

# What is creativity?

A source of inspiration and summary of actions from  
Scotland's Creative Learning Partners



ALBA | CHRUTHACHAIL



The Scottish  
Government  
Riaghaltas na h-Alba

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**It's about seeing  
things differently.**

**It's about finding new  
approaches to the  
challenges we face.**

**Creativity can  
shape our future  
for the better.**

Blue Skies Festival - a project led by Dundee  
Contemporary Arts with partners from across the city  
Photo: Alan Richardson



# Partners

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Creative Scotland

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College Development Network

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Education Scotland

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The General Teaching Council for Scotland

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Scottish Qualifications Authority

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Skills Development Scotland

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Association of Directors of Education in Scotland

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Scottish Government

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**A more creative Scotland  
can only be realised  
through creative responses  
to all challenges, across  
society, at every level.  
Achieving this will take the  
efforts of everyone who is  
passionate about learning,  
from policy-makers and  
teachers to professional  
creative people.**

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**The Big Concert in Raploch**

Photo: Marc Marnie



# Welcome from the Chair

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The eminent educationalist Sir Kenneth Robinson is quite clear about it: creativity is not a special quality bestowed on special people. “If you’re human,” he says, “It comes with the kit.”

That is a belief shared by the Scottish Government who have been working across departments to embed creativity in every aspect of our experience, most especially learning and teaching.

And a belief common to the group of national leaders in education and creativity who have been in partnership for the last three years sharing their vision of placing creativity at the very heart of every place of learning in every local authority.

Part of this is no more than enlightened self-interest. A nation which nurtures and encourages creativity is one that produces citizens able to rise to the challenges of the global economy.

Business leaders worldwide have repeatedly advanced the view that the 21st century belongs to those who are creative, collaborative, and intensely curious. **People in love with ideas.**

Just as crucial is the impact on people’s lives and those of their communities. Untapped potential is unforgivable human wastage on a grand scale. That potential, released and harnessed, is nothing less than transformative.

Any rain sodden member of the audience at the Big Noise concert in the Raploch, Stirling last summer could be in little doubt of that, as children who had barely seen a musical instrument a year before, played with the legendary Simon Bolivar orchestra.

In 2010 the Scottish Government (Education and Culture), Creative Scotland and Education Scotland - in partnership with the GTCS, SQA, ADES, College Development Network and Skills Development Scotland - began work on an ambitious Creative Learning Plan for Scotland.

**Throughout this publication you will find myriad examples of how and where the work of the action plan group is bearing fruit, and building confidence.**

Among the tangible results of this ongoing exercise is a Creativity Portal, which allows educators access to cultural organisations and practitioners all over Scotland

helping them embed creativity in every aspect of their work. Already 1,300 unique users visit the Portal every month in term time.

Creative Learning Networks mean we have a champion in almost every local authority area. A cheerleader whose *raison d’être* is to build creative collaborations across schools, the arts, and communities. Now College Creative Learning Networks are being funded to replicate that ideal in their sector.

**What we need now is for you to work with us, helping to create a dynamic, inspiring and creative educational environment for every learner; helping us shape the policies to support that nationwide creativity and develop imaginative approaches for its delivery.**

The ambitious aim is to allow our young people to be the best they can be in a new curricular environment where innovation is cherished, change is embraced and we celebrate the fact that every child is a creative child. As the man says: it comes with the kit.

**Ruth Wishart**

*Chair of the Creative Learning Plan Strategic Group*

It's All About You, Creative Learning Family Days  
by Edinburgh City Council  
Photo: James Robertson



RHYTHM

KEY

CONCERT

HEARING

FLOWING

DAYS

SOFT

CLARINET

QUAVER

PERFORMING

CROCHET

GRAMS

INTIME

BACH

ON

GRA

# Ministerial Foreword

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This Plan is a clear statement that we as a country value creativity. It brings greater opportunities to both individuals and society, makes learning more satisfying and enhances wellbeing.

We know that creativity is vital in the world of work, with greater opportunities for those who bring a creative approach. The country as a whole stands to benefit significantly from the great wealth of creative talent that our people can bring to bear. The video gaming industry is a particularly striking example of a relatively recent and burgeoning creative industry, but of course creativity is relevant to so many types of work and aspects of life. The ability to solve problems by approaching things slightly differently, the readiness to discover new things for yourself, an openness to new ideas – these are all aspects of creativity which stand people in excellent stead in their lives as a whole, within work and beyond.

Creativity in learning has a particular place within Curriculum for Excellence. Scotland's Creative Learning Plan will bring opportunities for creative learning to a broad audience and provide inspiration to teachers and other educators to embed creative approaches, in schools and elsewhere.

We want to thank all those who have recognised this ambition and are making it their business to increase opportunities for creativity throughout learning in Scotland. They have developed a bold and meaningful vision that acts as backbone for the four workstreams, which will support a continual growth of creative skills within learning. We have high hopes for the success of this Partnership in helping to make creativity the norm within excellent learning.

We encourage you to use this plan to spark your own creativity and we look forward to witnessing the many positive impacts on learning and teaching in Scotland.

**Michael Russell MSP**

*Cabinet Secretary for Education and Lifelong Learning*

**Fiona Hyslop MSP**

*Cabinet Secretary for Culture and External Affairs*

**Dr Alasdair Allan MSP**

*Minister for Learning, Science and Scotland's Languages*

**The Wigtown Book Festival**

Photo: Zvonko Kracun

Image provided by Dumfries and Galloway Council



# Our Vision for Creative Learning in Scotland

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At the heart of our Creative Learning Plan is this, our vision for a more creative Scotland: to shape our future as a country, we need to create and be creative.

Our society in Scotland shares a commitment to build a better future, characterised by greater equality, enhanced opportunity and a vibrancy that makes Scotland an exciting place to live. We need an economy that offers the potential to create new wealth and security for those who are vulnerable. We need a culture that is rich, varied and stimulating. We need politics that are open to debate, reflection and ideas. We want to be proud of who we are and where we live. We want to feel fulfilled, healthier, happier and stronger as a community.

To achieve this, we need to be creative. We need to generate the ideas that will allow us to rise to the challenges of a global economy and an endangered environment. We need to be able to invent and develop our science and technology. We need to be able to write the poems and stories that reflect and enrich who we are. We need to express that through the visual arts, music, through theatre and dance, through film. And in doing so, we need to eradicate the

false demarcation lines between the expressive arts and every other subject. Creative learning and teaching is the most fulfilling route to both deep learning and a rounded adulthood.

We need to feel confident in our right and ability to influence change, that we are people of potential with the vision, courage, attributes and skills to make that potential a reality.

This is what creativity is: the capacity to generate ideas that have value to the individual, to look at familiar things with a fresh eye, to examine problems with an open mind, make connections, learn from mistakes and use the imagination to explore new possibilities. Ultimately creativity is the ability to make the world anew, to shape the future and enrich the here and now.

A broad range of partners led by Creative Scotland is building on all that has been achieved in Scotland and will ensure this leads to the transformation that we are aiming for.

We need to develop our creativity through learning and also learn through being creative. This means that in all contexts for learning we must encourage questioning,

curiosity and exploration. Curriculum for Excellence is very clear that all learners have personalisation and choice in learning and that they have chances to design and shape the tasks that they undertake. Knowledge is important, but it is not enough. Creativity shapes what we do next and our knowledge is advanced and secured through the doing.

We will work with all partners to make sure that creative learning is encouraged and rewarded, that assessment at all levels demands creativity and allows us to be clear about the progress that we have made. The Partnership is working to recognise the good work that is already being done and encouraging the sharing of creative practice.

Our vision and ambitions are bold, and through collaboration, partnerships and by building upon the strong foundations that exist they are achievable. Scotland's Creative Learning Plan will set out the detail of how these aspirations will be realised and we look forward to the reality of a Scotland capable of dealing with change and uncertainty, shaping its own destiny, contributing internationally and releasing the potential of its people.

# Making our Vision a Reality: The 4 Workstreams

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So what are our plans? Our activities are divided into these four workstreams. On the next few pages you can see examples of how we are all working to help bring about change.

## Workstream 1 (WS1)

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Share our vision of a more creative society and ensure that all Partners are committed to its fulfilment.

## Workstream 3 (WS3)

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Develop a strategic approach to pathways for lifelong creative learning for all.

## Workstream 2 (WS2)

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Build capacity and expertise of learning practitioners and creative partners to support the development of creative skills through learning and teaching.

