidence, Issues and Recommendations*. The Cultural Ministers Council Statistics Working Group and University of Western Sydney; Social Impact of the Arts Project (SIAP) (2005) Available at: <http://www.sp2.upenn.edu/SIAP/> (Accessed 23<sup>rd</sup> June, 2007).

<sup>7</sup> For more information, see URL: <http://www.nationalpriorities.org.uk/> (Accessed, 23<sup>rd</sup> June, 2007)

<sup>8</sup> For more information see URL: <http://www.ltscotland.org.uk/curriculumforexcellence/> (Accessed, 23<sup>rd</sup> June, 2007)

encouragement in this area. Initiatives such as Creative Partnerships or *Art Across the Curriculum*<sup>9</sup> may have made some contribution to helping teachers consider when and how promoting creativity might become part of their everyday practice – but to embed these approaches will require a far more extensive and inclusive professional development programme.

- 2.8 It is often argued that many teachers, especially arts teachers, are of course predisposed to creativity – they have to be in order to keep the curriculum fresh for themselves and young people. But as Cropley<sup>10</sup> reports, teachers who particularly foster creativity are those who emphasise ‘flexibility’, accept ‘alternative suggestions’ and encourage ‘expression of ideas’. Unfortunately in our high stakes and heavily monitored education system those who take such ‘risks’ may be in a minority. Secondary teachers often teach to the examination assessment objectives by means of assiduous planning and prescription – the antithesis of creativity.
- 2.9 Primary teachers also are limited in exactly the same way with a ‘target’ driven curriculum and the high priority given to SATS curriculum areas. Teachers find great difficulty in being creative, or delivering a creative approach. They are currently being asked to do both – but the emphasis on testing wins every time. The well-known pre-school and primary school initiatives in Reggio Emilia provide a good example of the benefits of a creative curriculum<sup>11</sup>.
- 2.10 Various Arts Council England publications on evaluation of arts projects or working with creative professionals have helped some teachers construct rationales for initiatives, bid for funding, put the case to the Senior Management Team (SMT) and consider the benefits of projects, residencies etc.
- 2.11 NSEAD conferences and the Artist Teacher Scheme<sup>12</sup> which is organised in partnership with HEIs and galleries continue to bring a range of new creative practice to the attention of teachers and encourages them to pursue this to Masters level..

### **3. What are the implications of a curriculum shift in favour of creativity for the training of heads, teachers and cultural animators?**

- 3.1 It is soon apparent that these ethos in which creativity can flourish does not always sit easily alongside what teachers often see as the nationally prescribed requirements of the national curriculum, assessment and inspection as this quote from a professor of psychology at the University of California makes clear:

*Know your stuff: creativity requires expertise; but don't know it too well: over specialisation puts blinders on. Imagine the impossible: many breakthrough ideas at first thought seem outright crazy; but you have to be able to impose your idea: crazy ideas remain crazy if they cannot survive critical evaluation. Finally be persistent: big problems are seldom solved on the first try, or the second or the third; but remember to take a break: you may be barking up the wrong tree, so incubate a bit and get a fresh start.*<sup>13</sup>

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<sup>9</sup> [http://www.flatprojects.org.uk/projects/a\\_authareas/artsacrossthecurriculum.asp](http://www.flatprojects.org.uk/projects/a_authareas/artsacrossthecurriculum.asp) (Accessed 23rd June, 2007)

<sup>10</sup> Cropley, A. J (2001) *Creativity in Education and Learning: A Guide for Teachers and Educators*, London: Kogan Page.

<sup>11</sup> <http://zerosei.comune.re.it/inter/index.htm> (Accessed 9th July 2007).

<sup>12</sup> <http://www.nsead.org/cpd/ats.aspx> (Accessed 25th June 2007).

<sup>13</sup> Dean Simonton, D (2005) Davis, in *New Scientist*, 29th October 2005, p. 54.

