
CREATIVE LEARNING REVIEW

FINAL REPORT, FEB 2017



ALBA | CHRUTHACHAIL

© 2017 Creative Scotland

No part of this publication may be reproduced in any format without prior written permission of Creative Scotland.



Equal opportunities

Creative Scotland operates an equal opportunities policy. Our offices have disabled access. Certain publications can be made available in Gaelic, Scots, in large print, Braille or audio format. Contact Enquiries on 0845 603 6000 typetalk please prefix number with 18001. For BSL users, use www.contactsotland-bsl.org

This plan is produced in electronic form by Creative Scotland – please consider the environment and do not print unless you really need to.

CONTENTS

1.	Executive Summary	4
2.	Foreword	6
3.	What the Review set out to achieve	7
4.	The consultation and Review process	8
5.	Definition (Outcome 1)	9
5.1	What is learning?	10
5.2	What is “learning in” and “learning through” an art form?	12
5.3	What is creative learning?	13
5.3.1	What are the characteristics of creative learning?	14
5.4	How does Creative Scotland define creative learning?	14
5.4.1	Further clarification of the definition	15
6.	Creative Learning as a connecting theme (Outcome 2)	17
6.1	Creative Scotland’s strategies	17
6.2	The development of the creative learning remit within Creative Scotland	18
6.3	How does creative learning currently contribute to Creative Scotland ambitions?	22
6.4	How creative learning contributes to Scottish Government programme for government	24
7.	Priorities for the future (Outcome 3)	26
8.	Further Reading	29
	Appendix 1 – Creative Learning Review Advisory Group membership	30
	Appendix 2 – Creative Learning RFO Analysis Report	31
	Appendix 3 – Creative Learning: What and why?	36
	Appendix 4 – Collated responses to Creative Learning Review online survey	41

1. EXECUTIVE SUMMARY

Over the last 10 years there has been much discussion about the concept of creative learning, largely led by the education sector. As definitions and approaches evolve, it is clear that they have implications for learning across the arts, screen and creative industries in Scotland. It is therefore a timely opportunity for Creative Scotland to review its definition of creative learning and establish clarity on this area of work.

The purpose of this Review is:

- **to agree a common understanding of the nature and purpose of creative learning within Creative Scotland and across the arts, screen and creative industries in Scotland;**
- **to consider creative learning as a connecting theme embedded and contributing to all areas of Creative Scotland's work;**
- **to identify priorities to guide the work of the Creative Scotland creative learning role over the next five years.**

The Review was supported by an Advisory Group of artists, creative practitioners and educational / learning professionals and comprised a number of elements including, consultation meetings with 114 representatives of Creative Scotland's Regularly Funded Organisations, a survey which received 167 responses, and internal discussions.

The Review came to an agreed definition of creative learning. It proposes that the description of creative learning that will be adopted by Creative Scotland is:

creative learning takes place when arts and cultural activity leads intentionally to the development of understanding, knowledge and skills.

The word 'intentionally' is important in this definition and the Review captured clarification on its meaning and the expectations it entails. Sections 5.3 and 5.4 of this report provide detail on what creative learning is and its distinctive characteristics.

The Review also looked at creative learning as a connecting theme. This report provides an overview of the work that has been undertaken to develop Creative Scotland's creative learning remit and how it contributes to the organisation's ambitions.

This process contributed to the discussions on priorities to support the development of creative learning within, and outwith, Creative Scotland. An agreed set of outcomes was developed, the full details of which can be found in Section 7. In summary the outcomes focused on:

Improving information sharing through

- the provision of case studies and examples of best practice from the arts, screen and creative industries
- telling more stories about creative learning and the impact it has
- introducing an annual calendar of events for knowledge exchange;

Further development of partnership working with

- the public sector
- Education Scotland
- Creative Learning Networks;

Further development of creative learning as a connecting theme across Creative Scotland's core functions of funding; development; influencing and advocacy by

- encouraging the development of creative learning practice through all funding programmes
- Ensuring the inclusion of creative learning in all strategic developments.

The aim of this report is, therefore, to present the key issues, outputs and outcomes of the Review process to help those in the arts, screen and creative industries better understand the concept of creative learning. It will also outline Creative Scotland's expectations around the commitment to, and implementation of, creative learning in their practice, and for Creative Scotland to be in more open dialogue with the creative sectors.

2. FOREWORD

The perceived value of creativity in the context of learning has risen steadily across the world over the last 10 years and Scotland has been at the forefront of these developments.

Economically and socially, the demand for creativity skills and creative approaches is rising. The education sector is responding to this demand and arts organisations clearly have a role to play in supporting the development of these skills. To do so effectively, these organisations need to understand the distinctive requirements of creative learning and how these differ from, and complement the learning role they already fulfil. In consultation with the arts, screen and creative industries sectors, the Creative Learning Review has provided an opportunity to consider this context and to establish a shared understanding of the nature and purpose of this area of work.

We would like to thank all those who have contributed their time and thoughts by taking part in discussions, consultation sessions or responding to the online questionnaire.

Joan Parr, Head of Creative Learning, Creative Scotland.

3. WHAT THE REVIEW SET OUT TO ACHIEVE

The Review builds on the excellent work that has taken place in arts and creative organisations for decades, and on the work of Creative Scotland to date. It aims to place this work in the context of international developments, and current strategic national arts and learning developments, and to provide pointers for future development.

Its purpose is to achieve three outcomes:

- 1. There is a clear understanding of the nature and purpose of creative learning within Creative Scotland across all specialisms, and across the wider arts, screen and creative industries sectors.**
- 2. Creative learning is a connecting theme embedded and contributing to all areas of Creative Scotland's functions and the work that we support.**
- 3. Priorities are identified to guide the work of the Creative Scotland creative learning role over the next five years.**

4. THE CONSULTATION AND REVIEW PROCESS

The Review was led by Joan Parr, Head of Creative Learning at Creative Scotland, with Paul Collard, CEO of [Creativity, Culture and Education \(CCE\)](#) acting as a “critical friend” and comprised the following elements;

- **An advisory group including representatives who are both familiar with, and deeply engaged in, delivering learning programmes to people of all ages and backgrounds (for a list of members of the Advisory Group, see Appendix 1).**
- **Three consultation meetings with 114 representatives of Creative Scotland’s Regularly Funded Organisations (RFOs). All RFOs were invited to attend the meetings and the overwhelming majority sent representatives. Meetings were held in Edinburgh, Glasgow and Inverness.**
- **An online survey which received 167 responses. The survey was completed by people from a range of interested sectors. Equalities groups and networks were particularly invited to take part to ensure a range of voices were heard.**
- **Two meetings of Creative Scotland staff to collect their views and experience of the role of creative learning across the organisation and to brief them on the development of the Review.**
- **A review of current relevant international and Scottish strategy documents relating to arts and creative learning.**
- **A review of the answers provided by RFO’s in the section on Creative Learning in the RFO application form in the last funding round (including a statistical summary - attached in Appendix 2).**
- **A thought piece on Creative Learning from Paul Collard, CCE (Attached in Appendix 3).**
- **A Final Report**

5. DEFINITION (OUTCOME 1)

There is a clear understanding of the nature and purpose of creative learning within Creative Scotland across all specialisms and across the wider arts, screen and creative industries sectors.