## Workstream 4 (WS4)

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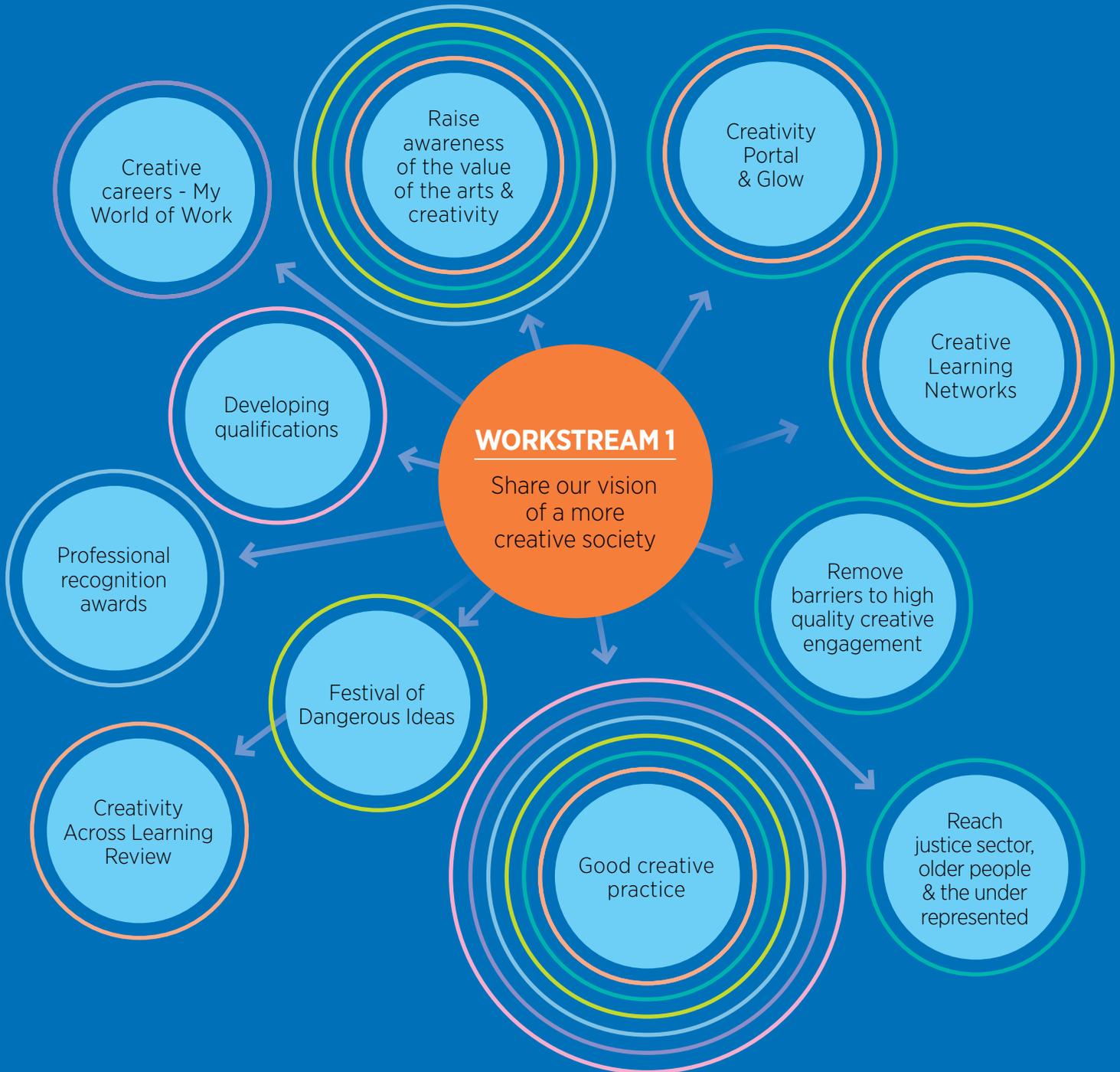
Develop approaches to assessment of creativity, including certification.

Key to following pages. Each coloured ring represents the work of each organisation.

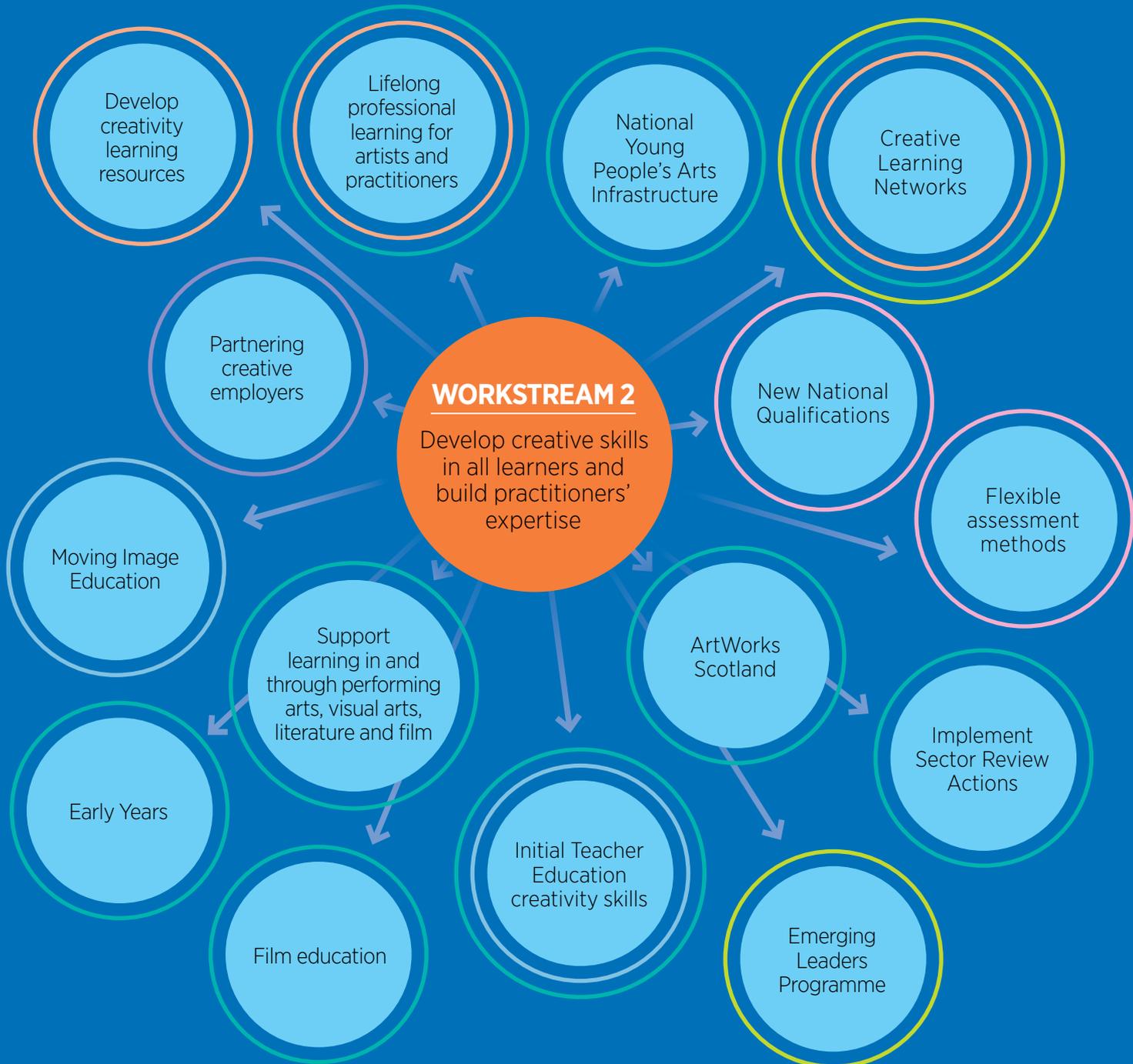
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-  Creative Scotland
-  The General Teaching Council for Scotland
-  Scottish Qualification Authority
-  College Development Network
-  Education Scotland
-  Skills Development Scotland

