



# Creativity in learning: histories and policies

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What does creativity mean to you?

Which subjects allow us the greatest potential for creativity?

Which allow us the least?  
**Questionnaire. Discuss.**  
Would pupils answer differently to teachers or parents?



## PROBLEMATISING CREATIVITY IN LEARNING:

- Is it appropriate just to talk about creativity in arts/music/drama or should it be seen to apply more generally across domains (e.g. science)?
- Can creativity be *taught*?
- Can creativity be *assessed*?
- Is creativity something individual or collaborative?
- What about creativity and digital technology? Links/affordances.....



**Discuss**

The logo for PISA (Programme for International Student Assessment) features the word "PISA" in a large, bold, sans-serif font. Each letter is filled with a different color: 'P' is blue and red, 'I' is yellow and blue, 'S' is green and blue, and 'A' is blue, red, and yellow.

- Every three years – international assessment of 15 year olds in maths, reading and science
- 2021 optional test in creativity



# Singapore eases up on school testing to foster creativity

World's top exam performer seeks to boost competitiveness in information economy

JUSTINA LEE, Nikkei staff writer  
MARCH 13, 2019 14:45 JST



## Drivers for creativity in school systems:

1. Economic
2. Mental health/self-esteem
3. Inclusion/equity?

"Our students need to be resilient, adaptable and global in their outlook. They must leave the education system still feeling curious and eager to learn for the rest of their lives," said Education Minister Ong Ye Kung in the parliament on March 5.

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Guy Claxton  
Bill Lucas

with forewords by Professor Tanya Byron and Octavius Black

# Educating Ruby



what our children really need to learn

confidence, curiosity, collaboration, communication,  
creativity, commitment and craftsmanship

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# EDUCATION PARADIGMS for 21<sup>st</sup> Century – small changes or radical reform?

- [https://www.ted.com/talks/sir\\_ken\\_robinson\\_changing\\_education\\_paradigms](https://www.ted.com/talks/sir_ken_robinson_changing_education_paradigms) (first minute and 6.30 onwards)
- Sir Ken Robinson
- UK commission on creativity, education and the economy and his report, *All Our Futures: Creativity, Culture and Education*. 1998







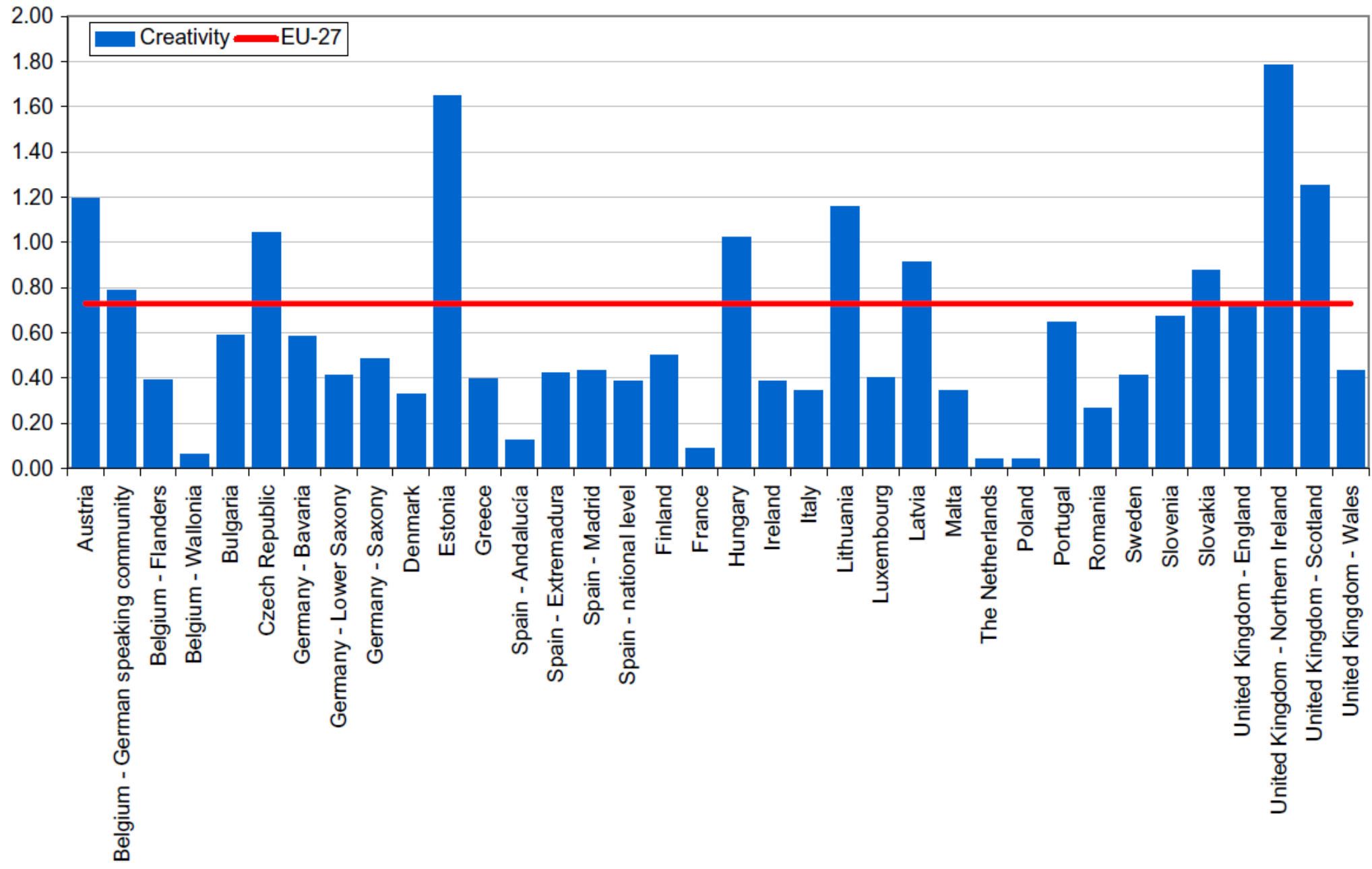
***Creativity and education: comparing the national curricula of the states of the European Union and the United Kingdom Wyse & Ferrari (2014)***