- 3.2 In creative subjects it is uncertain whether the current move away from coursework will inhibit or enhance the production of more creative work – there are arguments in favour of either proposition. This needs to be carefully monitored.
- 3.3 Recent case studies <sup>14</sup> have shown that promoting creativity across the range of school subjects requires strong support from the SMT in schools. Head teachers, senior staff, and cultural coordinators of all kinds will need to work together and also require support to ensure that the ‘creativity agenda’ can be seen as something positive, beneficial and liberating. If properly managed, the emphasis on creativity has the potential to give teachers a degree of autonomy, not only in terms of what is taught, but, most importantly, in terms of *how* it is taught. Subject associations and universities will have a vital role to play in helping to embed creativity in education.
- 3.4 The management of creativity is extremely challenging and heads, teachers and ‘cultural animators’ need to be well prepared to recognise, appreciate and develop the creativity in those with whom they work. Models of effective practice need to be carefully identified and their use extended. For example, senior managers need to be made more aware of good practice in the creative industries with them and their staff being encouraged to observe and work alongside such industries. They need experience of observing and working alongside managers from large and effective theatres, galleries and museums, media companies, advertising companies and other similar professional cultural industries. They also need to understand rapidly changing employment patterns and the economic significance of the creative industries and the opportunities these present for their students.
- 3.5 The implications of the 16-19 Diploma development will need much creativity to be applied to curriculum structures within and between schools. Undoubtedly teaching and learning within rigid subject timetables has inhibited creativity through limiting off-site experience and the opportunity to collaborate with other subject areas.
- 3.6 A major issue for heads will be the tension between a perceived requirement for constant close monitoring and measuring of progress in the name of school self evaluation and the need to provide teachers and students with the time, space and permission to take risks. In a risk averse culture creativity is unlikely to thrive. This will require: a means of monitoring progress which is perceptively qualitative rather than simplistically quantitative; an ability to promote and trust the professional expertise of teachers and a culture which can recognise failure and uncertainty as significant aspects of creativity in learning.

#### **4. How might parents and education and care providers be persuaded to encourage creativity in the home?**

- 4.1 The answer requires a wholesale cultural and societal shift. Are we clear why parents do not spend more time doing this already? There would seem to be a range of underlying reasons such as the fact that we in the UK apparently work the longest and least productive hours in Europe, have significant numbers of one-parent families and there is an increasing gap between the wealthiest and the poorest. Can education be expected to fix what society gets wrong when the existing burdens on parents militate against them doing more in this respect?

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<http://www.ltscotland.org.uk/creativity/sharingpractice/index.asp>



4.2 Nevertheless, creativity will be better encouraged in the home by providing parents and care providers with better explanations of what is taking place in the school context, through the use of examples of effective practice and through the provision of activities that involve partnerships between those involved. In other words, school and community groups should be more widely established as part of an extended schools network. Museums, galleries and other cultural providers should also be encouraged to mount and run creative activities for families – two examples of this are the ‘Children’s Art Day’ programme<sup>15</sup> and ‘The Big Draw’<sup>16</sup>.

## 5. What special contribution do the arts have to make to creative education?

- 5.1 Arts education is concerned with the transmission and transformation of cultures. The arts are key to a holistic educative process. As well as courses of study in their own right, they can act as catalysts for creative application and a spur to independent learning in all areas of the curriculum. They should be perceived as equal partners in the development of the whole child. The arts can provide alternative modes of learning for those who are inclined towards the visual/spatial or kinaesthetic intelligences. The arts nurture inquiry and independent open-ended research as core study skills – powers of innovation, initiative and application in solving problems are central to the arts and invaluable to the world of work. To separate intellect from emotion is to neglect seriously the intimate relationship between them. When well taught the arts are disciplined forms of inquiry through which students can organise creatively feelings and ideas about experience. An education which sets out to help young people make sense of and contribute to, the world in which they live, must be concerned with helping them to investigate their own values and those of others – the arts can contribute significantly to this, not least in relation to increased cultural understanding, critical awareness, anti-racism and equal opportunities. Work in the arts can lead to the development of a range of creative qualities and skills with a wide application and value.
- 5.2 The arts have a long and extensive record of success at encouraging aspects of creative development within education. There is good evidence for effective outcome from this in the inventive, resourceful, imaginative and ingenious elements present in aspects of the business, market and cultural nature of the British economy. The success of the British arts scene in relation to music, drama, film and media and visual art may be attributed to this.
- 5.3 Creativity is concerned with becoming and it is focussing on the event of becoming that seems critical in the teaching-learning relationship (in fact it is really a learner-learner relationship). This can be difficult in that the teacher has to ‘put aside’ assimilated frameworks from which to ‘view’ and ‘organise’ this event and thus try to respond to its localised creative force. The arts provide a way of moving beyond or expanding our understanding of what it is to be human because they are concerned with creating sense experiences that expand our perceptions and comprehension of who we are and what it means to be human. This has crucial ramifications for an ethics of becoming through the arts and it allows us to challenge and question how we understand others, the world and what we value. By increasing the power to become through the arts we open up new possibilities for becoming. All this has direct relevance for viewing the arts as a crucial undertaking for developing cultural understanding in a world of increasingly plural social contexts.