Much has been discussed and written about the concept of creative learning, largely led by the education sector over the last 10 years. As definitions evolve, it is clear that they are closely linked and intertwined with definitions of arts practice. It is therefore a timely opportunity for the arts, screen and creative industries sectors to contribute further to the debate and to consider how they will respond through their practice.

There are many aspects of public policy that are relevant to creative learning including wellbeing, entrepreneurship and play. For the purposes of this paper the focus is on:

- **learning,**
- **learning in and through arts / creativity, and**
- **creative learning.**

It is worth looking briefly at each of these to identify the connections and differences.

5.1 What is learning?

The nature and purpose of “learning” itself has been re-examined and reviewed across the world in the last 20 years. It has become increasingly evident that traditional models of teaching and learning are no longer adequate to develop the skills that will enable people to contribute, thrive and survive in a fast changing world.

In the thought piece that accompanied the Review consultations (see Appendix 3) Paul Collard cited the UNESCO commission on Education in the 21st Century¹.

‘This stated that education throughout life is based on four pillars:

- ***Learning to know, acquiring knowledge, but also learning to learn, so as to benefit from the opportunities education provides throughout life.***
- ***Learning to do, in order to acquire not only technical skills but also, more broadly, the competence to deal with many situations and work in teams.***
- ***Learning to live together, by developing an understanding of other people and an appreciation of interdependence.***
- ***Learning to be, so as better to understand how one functions, to develop one’s personality and to be able to act with ever greater autonomy, judgement and personal responsibility.***

The Commission’s report concluded that education must not disregard any aspect of a person’s potential: memory, reasoning, aesthetic sense, physical capacities and communication skills and complained that many formal education systems tend to emphasize the acquisition of knowledge to the detriment of other types of learning. ‘It is vital’, the commission argued, ‘to conceive education in a more encompassing fashion. Such a vision should inform and guide future educational reforms and policy, in relation both to contents and to methods.’

In Scotland, the [Curriculum for Excellence \(CfE\)](#) was published in 2004 and reflected this philosophy. It should be noted that although relating mainly to learning in schools, this approach also applies to all learning contexts regardless of age or setting.

The CfE ‘aims to ensure that all children and young people in Scotland develop the knowledge, skills and attributes they will need if they are to flourish in life, learning and work, now and in the future, and to appreciate their place in the world.’

¹ *Learning: The Treasure Within* http://www.unesco.org/education/pdf/15_62.pdf

The attributes and capabilities of the four capacities of CfE are outlined in Figure 1.

Figure 1: Purposes of the Curriculum for Excellence

successful learners	confident individuals	responsible citizens	effective contributors
<p>attributes</p> <ul style="list-style-type: none"> • enthusiasm and motivation for learning • determination to reach high standards of achievement • openness to new thinking and ideas <p>capabilities</p> <ul style="list-style-type: none"> • use literacy, communication and numeracy skills • use technology for learning • think creatively and independently • learn independently and as part of a group • make reasoned evaluations • link and apply different kinds of learning in new situations. 	<p>attributes</p> <ul style="list-style-type: none"> • self-respect • a sense of physical, mental and emotional well-being • secure values and beliefs • ambition <p>capabilities</p> <ul style="list-style-type: none"> • relate to others and manage themselves • pursue a healthy and active lifestyle • be self-aware • develop and communicate their own beliefs and view of the world • live as independently as they can • assess risk and make informed decisions • achieve success in different areas of activity. 	<p>attributes</p> <ul style="list-style-type: none"> • respect others • commitment to participate responsibly in political, economic, social and culture life <p>capabilities</p> <ul style="list-style-type: none"> • develop knowledge and understanding of the world and Scotland’s place in it • understand different beliefs and cultures • make informed choices and decisions • evaluate environmental, scientific and technological issues • develop informed, ethical views of complex issues. 	<p>attributes</p> <ul style="list-style-type: none"> • an enterprising attitude • resilience • self-reliance <p>capabilities</p> <ul style="list-style-type: none"> • communicate in different ways and in different settings • work in partnership and in teams • take the initiative and lead • apply critical thinking in new contexts • create and develop • solve problems.

Learning in and through the arts and creative learning have significant contributions to make to developing these attributes and capabilities, and the curriculum documents encourage learning in and through the arts and working across subject areas.

5.2 What is “learning in” and “learning through” an art form?

Learning in an art form is developing the attributes, skills and techniques that will lead to increased mastery of that art form.

Learning through an art form is using the attributes, skills and techniques of an art form to engage and develop learners, primarily in another subject area.

The Curriculum for Excellence states;

‘Learning in, through and about the Expressive Arts (Drama, Music, Dance and Art and Design) enables children and young people to:

- *be creative and express themselves in different ways,*
- *experience enjoyment and contribute to other people’s enjoyment through creative and expressive performance and presentation,*
- *develop important skills, both those specific to the expressive arts and those which are transferable,*
- *develop an appreciation of aesthetic and cultural values, identities and ideas, and for some,*
- *prepare for advanced learning and future careers by building foundations for excellence in the expressive arts.*

Building the Curriculum 1 [amended]²

Through the expressive arts, children and young people can have rich opportunities to be creative and imaginative and to experience inspiration and enjoyment. They can come to understand the important roles of the arts in describing and changing society. The arts have a growing significance in the life and prosperity of Scotland. Through their experience of the expressive arts, children and young people can appreciate the contributions of the arts in the lives of individuals and communities.

² <https://www.education.gov.scot/Documents/btc1.pdf>

5.3 What is creative learning?

In 2013 the Creative Learning Partnership³ published '[What is Creativity?](#)' and defined creativity as 'a capacity to generate ideas' and 'to look 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'.

Education Scotland's Impact Report [Creativity across Learning 3-18](#) identified the core creativity skills as being constructively inquisitive, open-minded, able to harness imagination and able to identify and solve problems.

In [How Good Is Our School 4](#), the national and internationally recognised framework for self-evaluation and continuous improvement in schools (published in September 2015), the benefits of creative learning are described as:

'Learners are confident and ambitious with high levels of self-esteem. They are motivated to explore and challenge assumptions. Children and young people take ownership of their own learning and thinking. They are imaginative, open-minded, confident risk-takers, and appreciate issues from different perspectives. They can ask questions, make connections across disciplines, envisage what might be possible and not possible, explore ideas, identify problems and seek and justify solutions.'