- More references at secondary than primary level
- Predominance of references to creativity is in arts curricula

**YOUR COUNTRY? LOOK AT CURRICULUM DOCUMENTS FOR YOUR COUNTRY.  
How often is creativity referenced? In which parts of the curriculum? Is it defined?**

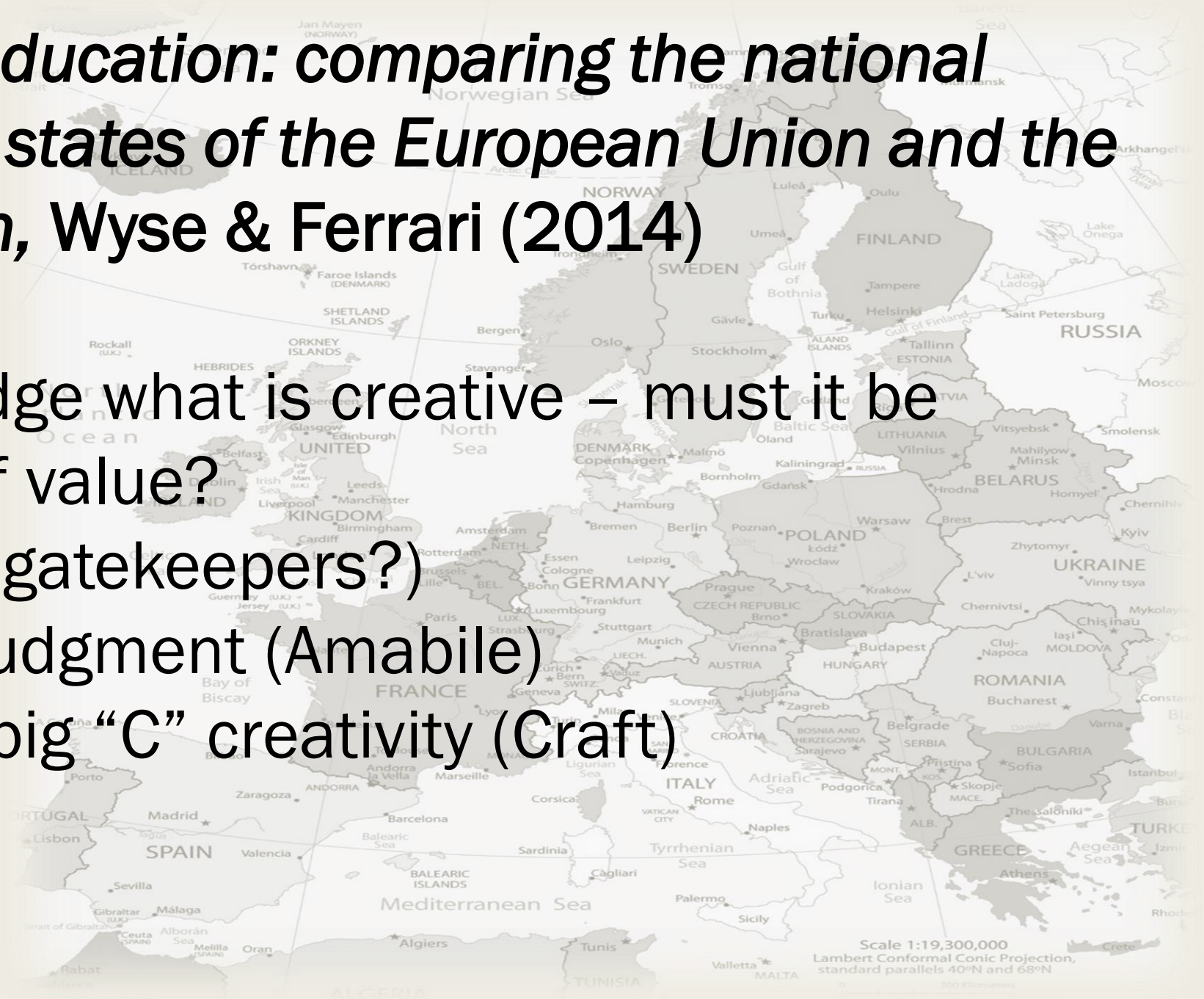
Wyse, D. and Ferrari, A. (2014) 'Creativity and education: comparing the national curricula of the states of the European union and the United Kingdom'. *British Educational Research Journal* 41 (1): 30-47.