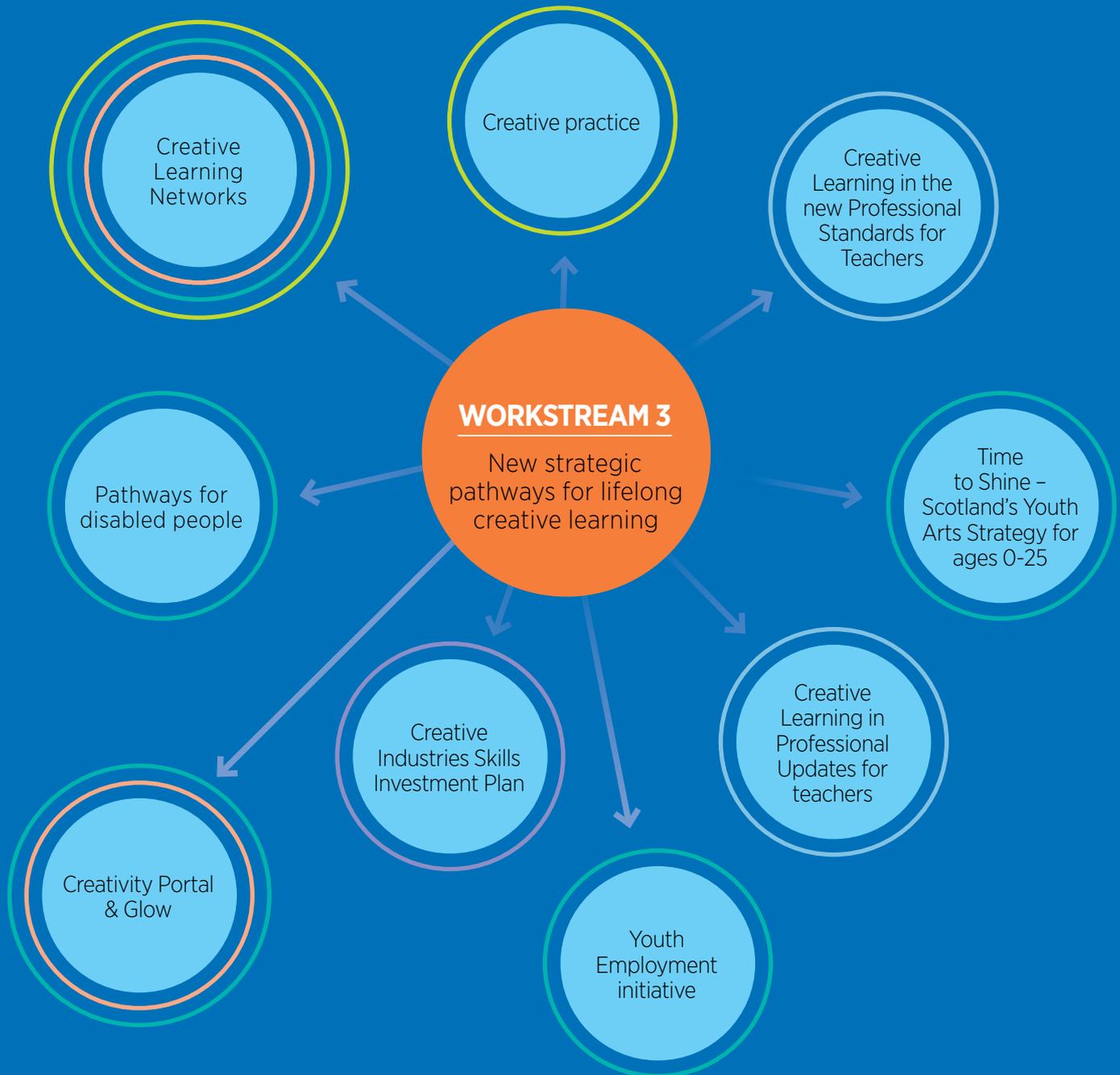
## Workstream 1: Share our vision of a more creative society



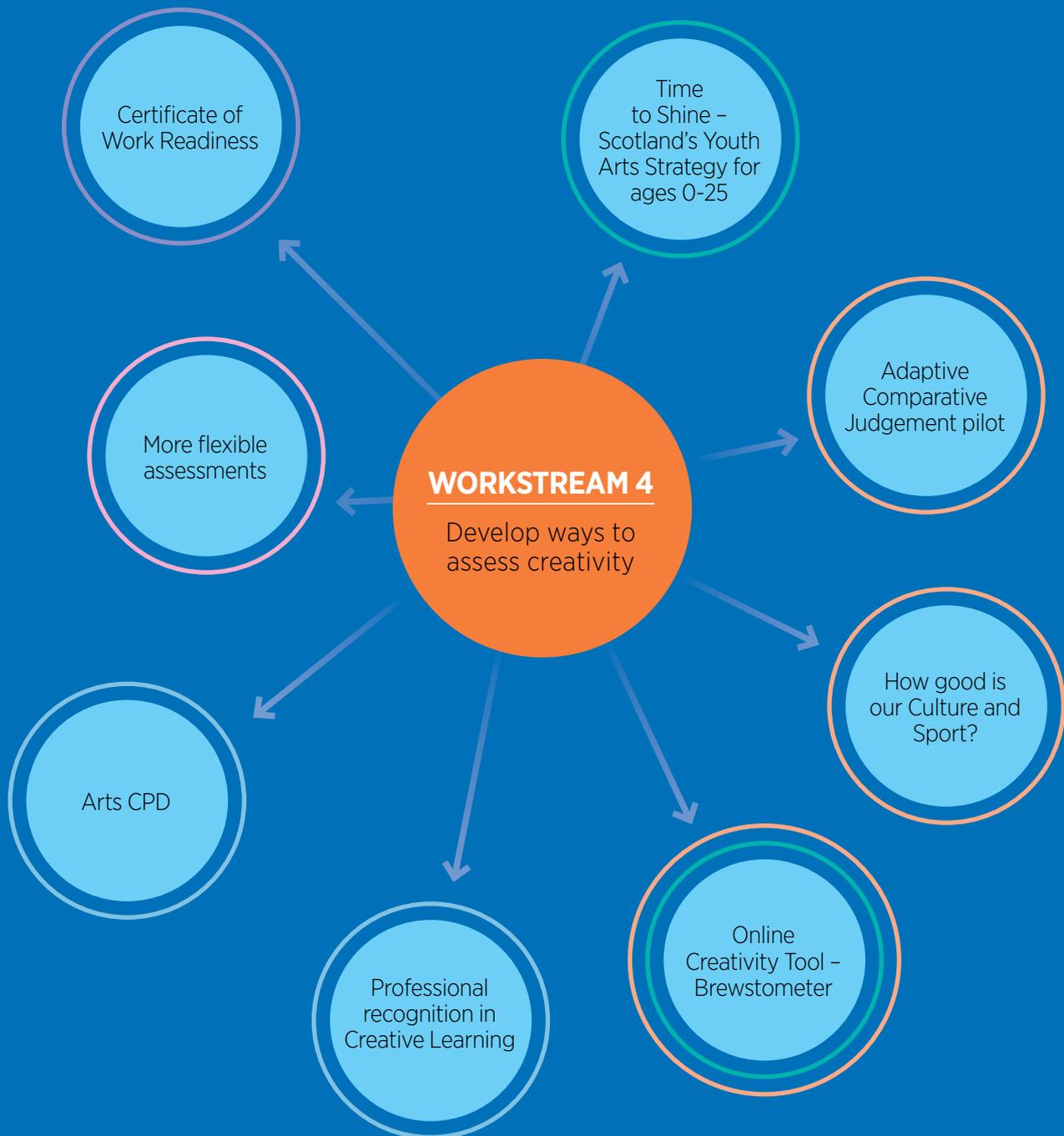
## Workstream 2: Develop creative skills in all learners and build practitioners' expertise



## Workstream 3: New strategic pathways for lifelong creative learning



## Workstream 4: Develop ways to assess creativity



*Paperbelle* by Frozen Charlotte Productions

Photo: Colin Hattersley



# Partners

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On the following pages, each organisation explains their commitment to Scotland's Creative Learning Plan. We subsequently show how we're helping to make this happen through a variety of case studies.

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## Creative Scotland

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Creative Scotland (CS) is the national agency for Scotland's arts, screen and creative industries, funded by the Scottish Government and the National Lottery.

Money is distributed through direct awards and open programmes for artists and organisations to apply for support with their projects.

### **Our commitment to the vision**

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We want Scotland to be a country where artists, filmmakers, creative individuals and organisations feel supported, valued and free to develop great work. A country where art and creativity can flourish and play a part in the life of everyone who lives, works or visits here; a country whose cultural excellence is recognised at home and abroad; where the work of artists and creative people is valued by national and local Government and by broader society; and where creative individuals and organisations want to work.

## College Development Network

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The College Development Network (CDN) supports the sector in delivering best practice, sharing innovations and developing colleges and their staff.

### **Our commitment to the vision**

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At CDN we're aiming to ensure creativity is present in all service design and delivery, and we're encouraging colleges to capitalise on opportunities to develop creativity and critical thinking in all their learners.

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## Education Scotland

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Education Scotland is Scotland's key national agency for promoting improvement in the quality and effectiveness of education.

### **Our commitment to the vision**

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Education Scotland will provide the best blend of national support and challenge and will seek to embed creative and innovative approaches to inspire and secure continuous improvement.

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## The General Teaching Council for Scotland

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The General Teaching Council for Scotland (GTCS) is the independent professional body that maintains and enhances teaching standards and promotes and regulates the teaching profession. The Council strives to be a world leader in professional education issues and to promote equality, diversity and sustainability in all its activities.

### **Our commitment to the vision**

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The new GTCS Professional Standards for teachers outline the values and personal commitment a teacher should hold throughout their career to develop areas such as creative learning. We support teachers in this process and award those who embrace and successfully promote creative learning with the award of Professional Recognition.

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## Scottish Qualifications Authority

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Scottish Qualifications Authority (SQA) is the national accreditation and awarding body in Scotland.

### **Our commitment to the vision**

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At SQA we acknowledge the important role of creativity in learning, for life and work. We already provide a very wide range of qualifications in creative areas in National, Higher National and Scottish Vocational Qualifications, and, in Scotland's new National Qualifications, we have included appropriate creative skills across subject areas.