Creative learning combines the holistic development of an individual, or group, with the nurturing of their curiosity, imagination and understanding in a learning environment which is simultaneously socially, emotionally, physically and emotionally engaging.

Within the arts, screen and creative industries, this form of learning takes place when a project or work invites and provokes active involvement and there is more than a transfer of knowledge or the acquisition of skills, but provision of opportunities for participants to engage and respond, and through these activities, change or develop who they are.

³ See Section 6.2 for details of membership of the Creative Learning Partnership

5.3.1 What are the characteristics of creative learning?

Creative learning will usually include or combine elements of: taking risks and experimenting with new ideas and ways of doing things; developing strong ideas, vision and imagination; being inspired and ambitious; connecting with and creating an emotional response in others; and producing and presenting excellent work.

Characteristics of creative learning include the following:

- a combination of physical, social, emotional and intellectual engagement,
- provision to all participants of some opportunity to shape the outcome,
- allowing scope for those engaged to develop their curiosity, resilience, imagination and sense of wonder,
- allowing for new expressions which reveal changes in understanding, knowledge and skills,
- supported challenges where mistakes can be made and learned from,
- consideration of different perspectives and choices,
- activities which are flexible and responsive and where opportunities to reflect and evaluate are built in.

Many of these points are taken from '[Is this the best it can be?](#)' a toolkit for artists, arts organisations, partners and participants published by Creative Scotland in August 2016 as part of the ArtWorks Scotland programme. This may be useful for anyone delivering arts and creative learning.

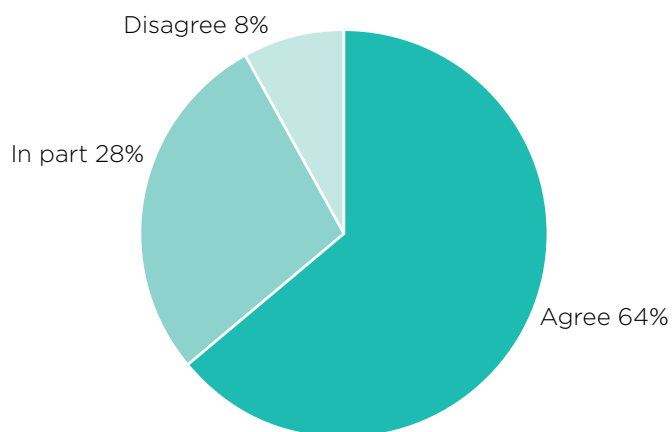
5.4 How does Creative Scotland define creative learning?

In the initial phases of the review process a definition of creative learning was developed and tested with consultees:

In the context of Creative Scotland's remit across the arts, screen and creative industries, creative learning takes place when participation in arts and cultural activity leads intentionally to the development of understanding, knowledge and skills.

The response to this definition was largely positive, with some helpful proposals as to how it could be improved. A small minority remained unconvinced.

Of the 167 online responses received 120 'agreed' with the definition, 52 'agreed in part' and 15 'disagreed'. A summary report of the feedback can be found in Appendix 4.

Table 1: Survey responses to proposed definition of creative learning**Do you agree with Creative Scotland's proposed definition of creative learning?**

Source - Online Creative Learning Review survey, Creative Scotland 2016

The Review had led us to adopt this definition with a slight amendment: the words 'participation in' have been dropped.

This definition is intended to apply within the context of Creative Scotland's remit across the arts, screen and creative industries but is not intended to define an absolute position for creative learning.

5.4.1 Further clarification of the definition

Although there was significant agreement on the descriptor statement many people consulted felt that the following further explanations and clarifications would be helpful:

- **Creativity is of value across a range of disciplines, society and public policy. It is intended that the Creative Scotland descriptor complements the definition of creativity and creativity skills, and the illustrations of creative approaches to teaching and learning, developed by and with Education Scotland and the Creative Learning Partnership.**
- **The word 'intentionally' refers to the intention of the commissioner or establisher of the project. Those commissioning or establishing creative learning projects are likely to determine the creative learning outcomes and to involve project participants in defining the intention and / or the processes involved in achieving those outcomes.**
- **Unintentional outcomes of engaging with arts and creative activity are frequent, and often powerful and exciting. However in terms of public funding and being able to evidence impact, Creative Scotland particularly wants to know that learning outcomes are planned and about the impact they had. In addition, reports and evidence of unintentional outcomes would be of interest to Creative Scotland and partners.**

- **The reference to understanding, knowledge and skills is deliberately broad. Skills in an art form, creativity skills or personal development (softer) skills are equally important. It is for the organisation or practitioner to identify what they are intending to develop.**
- **On several occasions the issue was raised of whether an example, like a theatre production, would constitute a creative learning experience, assuming that the production inspired a development of understanding, knowledge or skills in audience members. Much would depend on the nature of the performance, the intention behind it and the related (if any) evaluation methods. Engagement with art does inspire changed perceptions and learning but the difficulty lies in planning for and evidencing those developments. It is a relatively simple task to plan for and evaluate learning if the performance is small scale and includes participatory elements. It is much more difficult for a large scale, stage performance. In the context of this Review and public funding, creative learning is more likely to be evidenced by planned activities related to the production. That said, this issue exemplifies one way in which creative learning is embedded as a connecting theme as this ‘learning as audience’ experience could be embraced under Creative Scotland’s ‘excellence and experimentation’ or ‘access’ ambitions.**
- **Every organisation’s or individual’s practice is capable of improvement and development and it is recognised that organisations and individuals will be at different stages in their development. However, Creative Scotland does request that all those funded do have a clear vision and rationale for developing their creative learning offer and to report against self-identified, planned outcomes for creative learning.**
- **That creative learning and the development of understanding, knowledge and skills can happen at various stages: from access to a programme, through participation and engagement, to recognition of achievement and further learning. Some projects / programmes may be able to provide opportunities at every step of the journey, others may be focussed on specific stages.**
- **Not all learning activity is creative learning. It is also important to provide opportunities to learn in and through the arts, screen and creative industries and this type of activity is embraced within the agreed definition. For example the process involved in learning to play a musical instrument is a valuable, important learning experience, though it does not necessarily encompass all the characteristics of creative learning.**

6. CREATIVE LEARNING AS A CONNECTING THEME (OUTCOME 2)

Creative Learning is a connecting theme embedded and contributing to all areas of Creative Scotland's work.

6.1 Creative Scotland's strategies

[The Creative Scotland 10 year plan](#) sets out a broad framework for the work of the organisation and the arts, screen and creative industries:

'Creative Scotland is the public body that supports the arts, screen and creative industries across all parts of Scotland on behalf of everyone who lives, works or visits here. We enable people and organisations to work in and experience the arts and creative sectors in Scotland by helping others to create culture through developing great ideas and bringing them to life.'