# ***Creativity and education: comparing the national curricula of the states of the European Union and the United Kingdom, Wyse & Ferrari (2014)***

- How do we judge what is creative – must it be original and of value?
- Who decides (gatekeepers?)
- ‘Consensual judgment (Amabile)
- Little “c” and big “C” creativity (Craft)



*Creativity and assessment in Chinese arts education: Perspectives of Hong Kong Students* (2010) Samuel Leong

The Hong Kong Arts Development Council (HKADC) trumpeted the mission of the arts education reform as ‘Creativity for All’, and asserted that arts education is ‘the key to meet the challenges of the 21st century’ and ‘the way to achieve quality education’ (1999, p. 2). It also noted that Hong Kong ‘need[ed] urgently a kind of social atmosphere to inspire citizens’ creativity’ (p. 3). ...Creativity is defined as the ‘ability to generate original ideas and solve problems appropriate to the contexts’ (HKADC, 2003a, p. 5).



# CURRICULUM IN AUSTRALIAN STATE OF VICTORIA

The screenshot shows the Victorian Curriculum website interface. At the top left is the logo for 'Victorian Curriculum Foundation-10'. At the top right is the logo for 'VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY'. Below these is a dark navigation bar with links for 'Home', 'Overview', 'Curriculum', and 'Levels', along with a 'Download' button. A blue banner below the navigation bar features the title 'Critical and Creative Thinking' and a search bar. Below the banner is a sub-navigation bar with 'Introduction' and 'Curriculum' tabs. The main content area is divided into two columns. The left column contains a table of contents with links for 'Rationale and Aims', 'Structure', 'Learning in Critical and Creative Thinking', 'Scope and Sequence', 'Resources', and 'Glossary'. The right column displays the 'Rationale and Aims' section, including a 'Print this page' button, a 'Rationale' heading, and three paragraphs of text.

**Victorian Curriculum**  
Foundation-10

VICTORIAN CURRICULUM  
AND ASSESSMENT AUTHORITY

Home Overview **Curriculum** Levels Download

Critical and Creative Thinking

Introduction Curriculum

**Rationale and Aims**

Structure

Learning in Critical and Creative Thinking

Scope and Sequence

Resources

Glossary

**Rationale and Aims** [Print this page](#)

**Rationale**

Responding effectively to environmental, social and economic challenges requires young people to be creative, innovative, enterprising and adaptable, with the motivation, confidence and skills to use critical and creative thinking purposefully. Explicit attention to and application of thinking skills enables students to develop an increasingly sophisticated understanding of the processes they can employ whenever they encounter both the familiar and unfamiliar, to break ineffective habits and build on successful ones, building a capacity to manage their thinking.