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## Skills Development Scotland

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Skills Development Scotland (SDS) is the national skills body supporting the people and businesses of Scotland.

### **Our commitment to the vision**

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Working in partnership at a national and local level, Skills Development Scotland (SDS) supports individuals to reach their potential through developing the skills they need to progress effectively in their working and learning lives.

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## Association of Directors of Education in Scotland

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ADES is the Association of Directors of Education in Scotland, an independent professional network for leaders and managers in education and children's services.

### **Our commitment to the vision**

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ADES shares a commitment to improve the educational outcomes of all our children and young people. We believe that creativity in the classroom and beyond contributes to this aim. Developing creative approaches to learning can support the ambitions of a curriculum that seeks to instil self-confidence, self-resilience and ambition in our young people.

The 'silent' launch of the Festival of Dangerous Ideas in the main hall of Kevingrove Art Gallery and Museum, hosted by College Development Network and Glasgow Life  
Photo: Courtesy of College Development Network



# Creative Scotland

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We're supporting the excellence of the creative industries through **funding, development and advocacy**, helping to ensure that people and organisations continue to thrive and achieve their full potential. Working in partnership with others across all of the four Workstreams (WS), we are opening up experiences and opportunities for everyone.

We lead the **governance of Scotland's Creative Learning Plan** and we carry out many activities to help achieve its vision (WS1). We're raising awareness of the value of arts and creativity, including harder to reach groups such as the **Justice sector, people with disabilities** (WS4) and engaging **older people** in a wide range of arts programmes. We're also working internally with all our colleagues to **embed creativity and learning** across all aspects of Creative Scotland's work.

A commitment to education underpins all our objectives. For instance, we are leading the delivery of **Time to Shine – Scotland's Youth Arts Strategy for ages 0-25**. We also support professional development for artists and other creative professionals, who also benefit from a dedicated professional development fund.

In partnership with Education Scotland we're launching the **online creativity tool called the Brewstometer** in September 2013. Anyone can use this to help evaluate performances, workshops and other activities; arts organisations can use it to join the Creative Directory on the **Creativity Portal**.

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## Case Study 1: Professional development

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At Creative Scotland we support professional development and skills for a wide range of arts and creative professionals. Beyond individual awards to creative people, we work closely with other organisations to develop training and professional development opportunities for all learners. The following are just a few examples of the projects we support.

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### a) ArtWorks Scotland Developing practice in participatory settings

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ArtWorks Scotland is one of five UK-wide professional development initiatives for artists working in participatory settings. It's a special initiative from the Paul Hamlyn Foundation and is partnership funded by us.

Following extensive research and consultation, ArtWorks Scotland is now delivering its Action Plan through a series of pilot projects until October 2014. It is supporting quality by building connections, developing skills in young undergraduate artists and through CPD for more experienced artists.

Models for organisation-based mentoring are being developed, and many opportunities are being provided for knowledge exchange.

Research and learnings are being disseminated to the HE/FE sector and other partners. We are also embedding this learning into our funding programmes at Creative Scotland.

The result will be a greater understanding of the needs in artists' training and skills development, greater connectivity and quality of work.

**Partners:** Paul Hamlyn Foundation, Creative Scotland, Royal Conservatoire of Scotland, Glasgow School of Art, Motherwell College, Shetland College, Gray's School of Art, Edinburgh College, Edinburgh College of Art, Moray House, Dancehouse, Screen Education Edinburgh, RSNO, Traditional Music Forum, 5 artists networks, 4 other pathfinder projects across UK, Education Scotland.

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**Artist participants:** 500+

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**Length / cost:** £600,000 over 3 years

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**More information:**

[www.creativescotland.com/artworks](http://www.creativescotland.com/artworks)

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## b) Initial Teacher Education (ITE) Thinking Dangerously in Teacher Education? Walking, Drawing and Extending Sites for Learning – University of the West of Scotland pilot

We are supporting pilot projects in 5 universities: Strathclyde, Aberdeen, Dundee, Stirling and the University of the West of Scotland. Together we're aiming to cascade professional development through ITE institutions, learning providers, arts organisations, artists, community learning development and colleges. The following case study is one of these projects.

### What took place?

The School of Education partnered with the School of Creative and Cultural Industries and the wider university to research recurring problems such as knowledge fragmentation and learning in isolation. Rooted in the philosophical principles of John Dewey, Herbert Read and Tim Ingold, the project drew on 'Art as Experience' and 'Education through art' and 'Lines' as well as more recent debates including embedding creativity across the whole curriculum from the arts to sciences and humanities. It explored how creativity can be developed within emerging models of ITE and teachers' CPD, and delivered through the recommendations of 'Teaching Scotland's Future'.

### What were the results?

The result was a one-day conference in partnership with the Festival of Dangerous Ideas. Participants co-designed a creative intervention that challenged existing pedagogic practice within the Education module for which they were responsible.

Several further sessions were delivered such as at the Olivia Plender exhibition 'Rise Early, Be Industrious' at the Centre for Contemporary Art Glasgow. These prepared the participants to undertake an action research project and share approaches to creative curriculum design.

The entire project will be presented as a symposium at the Scottish Educational Research Association's annual conference in November 2013.

Findings will be used in the revalidation of School of Education programmes over the course of the academic year 2013/14.

### What did people say?

University staff commented that it was the most useful CPD opportunity that anyone could recall. It was an opportunity to work across academic disciplines and very strong and sustainable academic relationships were formed. Participants maintain that these groups will go on working long after the funding has ceased.

The students involved in the project found that the creative interventions met the needs of Curriculum for Excellence in so many ways.

### Numbers of participants:

100 students  
24 staff

**Partners:** University of the West of Scotland, Creative Learning Teams at East Ayrshire and West Dunbartonshire Councils, Glasgow Museums, Room 13, the Festival of Dangerous Ideas and Creative Scotland.

**Length / cost:** 1 academic year, £23,000

## c) Bookbug Train the trainer

Supported by the Youth Music Initiative (YMI) at Creative Scotland and managed by Scottish Book Trust, Bookbug Sessions are song, story and rhyme sessions for parents and children from birth to four years old. In this project, training and on-going support is given to representatives from all local authorities so that they can become Bookbug Session Leader Trainers. In turn, these people train other staff within their local authority with the goal of delivering more Bookbug Sessions in different communities. Ultimately, it's the pre-school children and their parents who benefit.

This project, with funding from Scottish Government, also supported the training of Health Visitors across Scotland to enable Health Visitors to lead mini Bookbug Sessions in vulnerable families' homes.

### What took place?

50 new people from different local authorities were trained and 28 others who had previously attended the programme gained top-up tuition; they have all subsequently trained more than 300 further Bookbug Session Leaders across Scotland. 90 Health Visitors were also trained, with more planned for 2013/14.



### What did people say?

*"Bookbug Sessions fit in very well with my health visitor's role, as most of the parents, grandparents and babies are clients of mine and the sessions give me a valuable opportunity to support, observe and assess them in a relaxed setting. This helps to strengthen my relationship with parents and sometimes parental concerns are addressed at the end of the session."*

**Jayne Turner**, Health Visitor,  
Scottish Borders

*"People continually comment on Lucy's speaking. She knows so many words, words you would not expect a 3 year old to use or understand. I'm sure that's because she's been coming to Bookbug from 5 weeks old."*

**Parent**, Library Services,  
South Ayrshire

**Number of participants:** 168 direct participants at the end of 2012/13

**Partners:** Scottish Book Trust, Youth Music Initiative Creative Scotland, National Youth Choir of Scotland who helped deliver the training, and Local Authorities who participated in the training.

**Cost:** £97,083 over 2 years from YMI at Creative Scotland

### More information:

[www.scottishbooktrust.com/bookbug](http://www.scottishbooktrust.com/bookbug)

## Case Study 2: Creative Learning Networks (CLNs)

Partners Creative Scotland, Education Scotland and College Development Network are working together to embed creativity in learning in schools, colleges and communities, across all the ages. Together we are supporting local authorities and colleges as they develop Creative Learning Networks (CLNs). These networks form new partnerships and ultimately ensure that learners enjoy the best possible creative learning experiences, in the context of the Curriculum for Excellence, which increase their confidence, achievements and skills for life and work.

CLN Coordinators are working to champion creativity by building Scotland's creative capacity, developing innovative practice and partnerships, and encouraging collaborative working.

### Aims

- Develop a shared language and understanding around creativity
- Cultivate creativity as a cross-cutting theme across the Curriculum for Excellence
- Position CLNs across Scotland within a local strategic context
- Raise levels and standards of creativity in formal and community learning contexts
- Lead on national priorities in creativity in learning for local and national partners

CLNs across Scotland bring together local practitioners, creative partners and learners, providing high quality learning experiences, practical support and discussions on creative teaching, creative learning and the conditions in which they can flourish. CLNs are organising creative conversations, creativity conferences and seminars, networking/sharing practice CPD events, action research projects, partnership initiatives and resource development.