Ambitions

- ***Excellence and experimentation across the arts, screen and creative industries is recognised and valued.***
- ***Everyone can access and enjoy artistic and creative experiences.***
- ***Places and quality of life are transformed through imagination, ambition and an understanding of the potential of creativity.***
- ***Ideas are brought to life by a diverse, skilled and connected leadership and workforce.***
- ***Scotland is a distinctive creative nation connected to the world.***

How we work: *We are a funder, an advocate, a development agency and an organisation that seeks to influence others to increase opportunity and maximise the impact our resources can offer.'*

What the Creative Scotland 10 year plan says about creative learning as a connecting theme:

‘Learning is fundamental to ensuring that future generations are equipped to build on today’s successes as well as innovate on their own terms. We are committed to increasing the quantity and quality of opportunities for everyone to extend their understanding of themselves through engagement with the arts, screen and creative industries. We believe this has huge benefits for individuals and society in terms of skills development and employability. Cultural participation also makes a significant contribution to our individual and collective happiness and well-being.’

[Creative Scotland’s Arts Strategy 2016/17](#) commitment to learning:

The development of the Arts Strategy published in 2016 coincided to some extent with the consultations for the Creative Learning Review and recognises the potential for creative learning to contribute to all four themes of the strategy; Artists and Cultural Producers; Organisations and Sector Development; Society and Audiences; and Creative Scotland’s role.

The Arts Strategy sets out to:

‘increase the reach, relevance and contribution that artists and art make to life in Scotland. ...The strategy positions the arts as a central means to support Scottish Government’s resolute commitment to building and sustaining a society that offers opportunities for all and where the potential of each individual is recognised and valued.’

6.2 The development of the creative learning remit within Creative Scotland

Until 2013 the creative learning function of Creative Scotland focussed on developing strategic external partnerships, advocating for and influencing policy development, connecting the arts, screen and creative industries to the learning and other non-arts sectors, including;

- a The Creative Learning Plan partnership
- b Development of the Creative Learning Networks in Local Authorities
- c Designing and implementing a Youth Employment Initiative
- d Developing and implementing an Arts and Justice Initiative
- e Developing a National Youth Arts Strategy

This partnership working approach has been successful in contributing to national strategic change and has attracted international interest. Further details about these programmes are set out below.

- **The Creative Learning Plan** was published in 2013 and endorsed by the Cabinet Secretaries for Education and Lifelong Learning and Culture and External Affairs together with the Minister for Learning, Science and Scotland's Languages. The plan is designed to give 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 well-being'*. The rationale and vision states that: *'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'*.

The delivery of the plan is a partnership endeavour including the Education and Culture divisions of Scottish Government, Creative Scotland, Education Scotland (ES), Skills Development Scotland (SDS), General Teaching Council of Scotland (GTCS), Association of Directors of Education Scotland (ADES), College Development Network (CDN) and the Scottish Qualifications Authority (SQA).

The Creative Learning Plan attracted international interest and presentations about the plan and the partnerships have been given in Seoul (UNESCO conference), Buenos Aires, Medellin, Karachi and New Delhi.

- **Creative Learning Networks** are embedded within Local Authorities across Scotland to encourage collaborative working across education, culture and communities sectors and bring together those with an interest in creative learning. Through their individual programmes of work they aim to foster an environment in which educators, practitioners and learners are supported to recognise, articulate and value creativity skills. A three year strategic partnership between Creative Scotland and Education Scotland includes the funding and management of the Creative Learning Networks in most Local Authorities (currently 25 out of 32).
- **The Youth Employment Initiative** was implemented between 2012-2015 and delivered:
 - 28, year-long traineeships paid at least the living wage, 19 of these trainees have now been employed and six are still in the trainee post,
 - 106, three month-long internships, again at living wage, 91 were continued in post beyond the three months (in partnership with SCVO),

- 29 Modern Apprenticeships,
- 68 young creative business start-ups (in partnership with the Princes' Trust).
- **The Arts and Justice Initiative** between 2011 and 2015 was delivered in consultation and partnership with: Culture and Justice divisions of Scottish Government, BIG Lottery, Scottish Prison Service (SPS), Fife College, New College Lanarkshire, Prison Governors and artists. Outputs / impacts included:
 - [Extensive arts programmes delivered in a number of prisons](#)
 - An arts festival and conference held in Barlinnie Prison,
 - Polmont Young Offenders Institution establishing a performing arts facility within the prison and an arts officer post,
 - SPS published an arts review of the prison estate,
 - Creative Scotland published "[Creating Change](#)", launched in parliament with the Cabinet Secretary for Justice and more recently "[Working in Scottish Prisons - A Guide for Artists](#)",
 - Shotts prisoners regularly edit and produce "Stir" an award winning, high-quality magazine of prisoners work,
 - An artist-led, Scottish Prison Artist Network has emerged and become a registered charity.
- [Time to Shine, Scotland's first Youth Arts Strategy](#) was developed in consultation with over 1,700 stakeholders. Between November 2013 and September 2016 the strategy delivered:
 - Activity in 24 Local Authorities
 - The involvement of over 38,000 young people
 - The creation of 382 jobs and 449 volunteering opportunities
 - The engagement of 227 partners
 - Significant development in the involvement of young people in decision making at all levels

Creative Learning team programmes

In 2013 an organisational restructure in Creative Scotland resulted in the creation of the Creative Learning and Young People (CL&YP) team. Funds managed by the team are focussed on young people and have certain criteria in common such as addressing areas of need, overcoming barriers to access and ensuring geographic spread. However, due to the nature of these Scottish Government ring-fenced funds, they are required to be separately and independently evaluated against different outcomes. The targeted projects are;

- **The Youth Music Initiative** (YMI) (currently £9m per year),
- **CashBack for Creativity** (CBC) (currently £2.6m over three years),
- The implementation of **Time to Shine** (TTS), the Youth Arts Strategy (£5m over two years, between 2014-16).

In addition to these programmes and in partnership with Paul Hamlyn Foundation, the team also delivers;

- **ArtWorks Scotland** that aims to develop quality, skills and connectivity in the context of artists working in participatory settings, and a
- **Teacher Development programme in 11 schools piloting a model of artists intervention aligned to the Scottish Government's Attainment Challenge.**

These programmes share many common outcomes. The links across them are identified as; connectivity, practice development, quality, progression and equalities. A key part of the team's work is to encourage collaboration and peer support with the aim of maximising the reach and impact of the programmes.