Thinking that is productive, purposeful and intentional is at the centre of effective learning and the creation of new knowledge, with the progressive development of knowledge about thinking and the practice of using thinking strategies fostering students' motivation for, and management of, their own learning.

Critical and creative thinking are strongly linked. Students require explicit support to develop the breadth and depth of their thinking and to take intellectual risks. This attention to thinking helps students to build self-awareness and their capacities for reflection. Developing critical and creative thinking capability is an essential element of developing successful, confident and innovative members of the community.



# Creativity in UK education policy: 1997 - 2010

- New Labour and the ‘cultural turn’
- Creative partnerships (but ended 2011)
- What was Hall and Thomson’s critique of this ? **Discuss**



**Opinion**  
Creativity in the classroom

To encourage creativity, Mr Gove, you must first understand what it is  
*Ken Robinson*

Fri 17 May 2013 21.29 BST

f t e 2,585 463

The education secretary's new national curriculum is a dead hand on the creative pulse of teachers and students alike



# UK POLICY 2011 – PRESENT (Conservative governments)

- Performance-driven culture – focus on driving up standards (driven by PISA)
- 2014 new curriculum – greater focus on the core subjects in primary schools: (reading, writing and maths)
- Secondary schools: The “e-bacc” and removal of the Arts from the core accredited subjects and from school evaluation.

## **Creative industries keep up attack on Government education policy**

The Government's plan to overhaul the GCSE examination system, a cut out creative subjects including design, is facing a two-pronged attack from the creative industry.

By [Angus Montgomery](#) January 1, 2013 12:00 am





## UK POLICY 2011 – PRESENT (Conservative governments)

- Creativity moved to the “hobby zone” – after-school provision, weakening core provision

## Creative industries keep up attack on Government education policy

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# ARTSMARK

## 1. Values and ethos

Promote arts and culture in your values and ethos

### Definition

The setting actively promotes a lifelong love for learning and enjoyment of arts and culture through a range of experiences and opportunities. This is reflected in the setting's environment, ethos and the shared language used to celebrate and promote their achievements in arts and culture.

### Silver

The setting values each arts subject and promotes arts and culture for the value they have, including appropriate timetabling. Children and young people have the opportunity to develop their skills over a longer period of time.

### Gold

At primary level, the setting clearly links arts and culture to wider learning opportunities for children and young people so that they can apply their arts learning in a wider context.

At secondary level, the setting offers a range of suitable arts qualifications so that children and young people can increase their knowledge, skills and understanding of arts and cultural subjects and be directed to other resources and providers.

### Platinum

The setting demonstrates over time that they actively promote, from an early age, arts and cultural industries as genuine career choices, and promote opportunities to experience working alongside industry professionals.

At secondary level, the setting demonstrates the impact of a credible arts offer at KS4, which may include arts GCSEs with good levels of take-up.

The setting should be actively working towards, or have an awareness of, Arts Award's qualifications for young people.

- Croatia
- Latvia
- Poland
- Turkey



Logo  
Ad  
Podcast  
Animation  
Short film

# Durham Commission on Creativity and Education



<https://www.dur.ac.uk/creativitycommission/video/> RECOMMENDATIONS 2019

- 1. A national network of Creativity Collaboratives for schools
- 2. Government should reconsider exam system and how they can reward scholarship and craftsmanship
- 3. OFSTED to recognise schools which are effective at promoting creativity across subjects
- 4. UK should take part in 2021 PISA tests on creativity
- 5. Universities should work with Creativity Collaboratives to research and improve practice



# Durham Commission on Creativity and Education



- 6. More training for teachers on digital literacy and creativity so that young people can engage creatively and critically with digital technology
- 9. After-school provision to promote creativity
- 10. Young people should be better prepared for the changing world of work. They need the creative capacities that employers seek and which will enable them to be resilient and adaptable, to pursue portfolio careers and engage in lifelong learning. Qualification frameworks should reflect the value of creativity for the current and future workforce.



## Hall & Thomson 2007

Creative Partnerships – artists in schools.