CLN coordinators are also leading 5 pilot projects through the Professional Development fund for Artists and Learning Providers in partnership with CS, ES and ArtWorks Scotland.

The following examples typify the activities taking place across Scotland.

### Aberdeen College at Castle Fraser

This project is challenging each curriculum area in Aberdeen College to respond through creative learning opportunities to the theme of Natural Scotland. The students' work will be exhibited in November 2013.

### Aberdeen - Serious Play: the interface between creativity, play and learning

This interdisciplinary conference increased engagement with and ownership of the creative learning agenda by drawing parallels with play and linking with early years and outdoor learning practitioners. Practitioners shared theory and practice and develop new ideas, creative approaches and partnerships.

### Angus - Artists Leading the Learning

A training course for artists who work with children and young people in formal and informal settings. Sessions for College staff highlighted open and fixed mindsets and promoted enterprise and creativity. It inspired teaching staff to develop their own practice and promote creativity in the classroom.

### Edinburgh - Creative Conversations

Events engaging education managers, practitioners and partners in conversations about creativity across learning. This also builds a community of practice, developing greater capacity for leadership, creative learning and thinking.

## Forth Valley College

Creative learning was developed as part of the learning strategy for the college. An arts practitioner led a cohort of curriculum managers and heads of departments as they explored creativity to find a common understanding and language.

## Highlands/UHI - Days of Danger

This is demonstrating alternative ways to develop enterprising skills in young people. Groups of lecturers take part in an immersive theatre piece with built-in learning outcomes.

## Scottish Borders

The Scottish Borders authority CLN and college CLN are working in partnership to bring together primary, secondary, FE and HE practitioners to explore creativity in teaching and learning, and to reflect on and develop their practice.

## South Ayrshire and East Ayrshire - Creative Industries Conference for pupils

This opportunity gave senior pupils interested in working in the arts and creative industries the chance to explore their options. In partnership with the University of the West of Scotland, Ayr campus.

## What were the results?

- 30 local authorities received CLN funding 2012-13
- 7 college regions received CLN funding 2012-13
- Increased recognition of the value of CLNs and the NCLN in local authorities, college regions and nationally
- Increased capacity to provide high quality creative and cultural learning experiences and develop creativity skills in learners
- Increased awareness of creativity and its practical application as a higher order thinking skill and crosscutting theme of Curriculum for Excellence
- Sustained strategic partnerships between the sectors, locally and nationally

## What did people say?

*"I learned how creativity can be achieved in all areas of the curriculum and activities that I can use with the children to help them to be inquisitive, open-minded, imaginative and solve problems."*

### Participant

Creativity Across Learning CPD, Shetland

*"I liked the way students were part of each stage of planning and helping the day run."*

### Participant

Pupil Council Conference, Edinburgh

*"This event provided an extremely valuable opportunity for local people to come together and talk about creative learning... The networking opportunities undoubtedly strengthened links between parents, schools and the artist community."*

### Councillor Stephanie Primrose

East Ayrshire

**Participants:** 14,000+

**Partners include:** Creative Scotland, Education Scotland, College Development Network, GMAC and local authority and Creative Learning Networks.

**Length / cost:** In 2010 the CLN Fund was launched with £300,000 awarded annually; funds up to £10,000 are awarded to local authorities. A colleges CLN was launched in 2012 with a total fund of £50,000; each region was awarded £3,000.

### More information:

Creative Learning Networks on the Creativity Portal: [www.creativityportal.org.uk](http://www.creativityportal.org.uk)

# College Development Network

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We're demonstrating our commitment through a variety of methods.

To help share the vision (WS1), we developed the **Festival of Dangerous Ideas**, which will be expanded both **nationally and internationally**. We're also **embedding an understanding of creativity** across the Scottish college sector, even to the extent of **organisational design**.

To build capacity and expertise in mid-level managers (WS2), we're running an **Emerging Leaders professional development programme**. This develops their creative leadership skills, which are needed to support delivery of a more innovative curriculum, with the help of creative and arts organisations. This is in addition to a range of **training opportunities** for staff and their creative partners.

To help develop strategic pathways for lifelong creative learning (WS3), we're developing the **College Sector Creative Industries Network**. We are also developing the work of the **Creative Learning Networks** in our sector in partnership with Education Scotland and Creative Scotland.

We're piloting **Adaptive Comparative Judgement** as a radical, creative approach to assessing and disseminating evaluation and findings (WS4); it was conceived during the Festival of Dangerous Ideas. If it's successful, we shall roll this out across the whole sector by the end of 2014.

And by the end of 2014, our Emerging Leaders programme will include participants from the **creative and cultural sectors**.

## Case Study 1: Festival of Dangerous Ideas

The Festival of Dangerous Ideas is a national education festival that takes place across Scotland during June. Anyone who is passionate about education is welcome to attend.

Dangerous ideas are all about taking risks and exploring what can be possible; the Festival is here to help transform ideas into practice, avoiding the mediocre. We founded it to ensure learners can enjoy lifelong education across the curriculum that supports their imagination and innovation. It provides unique opportunities to debate what the future for education could be, while developing networks with potential partner organisations in the arts and creativity and education. By working with others, we can create educational experiences that are cost-effective and are truly put the learner at the centre.

### What took place?

Last year the first festival was a huge success with 20 events taking place across Scotland, hosted and created by different organisations. The launch was hosted by National Museums Scotland and was followed by a variety of events including a Night of Dangerous Theatre, philosophy cafes, a research and enterprise conference, as well as Breakfast at the Royal Botanical Gardens, and the finale:

an Emporium of Dangerous Ideas, where there was an auction of dangerous ideas.

### What were the results?

New partnerships were created and developed over the following year. Ideas that were created during the festival were supported by CDN; some such as Adaptive Comparative Judgement have been piloted with the sector. Days of Danger have been created to stimulate creativity and Emporium Revisited days have been developed to share the developments from the festival and develop new partnerships.

### What did people say?

*'Felt like being a true academic again - loved the bohemian, free flowing feel to the discussions'*

*'I came away with some fantastic new ideas, information about wonderful organisations that I didn't know existed and lots of enthusiasm for the future and joined up thinking'*

*'We made contact with some great people and it could lead to explosive collaborations in the future!'*

**Numbers of participants:** 1,200+

**Partners:** Creative Scotland, National Museums Scotland, Visible Fictions, Fishbowl Theatre Co, Ragged University. 2013 partners include GTC, Glasgow Life, Kelvingrove Art Gallery and Museum, and Ellen McArthur Foundation.

### Length / cost:

2012 festival: 5 days  
2013 festival: 9 days

The majority of the costs were subsumed into the colleges' operational plans. Additional funding of £5,000 was awarded by Creative Scotland.

### More information:

[www.scotlandscollages.ac.uk/development-projects/fodi/festival-of-dangerous-ideas](http://www.scotlandscollages.ac.uk/development-projects/fodi/festival-of-dangerous-ideas)



Creative Industries staff sharing dangerous ideas with David Cameron at the Emporium of Dangerous Ideas  
Photo: Courtesy of College Development Network



## Case Study 2: Emerging Leaders

If you want creative young people, you need to develop organisations that nurture a culture of creativity, challenge and innovation for staff. And for staff to think and act differently and encourage creative contributions by learners, they themselves need to be supported by imaginative and empathic leaders. This is the core belief of the Emerging Leaders course.

Middle managers often find it a struggle to lead from the middle, so this very different type of leadership course tackles things in a new way, connecting strategy to everyday work. Our own CDN leadership team delivers the programme together with practising artists.

### Project aims

The programme helps leaders to become transformational in their actions by empowering them through creative thinking, capacity building and solution-focused models. This brings optimism and creative thinking to challenging situations, and results in new solutions that can spread across organisational boundaries.

We help managers to increase their organisation's capacity and develop supportive external networks and

partnerships; this is very much in line with the Scottish Government's desired outcomes for:

Public services in Scotland ensuring access to high quality multi-disciplinary learning and development opportunities which:

- Engage and motivate staff around outcomes delivery and policy priorities
- Build capacity to collaborate
- Create confidence to work across organisational boundaries

### What took place?

Together with a range of artists and creative people, we delivered two courses to almost 40 staff from most colleges in Scotland. Each comprised six sessions and one residential experience, spread over six months.

### What did people say?

*"I am enjoying exploring lots of new challenges and already feel I have learned a lot and am still processing more! I have felt supported, encouraged, pushed and am already feeding some of this back into work."*

#### Course Leader

Care and Supported Education

*"At a time when the FE sector is experiencing an incredibly challenging/difficult time, this course has personally come at just the right time for me... The two days in Glasgow were great ... from the initial 'days of danger' (which I thought was brilliant) to the speakers who were interesting, thought provoking and promoted creativity."*

#### Curriculum Manager

Angus College

*"Speakers, activities and networking have all been invaluable and left a lasting impression. I doubt I'll ever forget sneaking in to ransack a Govanhill flat in latex gloves! Upon reflection, I reckon I learned (and thought!) more in two days than I have done in a long time - and that is already feeding into my work here and hopefully having a real impact at both department and college level."*

#### Curriculum Manager

Creative Industries

### Numbers of participants: 39

**Partners:** Paul Gorman, Fishbowl Theatre Co, David Ross (Keppie Design) and Hanneke Scott-van Wel (Stone Opera)

**Length / cost:** 2 courses running over six months. Emerging Leaders programme is part of our overall offer in Governance, Leadership and Management, funded through the Scottish Funding Council.