So, while the Creative Learning and Young People team has had considerable success in influencing the agendas of non-arts sectors there is still much that can be done to ensure that creative learning is fully embedded as a connecting theme. In particular, there is a need to:

- **Facilitate stronger connections with and between arts and creative practitioners including those not currently involved in the programmes managed by the CL&YP team,**
- **Better connect the Scottish Government targeted funds managed by Creative Scotland (YMI, TTS, CBC) with each other and with other Creative Scotland funded programmes to ensure a clearer picture of the value they deliver,**

- **Ensure that creative learning features in other Creative Scotland funding programmes and strategic developments,**
- **Continue to develop cross sectoral partnerships to ensure maximum reach, and recognition of the value of arts and creative learning.**

This Review and the consultations involved have provided an opportunity to take the first steps to developing a shared understanding, creating the foundation for further improvement.

6.3 How does creative learning currently contribute to Creative Scotland ambitions?

Creative Learning currently contributes to the broader work of Creative Scotland in terms of:

Excellence and experimentation

- *Create space for debate, critical thinking, risk and experimentation, encouraging connections... Through cross portfolio working and facilitating debate and networking and information sharing opportunities...*

Creative Scotland's Open and Regular Funding awards funding to a range of artist-led creative learning projects. All organisations in Creative Scotland's Regular Funding portfolio deliver creative learning programmes. Examples include cross curricular schools projects such as the Lyceum's Project BFG, the national reach of Fèis Rois promoting traditional music, the community and regeneration work of the Stove Network, the enterprise and employability focussed programme in Dundee Rep and the enabling role of Glasgow Women's Library.

Access

- *Ensuring wide access to the arts and creative activity...*
Creative learning contributes through the Youth Music Initiative (YMI), Time to Shine and CashBack funded projects (approx. £13m per year). Up to May 2016, a total of 32,510 young people have participated in Time to Shine activities. YMI engaged an estimated 150,000 young people in school-based music making, and 76,000 in activity out of school (2014/15) across every Local Authority. Between October 2014 and March 2016, CashBack for Creativity has engaged 9,452 young people in arts and learning opportunities.

In addition organisations in receipt of Regular Funding (RFOs) also play an important role in delivering creative learning to people of all ages. Analysis of returns to the Annual Statistical Survey 2015/16 show that Creative Scotland's 118 RFOs delivered 71,302 education and outreach

events, providing over 1.62 million opportunities for participation. Over 1 million of these opportunities were for children aged between 0 and 4 years of age, mainly accounted for by Bookbug sessions run by the Scottish Book Trust in libraries across Scotland. Nearly half a million were for children and young people (aged 5 – 25) and over 74,000 were for adult learners.

[\(Source, Creative Scotland Annual Review 2015/16\)](#)

- *Fostering an environment where participants value and confidently engage...*

Creative learning contributes through the resources produced by ArtWorks Scotland, the Creative Learning Plan, the partnerships and advocacy with Justice and Youth sectors and publishing evaluations, guidance and resources.

Place

- *Working with Local Authorities and others to transform communities...*
Creative learning contributes through partnerships with the Association of Directors of Education which is a partner in the Creative Learning Plan, and with the Children and Families (or equivalent) departments of Local Authorities which are usually the biggest single budgets within local government⁴;
- *Creative Learning Targeted Funds all have criteria focussed on those who do not normally take part and they reach every Local Authority...*
£7.2m per year of YMI funds goes directly to Local Authorities. Creative Scotland co-funds (with Education Scotland) the Creative Learning Networks in almost every Local Authority, and CashBack for Creativity has had significant success in reaching those who do not normally take part.

Leadership and workforce

- *Work with organisations to develop shared leadership across sectors...*
ArtWorks focusses on the professional development of artists working in participatory settings and Time to Shine and YMI include elements of professional development for practitioners. An artist's guide to working in prisons and a resource for teachers and artists working together have been published and a further guide to working with young people experiencing deprivation is planned. The Creative Learning Networks have a remit to provide CPD for teachers and artists within their Local Authorities. The independent evaluations of the targeted programmes are widely disseminated.

⁴ In Edinburgh the Children and Families budget is 49% of the total budget; in Glasgow Education Services take 34.0% of the budget and Social Work Services a further 28.4%; in Highland Care and Learning is 66% of the budget and in Borders Education takes 37.2% and Social Work a further 30.8%

Connected to the world

- The place of creative learning within the education sector in Scotland is recognised as world leading for its philosophy and the strength of the strategic partnership working. Creative learning work is aligned to the [Seoul agenda \(UNESCO\)](#) for arts education and [Article 31 of the United Nations Convention on the Rights of the Child](#).
- We currently lead ACEnet, a European network of policy makers from culture and education sectors. In August 2016 we hosted ITAC3, the international teaching artist conference that attracted 220 delegates for three days of workshops and discussion and now chair the ITAC4 organising committee.

6.4 How creative learning contributes to Scottish Government programme for government

Making our education system world class with equal opportunities for all

“The Scottish Government’s focus is on transforming the lives of our children and young people, closing the educational attainment gap, and opening the doors of opportunity to all. Our aim is to make Scotland the best place to grow up and our policies are designed to give all of our children the best possible start in life.”

[A Plan For Scotland: The Scottish Government’s Programme For Scotland 2016-17](#)

Arts and creative practice have a vital contribution to make to achieving the four capacities of CfE. This is recognised in the work of the Creative Learning Partnership and the long standing partnerships between Creative Scotland, Education Scotland and other national learning agencies. Creative Scotland is currently working in partnership with Education Scotland, Creativity, Culture and Education, and Paul Hamlyn Foundation to pilot a Teacher Development programme in 11 primary schools in Ayrshire specifically aligned to the [Attainment Challenge](#).

We will continue to gather and share evidence of the potential and value of this and other arts-based approaches to contributing to closing the gap.

In addition, [the independent, interim evaluation of the CashBack for Creativity Phase 3 programme](#) found that;

'The outstanding successes of the CashBack for Creativity Programme has been its focus on tackling inequalities and the high number of young people that have been introduced to high-quality arts and creative activity for the first time. The CashBack for Creativity Programme demonstrates very strong targeting on inequalities':

- **68% of young people engaged through the Strategic Fund partners are either from SIMD areas, from BME communities, have a disability or additional support needs or are from other vulnerable and at risk groups,**
- **73% of the funding allocated through the Open Arts Fund was specifically directed at these Cashback target groups, with the remaining 27% filling recognised gaps in provision and tackling rural exclusion.**

Growing a productive sustainable economy with more jobs and fair work

In addition to the Youth Employment Initiative independent evaluations have reported that Time To Shine has created at least 392 jobs for young people aged 25 and under, and at least 449 volunteering opportunities. Young people are understanding more about their careers options, building their employability skills through volunteering and leadership experience and observing other young people in similar roles – both in the arts and beyond. In 2015/16 YMI supported over 1000 jobs, 300 volunteering opportunities, 120 traineeships and over 3,700 people benefited from professional development or training.