- a broader and richer curriculum, which will stimulate pupils' imagination and excite their interest in learning
- raising standards of attainment across the curriculum, including literacy and other basic skills
- promoting creativity and innovation in teaching, right across the curriculum
- improved teacher recruitment and retention
- creating a distinct school ethos and strengthening the school's place in the community
- improved pupil self-confidence and attitudes to learning
- equipping young people with skills that are in demand in the creative economy (Creative Partnerships website, 2004)





## Hall & Thomson 2007

Creative Partnerships – artists in schools.

Critique:

- tinkering rather than reforming system (nod to inclusion but not necessarily very inclusive)
- Programmes one-offs rather than sustainable



Hall, C. and Thomson, P. (2007) 'Creative partnerships? Cultural policy and inclusive arts practice in one primary school'. *British Educational Research Journal* 33 (3): 315-329.



# SIGNATURE PEDAGOGIES 2012

“Throughout, it is concerned to explore the differences between arts-related signature pedagogies, and the ‘default pedagogy’ established in schools by a standards agenda that defines excellence in terms of progress against a limited set of measurable indicators.”



Thomson, P., Hall, C., Jones, K. and Sefton-Green, J. (2012) The Signature Pedagogies Project: final report. London: Culture, Creativity and Education.

**Figure 2: Pedagogic Platform**

Signature pedagogies are epistemological, ontological and axiological

Creative signature pedagogies challenge school as a 'non-place' by building sociality and the capacities of young people to 'become somebody'

Creative signature pedagogies open up 'third spaces' which are characterised by their hybridity, permeability, mobility and time flexibility

Practices within these third spaces are underpinned by:

- a universalist approach to inclusion
- a commitment to genuine choice and agency
- a willingness to confront the challenges of scale and ambition
- a readiness to use and sanction the absurd and carnivalesque
- a focus on the lived experience of the present

## FIVE CHARACTERISTICS

- Inclusion
- Choice and agency
- Scale and ambition
- The absurd and carnivalesque
- Lived experience of the present



# Signature Pedagogies Task: in 4 groups

- Learning to know
  - **Case Study 1 page 19**
- Learning to do
  - **Case study 3 page 23**
  - **Case study 4 page 25**
- Learning to live together:
  - **Case study 5 page 27**

# QUESTIONS TO CONSIDER:

- How does your case relate to the signature pedagogies model?
- Re Hall and Thomson's critique....To what extent are these cases tokenistic. Or is creativity systematic and embedded and sustainable? How inclusive are they?
- Is something original or of value emerging through the process?

QUESTIONS TO THINK ABOUT:

CREATIVITY IN THE ARTS OR BEYOND?  
(WHICH ARTS?)

CREATIVE TEACHING OR LEARNING?  
COLLABORATIVE OR INDIVIDUAL?

INCLUSIVITY?

ARTISTS AND TEACHERS?





# Media literacy

- Creativity with technology – imitation, adaptation, transformation



# CREATIVITY – Banaji and Burn, 2007

- Is NOT about Romantic/elite ideas of genius
- is social and cultural
- Is about imagination and discipline
- Links to play
- Links to the affordances of technology
- ‘Creativity in its mature form consists of both imaginative and intellectual effort’
- creative work with technology ‘proceeds not from the technology itself but from awareness of the cultural properties of the medium, and from specific pedagogic practice’



Banaji, S. & Burn, A., 2007. Creativity through a rhetorical lens: implications for schooling, literacy and media education. *Literacy*, 41(2), pp. 62–70.

# CREATIVITY V. CREATIVE THINKING

## DURHAM COMMISSION DEFINITIONS

**Creativity:** The capacity to imagine, conceive, express, or make something that was not there before.

**Creative thinking:** A process through which knowledge, intuition and skills are applied to imagine, express or make something novel or individual in its contexts. Creative thinking is present in all areas of life. It may appear spontaneous, but it can be underpinned by perseverance, experimentation, critical thinking and collaboration.