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<sup>15</sup> See <http://www.engage.org/projects/index.aspx> accessed 5th July 2007.

<sup>16</sup> See <http://www.thebigdraw.org.uk/> accessed 5<sup>th</sup> July 2007.

5.4 The existing models of effective teaching and learning taking place in arts teaching need to be better identified and projected as models for the curriculum as a whole. For example, good arts teaching involve pupils and students learning in areas that closely resemble centres for professional practice, such as studios, workshops and theatres. Learners are given a high degree of autonomy in the learning process, being able to make choices about their ways of working, the materials used and their interrelation of themes and projects. Risk and experiment are features of much of the work and appraisal is a regular element in the way they are required to respond. In this respect learning in the arts closely models the duality of imaginative and creative play alternating with purposeful enquiry and resolution which is at the heart of creativity. Learners are required to express their ideas and perform their interpretations of themes in front of their peer groups. Assessment is a constant in much of their practice, with work being displayed, observed and/ or listened to as part of their regular learning process. Learners are required to maintain portfolios and accessible collections of their work to which they and those teaching them make regular reference in order to chart their progress. Performance, presentation and display are regular features for reporting on the development of ideas and by which progress and achievement are constantly monitored, evaluated and analysed.

## **6. To what degree should creative education be structured to accommodate the needs of creative industries?**

6.1 A key paradox for over a century has been the competing conceptions of arts education as either a matter of strategic economic necessity or as comparable to other humanities subjects and worthy of disinterested study for their own sake. This is especially true of art and design education and the tension between these rationales has never been properly understood or resolved. Undoubtedly there should be more considered recognition of the needs of the creative industries within the curriculum and this will require considerable professional development in most schools. But a proper emphasis on the creative industries should not dominate other equally valid educational aims.

6.2 The *Gulbenkian Report*<sup>17</sup> referred to the powers of innovation and initiative, in and of themselves, as ‘...pre-requisites for economic health’ so it perhaps follows if creativity is promoted across the curriculum it will benefit not just the creative industries. There is always the danger that arts courses may be run down because they are not seen as providing applied economic skills, ignoring the greater priority of a broadly educated populace. Sir Michael Barber once provided a very apt aphorism: ‘Creativity is not only an outcome of a good education, but a means of achieving a good education’. This will not come about until we educate teachers to have the confidence, knowledge and understanding and who feel they have ‘permission’ to take creative risks.

6.3 A significant feature of arts education is that it is largely built upon a model that directly relates to many aspects of the creative industries – as indicated above. The learning environment for many arts activities is based upon models of the professional studio environment. These areas have been organised to offer equipment, facilities and working practices that directly relate to the professional world of the arts. This is an important element in the successful accommodation of professional practitioners working within schools.

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<sup>17</sup> Robinson, K (ed) (1982) *The Arts in Schools: Principles, Practice and Provision*, London: Calouste Gulbenkian Foundation.

**7. What evidence is there that a creative curriculum assists achievement in other areas?**

- 7.1 There are a lot of claims, but very little valid and reliable empirical evidence of transfer effects (see Burton, J note 5 for example) in the US studies<sup>18</sup> that interrogate the claims made for the impact of the arts on learning.
- 7.2 Professor Elliot Eisner of Stanford University conducted an extensive and related literature review<sup>19</sup> looking at whether experience in the arts boosts academic achievement. He argued that there is some evidence, but it is very limited. The effects of the arts appear to be greatest when the arts are intentionally used to raise academic achievement in reading and writing but, even then, it may be no more than a 'halo effect'. He provides a useful fresh perspective, an analysis, an argument, and a set of distinctions intended to help sort out the justifications for arts education.
- 7.3 Nevertheless, although there is no formal definition of a creative curriculum, previous practice in primary education may provide a useful model. In 1948, The Ministry of Education decided to publish 'The Story of a School' by A L Stone, the headmaster of Stewart Road Junior School in Birmingham. In this, he outlined his reasons for choosing to teach the curriculum through the use of the arts. This approach to primary education was used as a model for a creative, or arts-based in various local authorities – most notably by Sir Alec Clegg, former Director of Education for the West Riding of Yorkshire. Similar approaches have also been used in numerous individual secondary schools throughout the country, with most highly dependant upon the enthusiasm and commitment of a particular headteacher.