# Education Scotland

To share our vision of a more creative society (WS1), we will **embed creative approaches** in our work to improve outcomes for learners and communities. We will continue to work in partnership with Creative Scotland to develop and promote the **Creativity Portal** and also the **Creative Learning Networks** across Scotland. We are also working with Creative Scotland to support the **National Creative Learning Network** in its leadership role in championing and promoting national priorities for creativity across learning. In September 2013 we will share our **3-18 Curriculum Impact Project in Creativity Across Learning** with recommendations that will support education practitioners and creative professionals to enhance approaches to creativity in their work.

A key part of our contribution is the Education Scotland strategy on **Building Capacity for Continuous Improvement**, which we shall be publishing in the autumn of 2013. We will be working with our staff to develop understanding of how creative approaches can be used to bring about improvement in learning. This strategy will define how Education Scotland will **build capacity** for creative, innovative, continuous and sustained improvement - and support its implementation by increasing the expertise of practitioners through **career-long professional learning**. We are also

supporting access for creative partners to the **Glow intranet** so that effective practice can be shared and communicated across education sectors.

We are exploring ways in which we can support creativity and lifelong creative learning for example through community learning and development approaches. A key part of this is developing the **Creativity Portal** (WS3) and its resources for practitioners, and awarding **small grants** to Community Learning and Development partner organisations that demonstrate creative approaches to lifelong learning.

An important part of our remit is encouraging better self-evaluation, so we're promoting the **Online Creativity Tool – Brewstometer**, which was developed by Creative Scotland, to help learners reflect upon their development. We are also supporting providers through the implementation of **'How Good is our Culture and Sport'** (WS4) as a self-evaluation toolkit.



## Case Study 1: 3-18 Curriculum Impact Project Creativity Across Learning

This project is culminating in the report's launch at the Scottish Learning Festival in September 2013; it is one of a series focusing on specific themes across the curriculum, gauging the impact of emerging practice on learners' experiences and achievements.

It evaluates current practice in the development of creativity skills in children and young people, across all subject areas. A definition of creativity skills has been formulated and good practice has been identified, together with areas for further development.

The report will be available for all on the web, to make it an easy-to-use resources hub for ongoing discussion and career-long professional development.

A collaborative approach has been taken to the project. Key partners in Creative Scotland helped to scope out its remit, building on several successful joint initiatives; the Creative Learning Implementation Group is acting as a reference group for the project's messages; local authorities have also contributed their expertise. It also builds on national and international research into creativity; this will continue to influence thinking within Scotland about creativity as knowledge and expertise develops across the world.

### What took place?

A project team, comprising HM Inspectors of Education and development officers, carried out a comprehensive literature search to establish a working definition of skills in creativity. Working in pairs, the team subsequently made approximately 35 focus inspection visits to schools and pre-school centres to observe episodes of learning and carry out structured discussions with staff and learners. These formed a significant part of the evidence base and were designed to stimulate discussion and provide support for emerging practice.

### What next?

The key messages will influence developments of the Creative Learning Implementation Group. The report will recommend ways of improving the development of creativity skills and support this by developing resources, including in partnership with other organisations.

**Ages of participants:** 3 – 18 in schools and pre-school centres, colleges and other partnerships

**Partners:** Education Scotland

**Length:** May 2012 - September 2013



## Case Study 2: Creativity Portal

The Creativity Portal is a website with a wealth of resources and links. There's so much content that the user can now tailor their experience of the site according to relevance and interests, and recommend content to similar users. The Portal was designed to transform approaches to learning and teaching, and close the gap between Scotland's cultural resources and education; both support the entire Curriculum for Excellence.

### Project aims

- Making a greater breadth and depth of lifelong creative learning opportunities more widely available
- Deepening understanding about creativity in the arts and across the wider curriculum
- Increasing practitioners' skills and confidence in teaching and learning, including career-long professional learning
- Personalised, relevant opportunities, resources and inspiration for cross curricular and active learning

### What took place?

Initially launched at the Scottish Learning Festival in 2010, the Creativity Portal was redesigned in 2012, based upon user feedback. Now, creative partners can use the News feeds to share learning opportunities with practitioners and across the sector via email, Facebook and Twitter. Targeted video resources were also produced to enrich the portal, including examples of creativity in the classroom and at work, and a Creativity Toybox of skills focused exercises.

### What were the results?

Thousands of practitioners have received access to over 1,000 learning opportunities through nearly 1,500 creativity news feeds and viewed nearly 100,000 search results on the Creativity Portal. Over 500 people have signed up as registered users of the Creativity Portal.

### What did people say?

*"The wealth of content is very apparent on the site and I like the way it feels like a noticeboard with categorised information."*

*"Some really exciting stuff on it that I can't wait to explore!"*

*"Could spend hours and hours losing track of time on this. It's great CPD"*

*"Browsing the Creative Portal & some great stuff here. Delighted Science is getting a profile - what could be more creative?"*

**Number of participants:** 30,000+ unique visitors to date

**Partners:** Education Scotland, Creative Scotland and 85 quality assured Creative Partners.

**Length / cost:** £20,000 for redevelopment of Creativity Portal; £12,000 for Creativity Challenge film; £12,000 for Creativity in the Classroom film; £9,000 for Creativity Toybox films.

**More information:**  
[www.creativityportal.org.uk](http://www.creativityportal.org.uk)

YDance, part of the Creativity Portal

Photo: Courtesy of YDance



# The General Teaching Council for Scotland

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Ultimately, by the end of 2014, we want to have substantially increased the number of teachers awarded the **Creative Learning category of Professional Recognition** (WS4). And for those who are at the start of their teaching careers, we are developing the General Teaching Council Scotland (GTCS) website for **probationer and student teachers** to bring examples of good practice and innovative learning. By the end of 2014, we want to have encouraged more **arts organisations' CPD programmes** to be put forward as facilitators for Professional Recognition (WS2 and 4).

To share our vision (WS1) we use our **National Magazine** 'Teaching Scotland' to highlight good practice and engage with creative learning. And to help teachers understand the wealth of opportunities **for bringing arts organisations into the classroom** to support creative learning,

we work with a wide range of bodies, including YDance, Scottish Ballet, Scottish Book Trust and National Theatre for Scotland.

**Moving Image Education** is being promoted through exemplary case studies and working with arts organisations, encouraging teachers to use creative learning approaches (WS2).

The **new GTCS Standards** for all teachers support and develop the continuous commitment of teachers across their careers so that they enhance and deliver creative lessons in a creative manner (WS3). Likewise, the **new Professional Update process** expects all teachers to update their skills and partnerships, and include new ideas in the classroom. We're supporting this by working with new creative partners to develop new, innovative and inspirational events.

## Case Study 1: Professional Recognition in Creative Learning

All subjects can be taught creatively; creativity is not just the domain of the expressive arts. We created a new category of Professional Recognition in Creative Learning to support and recognise teachers who are using creativity to deliver the whole curriculum. The new award celebrates those teachers who have already transformed their teaching with more imaginative approaches - and inspires others across the profession, in all sectors.

### What took place?

Throughout the Year of Creative Scotland, 2012, we supported schools in working with many arts organisations to deliver high quality CPD to staff, ensuring a cascade of new learning approaches for pupils.

Five editions of our national magazine profiled organisations such as Scottish Opera, YDance, RNSO, Lyceum Theatre, Scottish Book Trust and The National Theatre for Scotland. The articles encouraged teachers to reflect on their own engagement with creativity as well as highlighting these organisations' very high quality engagement with schools, giving teachers and schools ideas about what can be possible.

A partnership was developed with Creative Scotland and Education Scotland to highlight the award. It culminated with a launch event at the Scottish Parliament in January 2013, sponsored by Joan McAlpine MSP, where the first teachers were awarded the new category.

### What were the results?

The Professional Recognition application process encourages self-evaluation, professional discussion, enhanced practice and sharing insights with colleagues in the area of creativity. Teachers working in partnership with arts

organisations were encouraged to send in applications; they came in from across the country, covering a wide range of creative ideas. We are now working with these teachers to encourage a roll out of this award.

### What did people say?

*"Above all my learning has taught me to be an expert in exciting possibilities and to lead young people in a world of creative challenge with success."*

**Lalaina Tremmel**

Woodmill High School. Awarded Professional Recognition in Creative Learning 2013

**Participants:** 25 teachers

**Partners:** Education Scotland, Creative Scotland, Scottish Opera, YDance, RNSO, Lyceum Theatre, Scottish Book Trust and The National Theatre for Scotland.