Putting people in charge and creating opportunities

From independent evaluations there is good evidence that Time To Shine is having a positive impact in empowering young people. This is leading to young people supporting others to develop youth-led approaches in other fields and is having a significant impact on their lives. YMI is helping bring communities together and is having a particularly positive impact in remote and rural communities. It is having positive impacts on community relations, perceptions of young people and community safety.

Transforming public services

The range of partnerships mentioned in the examples above is indicative of the range and strength of partnerships across the public sector and our belief that arts and creative learning have a strong value in helping to create a more holistic approach to public services, ensuring reach and relevance and making the most of resources.

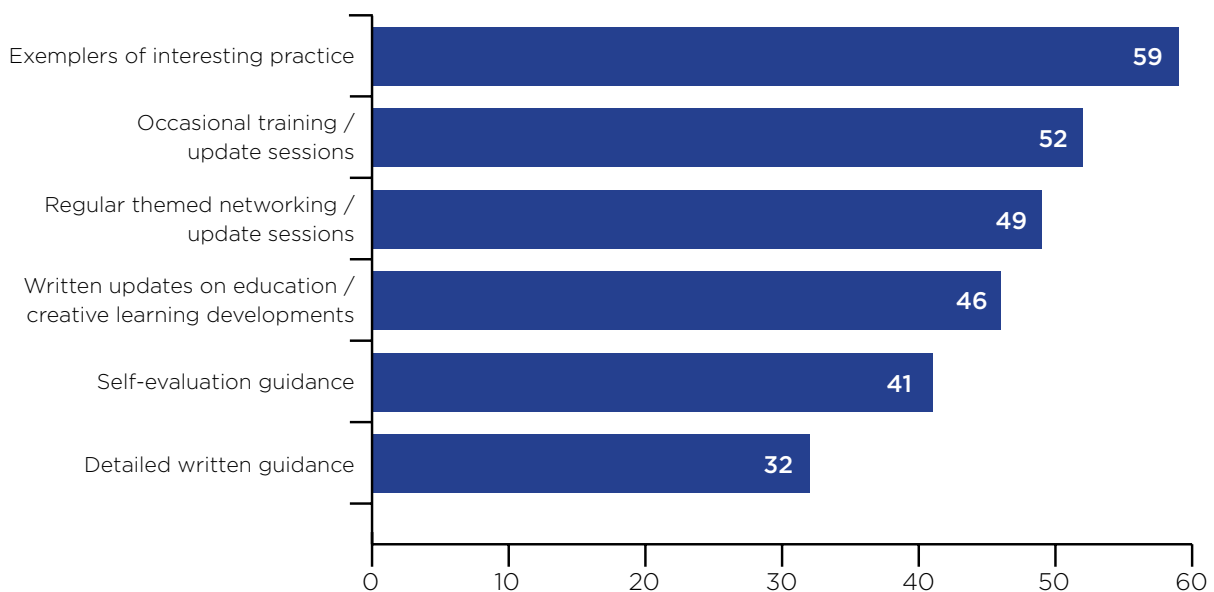
7. PRIORITIES FOR THE FUTURE (OUTCOME 3)

Priorities are identified to guide the work of the Creative Scotland creative learning role over the next five years.

Proposed outcomes for creative learning

One of the questions asked during the Review consultations was ‘What support from Creative Scotland would you find useful in order to support your organisation develop its approach to and delivery of creative learning?’

Table 2: Survey responses to question about the sort of creative learning support from Creative Scotland that respondents would find useful



Source - Online Creative Learning Review survey, Creative Scotland 2016

These responses, together with a review of internal Creative Scotland documents and processes, have informed the development of the following outcomes to prioritise future work:

- 1. The nature, purpose and impact of arts, screen and creative industries based creative learning is understood and valued across the arts screen and creative industries and the public sector in Scotland.**

What we will do:

- **Improve evidence of the impact of creative learning,**
- **Provide supporting information and case studies from the sector,**

- **Encourage funded organisations to demonstrate that they understand the nature, purpose and value of learning through their work,**
- **Create greater consistency of outcomes across the creative learning targeted programmes,**
- **Use our communications to better tell the stories about creative learning and the impact it has.**

2. There is clarity across Creative Scotland strategies and processes regarding the nature and purpose of creative learning and learning in and through the arts.

What we will do:

- **Update guidance, funding and strategy documents,**
- **Improve support for Creative Scotland staff to increase their understanding of creative learning.**

3. Excellence and experimentation in creative learning across the arts, screen and creative industries is recognised and valued.

What we will do:

- **Encourage the development of creative learning practice through all funding programmes,**
- **Showcase and share effective and interesting practice across the arts, screen and creative industries sectors and beyond.**

4. Everyone in Scotland has the opportunity to experience high quality arts and creative learning.

What we will do:

- **Improve monitoring of all funded projects (Open Project Fund, Regularly Funded Organisations) to ensure the extent of creative learning opportunities is more accurately captured,**
- **Continue to advocate for the value of arts and creative learning across the public sector,**
- **Continue to work in partnership across the public sector to increase the opportunities for arts and creative learning.**

5. Places and quality of life are transformed through imagination, ambition and an understanding of the potential of creativity.

What we will do:

- **Continue to work with Education Scotland and the Creative Learning Networks to promote creative learning in Local Authorities,**
- **Align the programmes delivered through targeted funding to local authorities and ensure their collective impact is recognised,**
- **Build on the successes of the TTS funded Youth Arts Hubs to ensure learning is disseminated and developed.**

6. Ideas are brought to life by a diverse, skilled and connected leadership and workforce.

What we will do:

- **Develop an annual calendar of events that will enable knowledge, experiences and ideas relating to creative learning to be shared regularly with and between the arts, screen and creative industries sector and other public sectors,**
- **Research and disseminate particular issues related to creative learning, such as working with young people from areas of need,**
- **Collate and analyse the professional development work carried out by targeted programmes alongside other Creative Scotland work in this area.**

7. Scotland is a distinctive creative nation connected to the world.

What we will do;

- **Creative Learning and Young People team continue to lead ACEnet for the term of the presidency,**
- **Creative Learning and Young People team continue to represent Creative Scotland on the ITAC committee,**
- **Take opportunities to ensure that creative learning developments in Scotland are shared internationally,**
- **Work to collate and share the international creative learning work of funded artists and organisations.**

8. FURTHER READING

[Online summary of key education policies and relevant supporting documents, Creative Scotland](#)

[ImagiNation 2 Cultural Learning Alliance, 2017](#)

[The Case for Cultural Learning - Key Research Findings Cultural Learning Alliance 2017](#)

['Is this the best it can be?' - a toolkit for artists and organisations working in participatory practice, Creative Scotland/ArtWorks](#)

[How Good is our School, Education Scotland 2015 \(in particular pages 52/53\)](#)

[What is Creativity? Scotland's Creative Learning Plan - Creative Learning Partnership, 2013](#)

[Art for Art's Sake? The impact of arts education, OECD 2013](#)