**8. What is the impact of a creative curriculum on  
a) pupil confidence, motivation, behavior and team work, and  
b) literacy, numeracy, ICT and communication skills?**

- 8.1 The late Leslie Perry, former Professor of Philosophy in Education at King's College London, pointed out that it is not simply the case that creativity provides a universal golden key to successful learning for all pupils. The key point, he rightly asserted, are to do with how far knowledge based curricula are permeated with creativity and how far creativity is permeated with knowledge, habit-forming, and other perfectly reasonable aspects of the curriculum:

*Those who teach knowledge as a matter of memorising forget that it is the product of past creativity and should be presented as such. Those who teach creativity to the neglect of knowledge should remember that past creativity is preserved and brought into continuity with present creativity by knowledge well learnt. Surely, if we espouse creativity come what may, then 'come what may' is not long in arriving: the curriculum loses structure and form and classes have a long tail of apathetic pupils. If it is knowledge come what may, then we have a daily gap between memory and understanding, lack of vitality, and a long tail of apathetic pupils.<sup>20</sup>*

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<sup>18</sup> See, for example, *Champions of Change: The Impact of the Arts on Learning*, Available at: <http://artsedge.kennedy-center.org/champions/> (Accessed 23<sup>rd</sup> June, 2007).

<sup>19</sup> Eisner, E W (1998) 'Does Experience in the Arts Boost Academic Achievement?' in *Journal of Art & Design Education*, Volume 17, No. 1., Oxford: Blackwell Publishers.

<sup>20</sup> Perry, L (1982) 'The Educational Value of Creativity' in Crafts Conference for Teachers report, London: Crafts Council.



- 8.2 A response to this question is dependant upon a definition for a 'creative curriculum,' (perhaps a curriculum that embraces risk, personal enterprise, encourages originality and fosters the imagination) and the knowledge that such a curriculum is in place in some schools and that there has been evaluation as to the effect. There is evidence that pupils respond well when they are offered learning opportunities in which they are given a high degree of autonomy, the opportunity to work in a real environment and are given a brief or task to which they can relate – 'they can see the sense of doing it'. This is fundamental to good arts teaching but is applicable across the whole curriculum, as exemplified by George Gyte working in the Centre for Comprehensive Education at the University of York in the mid 'eighties. As a result of such an approach pupils can develop or regain confidence in their abilities, become more motivated, behave in keeping with the task in which they are engaged and work with others where such an approach makes sense. In such situations, learners often become more committed to basic skills because they recognise that without them then they are unable to complete the task or fulfil their ambition.
- 8.3 Motivation and creativity seem to be inextricably linked. A recent EPPI review<sup>21</sup> defined motivation thus: '...a complex concept concerned with the drive, incentive or energy to do something. Motivation is not a single entity but embraces, for example, effort, self-efficacy, self-regulation, interest, locus of control, self-esteem, goal orientation and learning disposition. ...motivation for learning is understood to be a form of energy which is experienced by learners and which drives their capacity to learn, adapt and change in response to internal and external stimuli. It is closely identified with the 'will to learn', which determines the effort that a learner will put into a task'. The EPPI review team made a particular distinction between *intrinsic* and *extrinsic* motivation and pointed out that for continued learning, 'the motive needs to be intrinsic, the reward being in the process of learning and in the recognition of being in control of, and responsible, for one's own learning'. This is a condition that applies to truly creative work also.
- 8.4 A creative curriculum allows the opportunities presented by new media and technologies to be more fully exploited. For example, video or animation production (which can be published and shared over the Internet) connects strongly with young people's experience outside school thereby providing motivation, encouraging teamwork, opening up many different skill sets and means of success (e.g. sound, writing, timing, editing, set design, acting, lighting, visual design, spoken word, music, narrative). Therefore the full gamut can be addressed by a creative approach, spanning across traditional subject boundaries.
- 8.5 The Arts Across the Curriculum (AAC) project, a major initiative in Scotland, based on the Arts Impacting Attainment or 'Chicago' model,<sup>22</sup> seeks to encourage teachers 'to work collaboratively and creatively' and to foster pupil confidence, motivation and teamwork. The project is now coming to the end of its second year and is being independently evaluated. Projects such as AAC and the numerous other arts education initiatives that have taken place over the past 10-15 years need to be rigorously reviewed in order to interrogate the extent to which stated aims are being met and to extrapolate best practice.