PISA 2021 definition linked to ‘little c’  
creativity (everyday creativity rather than  
‘Big C’ - the preserve of the ‘great’)

- Creative thinking in PISA 2021 is defined as *the competence to engage productively in the generation, evaluation and improvement of ideas, that can result in original and effective solutions, advances in knowledge and impactful expressions of imagination.*

# AUSTIN'S BUTTERFLY



- <https://www.youtube.com/watch?v=hqh1MRWZjms>
- Dispositions/traits of creative people
- Pedagogy

# PISA TESTS 2021: Reading, Maths, Science + Creative thinking \* NEW!

Lucas, B., G. Claxton and E. Spencer (2013), “Progression in Student Creativity in School: First Steps Towards New Forms of Formative Assessments”, OECD Education Working Papers, No. 86, OECD Publishing.  
<http://dx.doi.org/10.1787/5k4dp59msdwk-en>





# CREATIVITY (according to Lucas, Claxton and Spencer, 2012)

- complex and multi-faceted, occurring in all domains of life (Treffinger et al., 2002)
- learnable (Csikszentmihalyi, 1996);
- core to what it is to be successful today (Sternberg, 1996);
- capable of being analysed at an individual level in terms of dispositions (Guilford, 1950);
- strongly influenced by context/ social factors (Lave and Wenger, 1991)

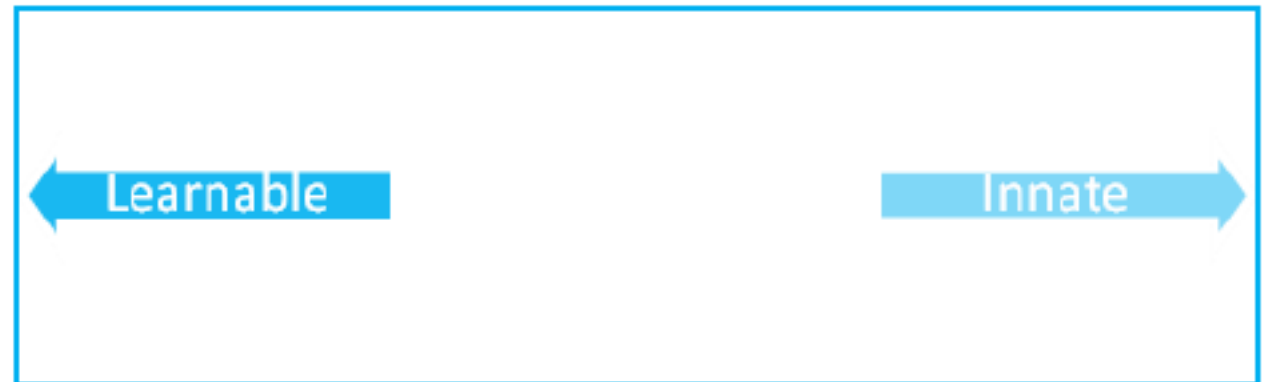
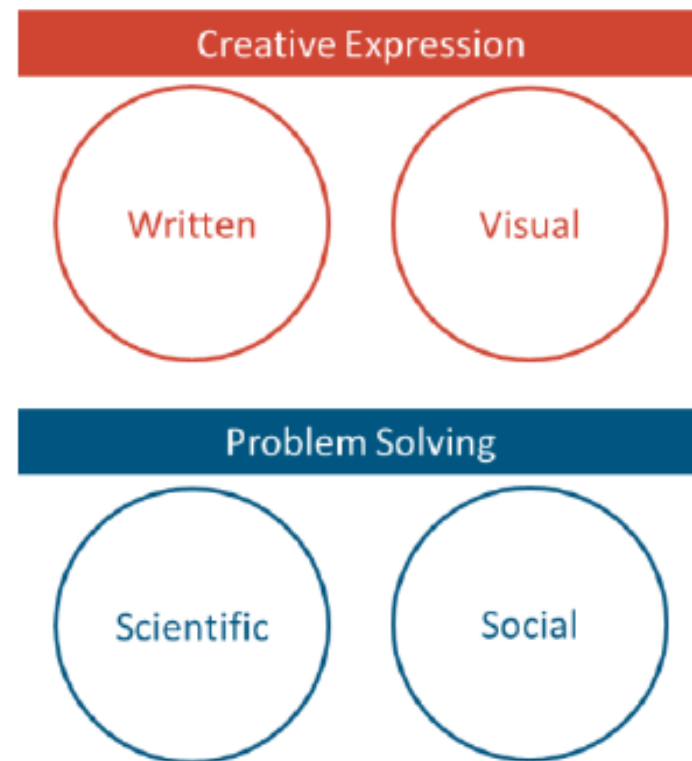


Figure 2 Creativity: Learnable or Innate

# PISA CREATIVE THINKING ASSESSMENT

**Figure 2. Proposed focus domains for the assessment**



# PISA TESTS – work in pairs

- Would you recommend your country take part?
- If so, why?
- How would you change the current system/policy there so children could succeed in the tests?