[Doing Well and Doing Good by Doing Art, James S. Catterall 2009](#)

[Systematic Creativity in the Digital Realm, Lego Learning Institute 2009](#)

APPENDIX 1

Advisory Group membership

Pete Sparks	Drake Music Scotland
Sarah Derrick	Dundee Contemporary Arts
Julia Fenby	Education Scotland
Paul Fitzpatrick	Imaginate
Robin Baillie	National Galleries of Scotland
Philip Donnelly	Scottish Film Education
Jean Tsang	Scottish Government
Jacky Hardacre	Scottish Youth Theatre
Jack Nissan	Tinderbox Project
Zoe Strachan	University of Glasgow / Glasgow Women's Library
Carolyn Lappin	YDance
Tim Frew	YouthLink Scotland

APPENDIX 2

Creative Learning Regularly Funded Organisations 2014-2017 Analysis: Report



13 May 2016

The research looked at the applications submitted by 117 successful Regularly Funded Organisations (RFOs) across Scotland, specifically the section 'Application detail re. Creative Learning'. It aimed at providing a small-scale, primarily quantitative overview of how 'creative learning' is perceived, supported and initiated by these organisations.

Research methodology

To start with, categories of activities and approaches were identified that RFOs referred to in the context of their commitment to creative learning. The categories were not set at the very beginning of the research work, based on any existing definitions of 'creative learning' or similar, but were added as the research progressed. The categories evolved organically - throughout the work these were amended when necessary and more were added, to provide a complex picture. Each broader category, or activities falling under such a category, mentioned specifically by at least one organisation, was noted down; each organisation was checked against each of the final set of categories.

The categories combine activities that, at the time of submitting the forms by the RFOs representatives, were already undertaken by the organisation as well as those that were planned or strongly desired to be introduced. Where only potential or future activities relevant to a particular category are present, this is indicated by highlighting the category and any relevant text in the Notes section. However, all the sums within the table disregard the distinction between existing and potential activities and count both towards the final results.

It is important to stress that only information submitted by the organisations themselves about their own work was considered; no other sources, such as other parts of the applications or the organisations' websites, were consulted, nor were the organisations prescribed what categories to consider. The nature of the data thus did not allow for an in-depth analysis of the activities that the organisations do – this research rather serves as an insight into what their understanding of 'creative learning' is and what categories of activities they find relevant.

Each organisation was judged against each of the identified categories; if it was present in their narrative, this was noted in the spreadsheet table as '1'. Absence of the category led to leaving the relevant cell blank (zero value). No other values were used, neither to indicate how frequent or extensive the provision within this category was nor to evaluate it in any other way. Looking at the depth of the organisation's commitment to creative learning and the specific categories of activities was beyond the scope of this study. There was no limit on how many categories one organisation could belong to.

The notes section of the table presents more information where needed, be it listing artforms, explaining very narrow focus of the summary or giving details for broader categories, such as activities for disadvantaged groups or professional development. However, this section does not aim at providing a comprehensive summary.

Sums of how many categories an organisation addressed and how many organisations addressed a specific category are presented at the end of the relevant row or column, respectively.

Percentage and number of organisations self-reporting doing or planning to do activities related to a specific category are also presented in the form of graphs to be found in the spreadsheet or below.

Results

As illustrated in Tables 3 and 4, there were big differences between some of the categories.

Various art forms of youth involvement were represented in activities for youth, with the share between 12% and 24% of all RFOs. Adult art opportunities in any art form or related activities were mentioned by just over a half (52%) of the organisations.

Communities or other non-youth disadvantaged groups, such as elderly people or those living in remote areas, benefitted from creative learning work of 42% of RFOs, with such youth groups, for instance those with learning difficulties, 21%.

21% of organisations highlighted their commitment to collecting participant feedback and using this to inform their practice or to allow a group of participants to have a strong voice in shaping the organisation's work.

Lectures, conferences, discussions; performances, exhibitions and screenings; and workshops, (master)classes and courses accessible for general public were mentioned by 36%, 50% and 62% of RFOs, respectively. Accredited courses for young people, including those in post-secondary education, were reported in 21% of cases.

Partnerships and collaboration were relatively common: 68% of RFOs indicated partnerships with schools and education providers at all stages of formal education including higher education, and 61% with arts, cultural and / or media organisations and individuals. Community organisations and charities were mentioned as partners in creative learning by 27% of organisations.

Although many RFOs talked about the desire to develop (young) people's artistic or technical skills, only 15% talked specifically about developing creativity and / or transferrable skills for life, such as critical thinking or collaboration. A still smaller percentage of RFOs (9%) referred specifically to improving employability and career prospects of young people, be it specific disadvantaged groups or generally (this does not include professional development schemes and work experience for a small group of young artists focussed specifically on a particular career path).

53% of RFOs talked about their commitment to research, knowledge-sharing, publishing and production of teaching / learning resources, be it for the benefit of other professionals in their field, teachers and other adults working with children and young people, participants / audience / visitors or general public.

Advocacy and policy-making, related to creative learning, the value of arts or a specific art form, inclusive arts, arts in a specific language or similar, were highlighted in 15% of cases.

Professional development was found important and relevant by a relatively high proportion of RFOs. Professional development for staff, specifically looking at improving their ability to deliver and support creative learning, was identified in just under a half of the cases (44%). Professional development for artists (at various stages of their careers, including students and aspiring artists), teachers, community workers, creative learning facilitators, arts and culture professionals and similar, was specifically referred to by 78% of organisations. This was the highest proportion of any of the categories explored within this study.

A complete overview in the form of graphs can be found below.

Table 3: Percentage of RFOs self-reporting activities related to a specific category (out of 100%)