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<sup>21</sup> 'A systematic review of the impact of summative assessment and tests on student's motivation for learning', EPPI-Centre, June 2002, retrieved 21 June 2007 from:

<sup>22</sup> For more information, see: <http://artsimpactingachievement.org/history-leap.html> (Accessed 23rd June 2007).

- 8.6 Recent information gathering and feedback from pilot schools trialling aspects of the revised curriculum in Northern Ireland would seem to support the observation that participation in work which has a strong ICT component can be motivating for boys and girls, leads to improved collaboration in the classroom and more meaningful participation in group activities. There is also some evidence of improved levels of communication skills, linked to increased participation. The materials have not yet been analysed and written up, but initial responses are positive in respect of the revised curriculum's focus on thinking skills in general and subject skills in particular.
- 8.7 One aspect of planned activities in Northern Ireland, that is different to established practices in many subjects, has been an increased attention given to processes rather than outcomes. Many of the developments are already well-established in the arts where there is an existing practical and skills-based component to lessons. The reports from participating schools would appear to offer a considerable endorsement to the principles and practices that are already the mainstay of education in the arts. In other words the impact of a 'creative curriculum' is positive.
- 8.8 A significant proportion of teachers have little or no insight in to the world of work. Too often they have gone from college to PGCE to teaching with only part-time and holiday work experiences. This situation does seem to be changing, but not quickly enough. Teachers would be better equipped to identify and make contact with creative professionals if they had more experience of working with them. CPD could be one way of addressing this issue, with teachers regularly spending significant periods of time working in environments away from the classroom. Conversely, professionals can have little or no insight in to what takes place in schools, and could better appreciate the meaning and underpinning of qualifications if they were regularly involved in working with schools and colleges. Overall we need to find time and mechanisms for representatives from education and employment to better understand each other's worlds.

## **9. How can creative achievement among young people be acknowledged and assessed?**

- 9.1 The assumptions that underlie the present regime of testing and inspection are very deeply ingrained across all sections of society that might be stakeholders of one sort or another in education. There is still a lot of inertia to be overcome if time is to be freed up within an already overfull curriculum; and for pupils to have experiences which are not so inextricably tied to formal assessment procedures that they lose all excitement or capacity to stimulate thinking. There needs to be less reliance on superficial assessment data and more opportunity to reflect on assessment information: we strongly support the principles of 'assessment for learning' and believe these could provide the basis for summative as well as formative assessment.
- 9.2 On the whole it would seem that teachers enter the profession well prepared and with a good deal of ability to innovate for creativity. However existing structures tend to put a brake on their enthusiasm for doing so. Pressure on SMT's to monitor and to use easily recorded and superficial measures of standards and their anxiety to provide evidence of 'value added' are the real drivers in the system. Until the pressures on management to provide data rather than information change, then the freeing up of the curriculum to record and celebrate creative achievement is unlikely to be successful.