**Length:** Over 4 months

**Cost:** £2,000 for the event

**More information:**

[www.educationscotland.gov.uk](http://www.educationscotland.gov.uk),  
[www.creativescotland.com](http://www.creativescotland.com) and  
[www.gtcs.org.uk](http://www.gtcs.org.uk)



## Case Study 2: Creating a School Radio Station

### Live@Lourdes

When considering the wider achievement projects for her S3 pupils and ways to creatively develop her CPD, Rebecca Oliver, a drama teacher at Lourdes Secondary School in Glasgow, went big and decided to create a radio station.

#### What took place?

Rebecca gained funding from Accenture and Oxfam's Skills to Succeed Programme and partnered with their local station, Sunny Govan Radio. She worked with her pupils and partners to build a radio station from the ground up.

A one-year course was developed exploring working with radio equipment, learning to produce radio shows, inputting and editing music, podcasts and interviews. Pupils became confident in using radio equipment and improving presentation styles. The wider school was involved in making bigger decisions about the station. This resulted in a live broadcast for pupils to 70,000 local listeners. As pupils move into their fourth year they will train up the new intake to deliver the radio station, which is now live and broadcasting in the school each day. There was also CPD set up for staff in the school wishing to gain experience in working in radio.

#### What were the results?

Live@lourdes enabled pupils to take responsibility for a project and, using a creative medium, develop important skills for learning, life and work such as communication skills and team work. Many areas of the curriculum were covered - music and drama, health and wellbeing, numeracy and literacy.

#### What did people say?

*"The project began as a small idea and developed and grew into creative events with endless possibilities for staff and pupils. It demonstrated my creativity and strength outside my subject."*

**Rebecca Oliver**



**Participants:** Around 60 pupils and 10 staff

**Partners:** Local Radio Station- Sunny Govan Radio.

**Length / cost:** One year, continuing with new pupils into a second year. Cost: £6,000.

#### More information:

[www.oxfam.org.uk](http://www.oxfam.org.uk),  
[www.sunnygovanradio.com](http://www.sunnygovanradio.com)  
 and [www.gtcs.org.uk](http://www.gtcs.org.uk)

## Case Study 3: Learning about children's rights in partnership with the Scottish Chamber Orchestra

Preston Street Primary School collaborated with the Scottish Chamber Orchestra (SCO) in an imaginative project that helped pupils develop a deeper understanding of the United Nations Convention on the Rights of the Child (UNCRC).

### What took place?

The SCO began their residency in the school by running workshops for pupils. As the pupils began to compose their music, 'Stories of Preston Street' developed as a theme: it demonstrated the diverse cultural identities created by the pupils. The music and final concert included five pieces created by the pupils directly relating to key articles of the UNCRC.



### What were the results?

Compositions were performed at the concert by the pupils and SCO musicians together. Photographs and artwork were created to enhance the messages of children's rights, and a programme accompanied the event. Professional development for staff was developed on rights and the creative skills learned in the project were delivered in workshops to other teachers in the school.

This highly effective and imaginative project was internationally recognised and the school was awarded Level 1 of the UNICEF Rights Respecting School Awards. Music had truly been used as a tool for promoting global citizenship.

### What did people say?

*"The SCO project has enhanced the opportunities available to pupils and allowed them to gain new learning experiences which meet the principles of Curriculum for Excellence."*

**Ann Moore HT**

*"My creative role in the SCO Project allowed me to develop a Right's Respecting School through a creative and more holistic approach."*

**Laura Cassidy**

*"I was able to deliver CPD to practitioners across my authority having the opportunity to promote the effectiveness of using the expressive arts to achieve an award."*

**Laura Cassidy**

**Number of participants:** 20

#### Partners:

Scottish Chamber Orchestra, Preston Street Primary School.

**Length / cost:** Over one year, SCO investment of £15,513.84, and the cost of staff time at Preston Street Primary School. It has been determined through the SROI Analysis that for every £1 invested there has been £4.74 in return

#### More information:

[www.sco.org.uk](http://www.sco.org.uk) and [www.gtcs.org.uk](http://www.gtcs.org.uk)



# Scottish Qualification Authority

Helping to achieve our partnership vision of a more creative Scotland (WS1) is particularly effective when delivered through our flexible framework of national qualifications: **we develop and award qualifications** that promote creative thinking in general and value the creative industries' contribution to Scotland's economy.

We have ensured the **new National Qualifications** supporting Curriculum for Excellence (CfE) promote approaches to creative thinking (WS2). The qualifications promote **higher order thinking skills such as evaluation, creativity and systems thinking**. To help explain thinking skills development in practice we have provided a leaflet on our website, a table outlining opportunities for Skills for Learning, Life and Work (SfLLW) development across subjects and case studies showing this in practice. **More flexible assessment methods** (WS4) also encourage creativity in learning and teaching. For example, Unit assessment is based on open assessment standards and evidence requirements, fewer and broader outcomes and more generic assessment criteria, a greater range of techniques and methodologies is encouraged, ensuring that assessment is appropriate for the subject

and level and supports creative learning and teaching approaches.

Helping lifelong creative learning for all (WS3), **Skills for Work Courses** are available in a range of vocational areas. They promote creative delivery through partnership working and creative thinking in learners by developing employability skills.

We have also developed flexible Awards, which allow for personalisation and choice so they can be **locally contextualised** for more creative approaches to learning. **The Unit on Creative Thinking and Goal Setting at SCQF level 5** can be used in any context to develop, assess and certificate creative thinking within any area of learning.

In 2010 we introduced a new suite of qualifications to our catalogue, the **Scottish Baccalaureates**. A key element is the Interdisciplinary Project (IP), which offers added breadth and value. It helps to equip the learner with the generic skills, attitudes and confidence to move into higher education and/or employment, including creative thinking skills. In 2012-13 we introduced the new **Scottish Baccalaureate in Expressive Arts**.

## Case Study: A candidate's Interdisciplinary Project, 'The Effects of Pantomime on Community Spirit and Children with Additional Support Needs'.

### What took place?

An S5/6 candidate in Expressive Arts created a project to introduce pantomime to children with additional support needs. She wanted to research all areas of pantomime, produce meaningful information about the genre, and study the positive effects of pantomime on various audiences. This took the form of trialling pantomime workshops and short performances. Gathering feedback on the experience, the candidate arranged pantomime trips for pupils from her own school and a nearby school for those with additional support needs. She then designed and ran pantomime workshops for these other pupils, leading to a performance in front of a selected audience.

The candidate presented the project findings through a very colourful, pictorial power point presentation to an audience of senior management, teachers and pupils, and a promotional event run by SQA with an audience of 200 teachers and S5 pupils.

### What were the results?

Research provided key information on the understanding of the success of pantomimes. Audience surveys were extremely positive.

Regarding the pantomime work with children with additional support needs, there were substantial positive effects on their confidence, communication skills development and enjoyment and sense of fulfilment. They were fully engaged in activities and enthused by the opportunity to perform in front of an audience. This was something their teachers had not envisaged; in fact, they were so impressed they intend to continue using the workshops as a teaching and learning tool.

The pupil, through undertaking the project, developed a wide variety of social skills such as research, organisational and creative skills. Furthermore the project helped the pupil develop and show evidence of initiative, responsibility, and independent working.

### What did people say?

*"When we left the theatre we were in a really good, light-hearted mood and feeling that it was a good communal experience."*

**A Pupil**

*"Pantomime is a celebration of local culture and you have to make it part of the local culture and tradition for it to be a success"*

**Pantomime actor**

### Numbers of Participants:

Approximately 30

**Partners:** Williamwood High School, Isobel Mair School, Royal Conservatoire of Scotland, His Majesty's Theatre, King's Theatre Glasgow, SECC, Harlequin Youth Theatre, Perth Theatre, Citizen's Theatre, producers, designers and actors.

**Length:** 6 months

### More information:

[www.sqa.org.uk/baccalaureates](http://www.sqa.org.uk/baccalaureates)



# Skills Development Scotland

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We are working with Creative Scotland to promote the **creative learning** aspects of our service model (WS1) and help more of our clients consider **creative career options** through **My World of Work** which offers essential career tools to support people to achieve their work aspirations.

In pursuit of its economic strategy and its commitment to the growth and development of the **creative sector** (WS3), the Scottish Government has asked us to work with employers to develop a **Skills Investment Plan for Scotland's Creative Industries**:

- Advertising
- Interactive leisure software
- Architecture
- Music
- Arts and antiques
- Performing arts
- Crafts
- Publishing
- Design
- Software and computer services
- Designer fashion
- TV and radio
- Film

Together with SQA we are promoting certificated/employer endorsed work experience via **Certificate of Work Readiness** (WS4) and later this year will establish a new Creative Industries pilot with Creative Scotland. By working with others, we are contributing our knowledge in certification and assessment to support learners. Through implementing the new Skills Investment Plan, the creative industries, public agencies and further and higher education institutes will address industry skills and development priorities and support learners seeking to work in this key sector.