- 9.3 Any form of testing or strict measurement of for creativity seems to be discredited. Professor Howard Gardner <sup>23</sup> questions the *validity* of tests for creativity and also points out that that creativity is not the same as intelligence: that while these two traits are correlated, an individual may be far more creative than he or she is intelligent, or far more intelligent than creative. Many examples of this are evident; the most accessible being those associated with professional sport and in aspects of the arts.
- 9.4 E. P. Torrance <sup>24</sup> made similar points to those of Gardner over thirty years ago, pointing out that ‘...if we were to identify children as gifted on the basis of intelligence tests, we would eliminate from consideration approximately seventy percent of the most creative’. He claimed that this holds true regardless of how intelligence is measured and no matter what educational level is studied from kindergarten to graduate school. Torrance noted that teachers rated more highly the children with high IQs on most counts but, he noted, highly creative children appear to learn as much as the highly intelligent without seeming to work as hard. He concluded, ‘My guess is that these highly creative children are learning and thinking when they appear to be just “playing around”’. Such individuals often may seem difficult to manage in an over-regulated classroom situation. What happens to them as a consequence?
- 9.5 An article <sup>25</sup> by a distinguished Swedish scholar, Professors Lars Lindström, takes the subject of visual arts in Sweden as the point of departure and describes how, with the help of portfolios, assessments may extend to include both the unpredictable and the ambiguous. (It should be noted that QCA has great hesitation in accepting portfolio based assessment even in the arts despite the fact that this is firmly established in higher education.) The notion that assessments of learning outcomes must be either limited to superficial knowledge or completely arbitrary is shown to be a misconception. The author made a study of the progression of young people’s creativity in the visual arts from preschool to upper secondary school. The assessment was based on both product criteria and process criteria (investigative work, inventiveness, ability to use models, capacity for self-assessment). The materials assessed were portfolios of work containing sketches, drafts and finished works, log books, sources of inspiration and videotaped interviews with the students. Lindström discusses students’ progression, the ability to work independently and assess their work, the high degree of correlation in the assessments by different judges. He also discusses how schools can build a culture of learning that fosters the creative powers of young people.
- 9.6 In the light of such findings, it may be less important to assess the creative achievement of young people than more measurable outcomes in terms of the knowledge they acquire, their ability to use this, the acquisition of confidence, their ability to communicate, work together and respond to challenges.
- 9.7 This may be an opportunity to draw attention to the essentially meaningless distinction between ‘gifted’ and ‘talented’ that has been employed by the DfES in

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<sup>23</sup> Gardner, H (1993) 'Creating minds', New York: Basic Books.

<sup>24</sup> Torrance, E (1970) 'Stimulating Creativity', in Vernon, P (ed), *Creativity*, Harmondsworth: Penguin Books, p.358.

<sup>25</sup> Lindström, L (2006) 'Creativity: What is it? Can you assess it? Can it be taught?' in *International Journal of Art & Design Education*, Volume 25, No. 1., Oxford: Blackwell Publishers.

recent years to make an entirely false distinction between the 'academic' and 'practical' that is at least a century out of date.

## **10. How can creativity be embedded across the curriculum and within the philosophy of schools?**

- 10.1 An important issue concerns pedagogy. If the idea of creativity is concerned with events of becoming, then we have to see pedagogy itself as functioning within a similar or corresponding dynamic. This means that any pedagogy pinned down to rigid frameworks of instruction and assessment prevents the development of what it can mean to teach and learn in this context. Opening up creative pedagogies means therefore opening possibilities for new understandings of what teaching and learning can become.
- 10.2 Creativity will be embedded across the curriculum and within the philosophy of schools as senior managers, administrators, teachers and learners value the need to encourage the process for developing ideas as much as the need to achieve final outcomes. There cannot be a single concept of a creative curriculum unless it is recognised that creativity will take different forms and adopt different approaches in different learning areas. One effective model toward achieving this is the established 'Artist Teacher Scheme', based on the central belief that teachers who maintain their own creative practice are significantly more effective as teachers and more likely to be satisfied with their work in education. The Scheme provides opportunities for artist teachers to review and develop their personal creative practice in relation to the highest levels of contemporary practice in the contexts of higher education institutions and art museums and galleries. Independent evaluation<sup>26</sup> of the Scheme has demonstrated the clear positive gains made by the teachers involved and how it can impact on classroom practice. This scheme provides a good model that could be adapted easily for other curriculum to encourage teachers to retain strong professional links with their professional counterparts outside teaching.