SDS leads on a range of programmes and funds on behalf of the Scottish Government including the Employability Fund, Modern Apprenticeship Scheme and Scotland's Best which could underpin support to include individuals and employers in future Creative Industries work. We will look at how our current range of support mechanisms can be tailored towards this sector more effectively.

## Case Study: Certificate of Work Readiness

In partnership with the SQA, we developed the 'Certificate of Work Readiness' (CWR): a new award aimed at 16-19 year olds who need support to move into their first job or further study.

CWR builds employers' capacity and expertise to support young people via work experience, by focusing upon employer endorsement. At SCQF level 4, it covers the whole curriculum and employment skills, work readiness and relevant vocational qualifications customised to fit the context. We are confident it will help young people to start careers in creative industries.

### What took place?

A 25-week pilot phase was run across 5 areas in Scotland, during which time we tested the Award in a wide variety of regions and employer settings. The pilots were independently evaluated to help position the CWR as a valuable addition to the skills and employability landscape.

### Focus on participant Kieron

Staying positive during a time of unemployment can be tough. 18 year-old Kieron from Motherwell enjoyed a very positive outcome from his CWR, and found that it gave him the motivation he needed to keep on track; as a result, he now has new confidence and enthusiasm - and a job to show for it.

As with all other participants, Kieron completed a minimum of 190 hours of work experience and spent time with a training provider, developing a wide range of skills. These included customer care, responsibilities of employment and dealing with work situations.

*"It gets you down when you're turned away from interviews and courses don't lead to anything. I did the CWR thinking it would not lead anywhere, my motivation was so low, but it was fantastic. I did my placement at Core and at the end of it; they offered me a part-time job. It's really helped me build up my confidence again and now I can apply for full time jobs and feel like things will happen for me. That's all down to the support I got on the CWR."*

**Kieron, CWR participant**

### What were the results?

Following the pilot, stakeholders provided very supportive feedback. The CWR was launched by the Minister for Youth Employment and the programme is now being rolled out across Scotland. It's helping young people to achieve 'job ready' status.

### What did people say?

*"The CWR is excellent because it's assessed by employers. They are the ones who see young people in the work environment and can give feedback about real, on-the-job attitude and things like time-keeping and attendance. Keiron works really hard and has grown in confidence since he joined us. It's great to be able to encourage young people as they move from school and college to the world of work. It can be difficult for them at times, but it's important to give them the support they need."*

**Kevin Battersby Core's manager**

### Numbers of participants: 250

**Partners:** SQA, local authorities, colleges, third sector, employers and employer organisations.

**Length / cost:** Each cohort takes about 14 weeks. Funded via national programmes e.g. Employability Fund (EF). Costs vary depending upon the route chosen. For example, on the EF, the young person is given an allowance of £55 per week.





# Governance, Monitoring and Implementation of Scotland's Creative Learning Plan

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Led by Creative Scotland, the partnership has recently developed implementation and strategic groups.

## **Strategic Group**

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The strategic group comprises representatives of partner organisations who can make policy changes to enable the Creative Learning Plan to reach its full potential and impact. The group meets two or three times a year. These organisations include, Education Scotland, Creative Scotland, ADES, SQA, College Development Network, GTCS, Skills Development Scotland and Scottish Government. The strategic group oversees and directs the implementation group and approve its work.

## **Implementation Group**

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The implementation group comprises officers and representatives from the organisations above, with occasional input from Creative Learning Network Co-ordinators. The group meets four times a year to implement policy and will make suggestions to the strategic group on key development areas.

## **Implementation & Monitoring**

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Aims and objectives from the Creative Learning Plan will be addressed and discussed at each of the meetings and the implementation plan will be adapted accordingly to reflect any changes or developments.

The partnership agreed that an independent evaluation be put out to tender in July 2013 to monitor and report on its progress and impact.

**“...when we think about it, what is more creative than good science, technology, mathematics or language? Expert scientists, technologists and mathematicians are no less creative than talented artists or creative writers.”**

# Scotland's Creative Learning Plan 2012-2014

## Workstreams and Objectives

This section shares with you what it is that we want to do in Scotland's Creative Learning Plan. To see the full Creative Learning Plan, please go to [www.creativescotland.com/CLP](http://www.creativescotland.com/CLP)

### Workstream 1

Share our vision of a more creative society and ensure that all Partners are committed to its fulfilment.

What we want to do	Partners
<b>1.1</b> Develop a shared vision for creativity within learning and teaching in CfE & lifelong learning	All
<b>1.2</b> Raise awareness of the value of the arts and creativity in learning and teaching within CfE & Lifelong Learning	All
<b>1.3</b> Engage with international developments in creative learning and teaching raising awareness of Scottish success and learning from good practice elsewhere	All
<b>1.4</b> Develop an understanding in arts and creative organisations of key educational developments and national priorities	CS/ES
<b>1.5</b> Encourage older people's involvement in a wide range of arts programmes	CS
<b>1.6</b> Remove barriers to engagement and increase participation in creative activity and high quality artistic work, supporting projects that target people from communities who are under-represented	CS
<b>1.7</b> Working with Scotland's key dance organisations, development officers and artists in residence national network for skills sharing and development	CS
<b>1.8</b> Disseminate key messages about development in creativity through My World of Work and undertake staff awareness across SDS at all levels	SDS

**“The creation of something new is not accomplished by the intellect, but by the play instinct arising from inner necessity. The creative mind plays with the object it loves.”**

## Workstream 2

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Build capacity and expertise of learning practitioners and creative partners to support the development of creative skills through learning and teaching.

### What we want to do

### Partners

<b>2.1</b>	Promote the importance and develop the capacity of creative skills in Initial Teacher Education and early years workforce	CS/GTCS/ CDN
<b>2.2</b>	Develop a national strategic approach to professional development for artists working in participatory settings	CS
<b>2.3</b>	Continue to support and develop a national infrastructure to build capacity for creativity in learning across Scotland	CS/ES
<b>2.4</b>	Develop joint CPD opportunities for artists, creative practitioners and learning providers	CS/ES/CDN
<b>2.5</b>	Support a strategic approach to film education	CS
<b>2.6</b>	Support the implementation of education or lifelong learning actions from CS supported organisational Art Form reviews	CS
<b>2.7</b>	Develop learning resources to support practitioners to develop creativity skills in learners	ES
<b>2.8</b>	Support understanding of the Creative Industries' skills requirements across learning practitioners through My World of Work	SDS

## Workstream 3

Develop a strategic approach to pathways for lifelong creative learning.

What we want to do	Partners
3.1 Develop the Creativity Portal as a one-stop-shop, illustrating the education offer available from leading arts/cultural/creative organisations	CS/ES
3.2 Develop resources and opportunities to promote good practice in Moving Image Education	CS/ES/GTCS
3.3 Share good practice in creativity skills development across college sector	CDN
3.4 Implement <i>Time to Shine – Scotland’s Youth Arts Strategy for ages 0-25</i>	CS
3.5 Support the development of the Youth Music sector for the benefit of young people	CS
3.6 Disseminate Cashback for Creativity projects	CS
3.7 Implement CS’ Youth Employment Plan	CS
3.8 Work with Justice sector partners to ensure that creative learning opportunities are a valued option for offenders	CS
3.9 Develop pathways for young people with disabilities	CS
3.10 Implement and review the Creative Industries Skills Investment Plan’s impact on enabling the growth and development of Scotland’s Creative Industries	SDS

## Workstream 4

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Develop approaches to assessment of creativity, including certification.

What we want to do	Partners
<b>4.1</b> Encourage and support teachers in Scotland to apply for Professional Recognition in Moving Image Education	GTCS
<b>4.2</b> Profile MIE in all GTCS channels of communication	GTCS
<b>4.3</b> Promote approaches to creative thinking of learners within qualification development for the senior phase	SQA/ES/ CDN
<b>4.4</b> Ensure flexibility in assessment methods of National Qualifications to encourage creativity in learning and teaching	SQA
<b>4.5</b> Support the development and implementation of the new Scottish Baccalaureate in Expressive Arts	SQA
<b>4.6</b> Investigate the options for the development of a dance PGDE in partnership universities/ colleges/private dance schools	CS/GTCS
<b>4.7</b> Promote certificated/employer endorsed work experience within Scotland's Creative Industries through Certificate of Work Readiness	SDS/SQA
<b>4.8</b> Support practitioners to identify and evaluate the development of skills in creativity and their impact across lifelong learning	ES/CDN
<b>4.9</b> Promote the use of the online creativity tool – Brewstometer for all learners and organisations to evaluate creative activity	CS/ES

# What is creativity?

## [cre-a-tiv-i-ty]

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### *noun*

1. The capacity to generate ideas; things that have value to the individual.
  2. Looking at things with a fresh eye; examining problems with an open mind; making connections; learning from mistakes and using the imagination to explore new possibilities.
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ISBN: 978 1 85119 202 1  
September 2013 – V2 11/13

 Awarding funds from  
**The National Lottery**®