## **11. How can creativity in schools best be linked to the real world of work and leisure?**

- 11.1 Creative pupils need creative teachers with the confidence to take creative risks. Consequently professional development and ITT should focus on establishing the importance of a creative mindset rather than devising curriculum prescriptions (or following the prescriptions of others).
- 11.2 Some vocationally related qualifications, such as BTEC, are designed in relation to National Occupational Standards and are often taught by tutors with industrial experience. Many of these qualifications encompass work and leisure (e.g. units on Computer Game Design, Developing and Realising Craft Design Ideas, CAD/CAM or the Fashion Industry).
- 11.3 Robinson makes the case for creativity to be central to education and points out the importance of young people having the opportunity to 'find their medium'<sup>27</sup>. He also argues for what goes on in schools to be firmly related to the world of business. This

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<sup>26</sup> See [http://www.nsead.org/downloads/CEDAR\\_Evaluation\\_Report\\_2006.pdf](http://www.nsead.org/downloads/CEDAR_Evaluation_Report_2006.pdf) to download the report.

<sup>27</sup> Robinson, K (2001) *Out of Our Minds: Learning to be Creative*, Oxford, Capstone.

notion of the 'contextualisation' of learning also permeates Craft *et al*<sup>28</sup>, Cochrane and Cockett<sup>29</sup> together with other reports<sup>30</sup>.

- 11.4 In his book 'The Rise of the Creative Class' published by Basic Books in 2002, Richard Florida talks about a rise in the value of human creativity as a defining feature of economic life, and a rise in the value of cultural products and activities as a defining feature of leisure. He goes on to scope and define an emerging creative class of people for whom creativity defines quality in both the work and life balance.
- 11.5 A growing body of reports<sup>31</sup> describe the creative and cultural industries as the fastest growing sectors in the economy – it is vital that this information is shared with schools, especially SMTs and careers advisers if the place of the arts in schools is to be properly recognised. There also needs to be a recognition of the importance of creativity in fields such as engineering and architecture before education at any level can contribute to these realms.
- 11.6 Creativity in the workplace is defined as the ability to be flexible, to be entrepreneurial and to understand the issues around globalisation. People seeking creativity within their leisure activities are seen to be looking for new cultural communities (often transglobal), immersive experiences and authenticity. The role of the creative practitioner is being newly defined as that of cultural entrepreneur. Creativity and entrepreneurship appear to cross and link the real world of work and leisure.
- 11.7 By having activities planned that mirror the sorts of practices, procedures, media, techniques and processes that are used in real world situations. In order to be able to plan and carry out this sort of activity teachers need to be constantly updating their subject knowledge to keep abreast of developments within their specialism. This can be accomplished through membership and participation in subject associations and related CPD. Especially CPD targeted at providing teachers with opportunities to return to the workplace regularly and for sustained periods – this needs to be adequately funded. Where ICT activities are used within secondary education, they should as far as possible, use industry standard software, and engage in tasks which have a clear derivation from real-world activities.
- 11.8 Increased time taken for pupils to research and document the sort of skills being rehearsed in the classroom and how these could be applied within work-based situations would seem to be a useful adjunct to very many classroom activities, underpinning such activities with a concrete rationale and examples of real-world application.
- 11.9 There is a clear role here for agencies to broker opportunities for teachers and pupils to explore links between the classroom, the world of work and leisure. Creative Partnerships continues to fund and support the more effective use of, and a more diverse group of creative practitioners to work with pupils. There is a wider opportunity for the subject associations to focus on new strands of CPD for teachers, introducing them to models of creative, entrepreneurial activities within a range of

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<sup>28</sup> Craft, A; Jeffrey, B, & Leibling, M (2002) *Creativity in Education*, London: Continuum.

<sup>29</sup> Cochrane, P, & Cockett, M (2007) *Building a Creative School: A Dynamic Approach to School Development*, Stoke on Trent: Trentham Books.

<sup>30</sup> *Creativity in Education* (2001), Dundee: learning and Teaching Scotland/IDES network.

<sup>31</sup> See for example *Towards 2010. New times, new challenges for the arts*, (The Henley Centre 2006), the Cox Review of Creativity in Business, ( Design Council 2005) and *High Level skills for High Level Values* ( Design Council and Creative and Cultural Skills 2007)



practices than can be adapted to different learning contexts. Again this will need adequate funding if it is to be effective.

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19<sup>th</sup> July 2007

**Acknowledgements**

In compiling this response the Society is grateful to all those who contributed to it in some way including:

Professor Dennis Atkinson  
Dan China  
Glen Coutts  
Michael Davies  
Bev Joicey  
Alastair Laing  
Carla Mindel  
Susan Ogier  
Peter S Smith