Percentage of RFOs per category

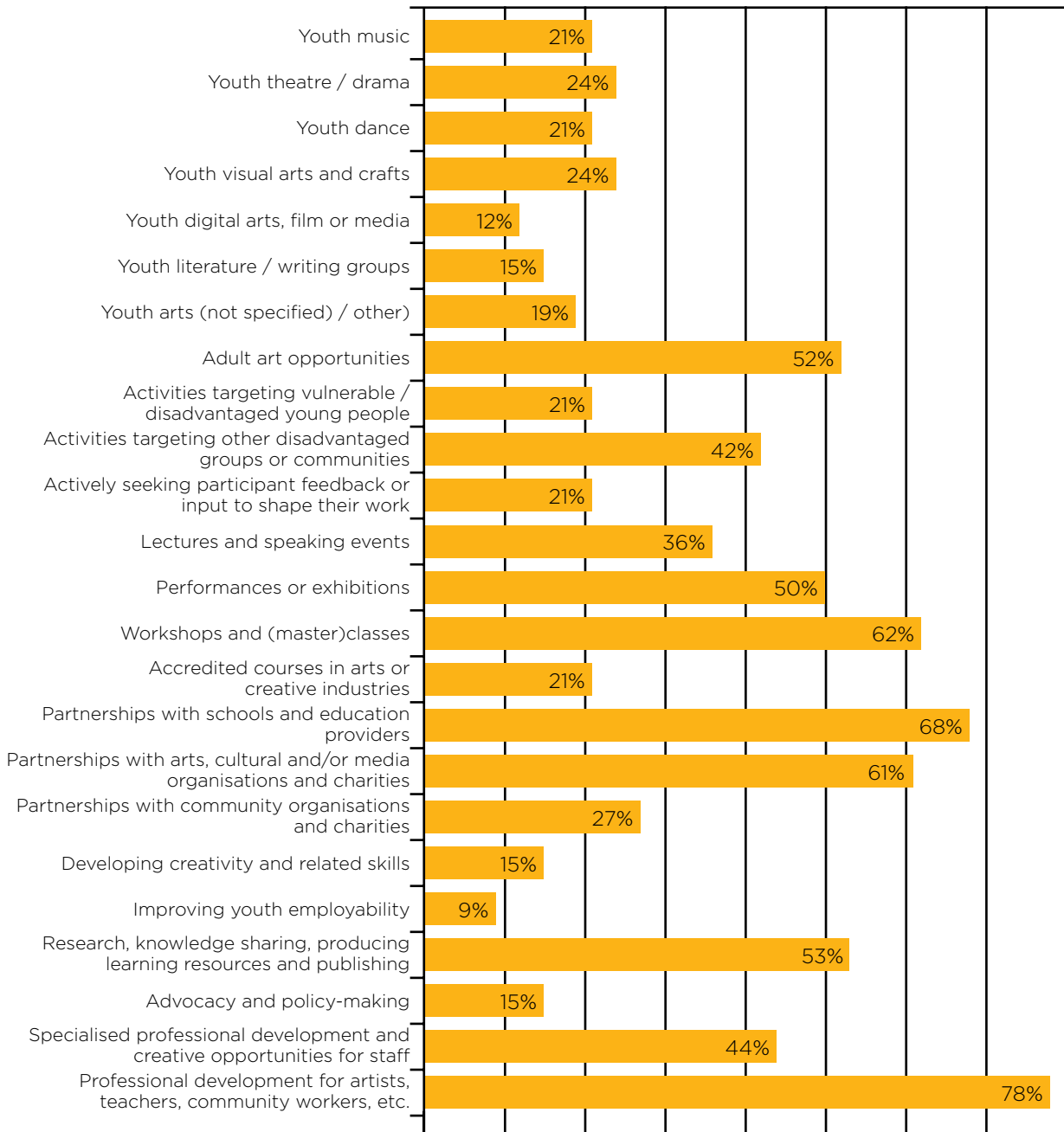
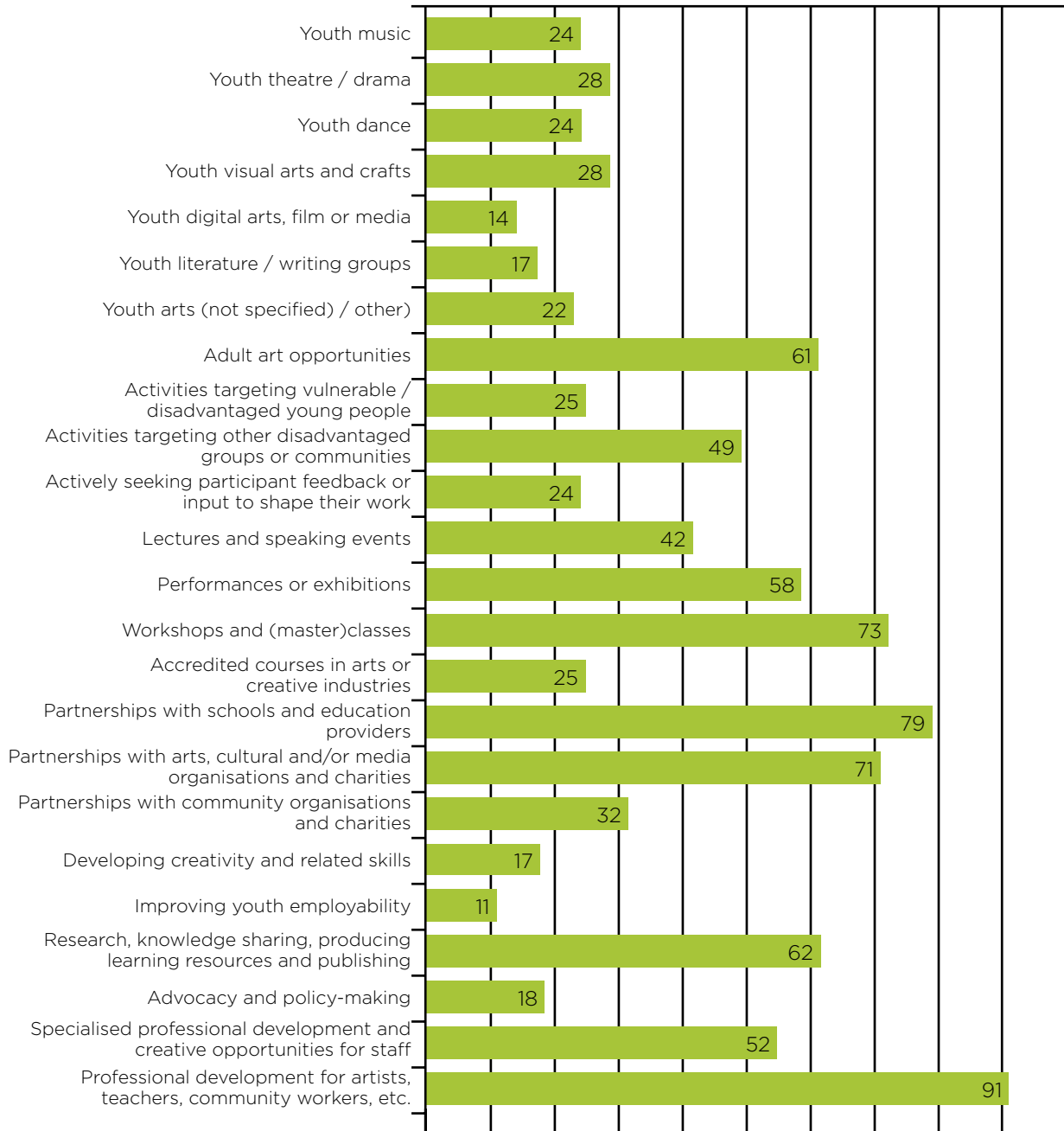


Table 4: Number of RFOs self-reporting activities related to a specific category (out of 117)

Number of RFOs per category



APPENDIX 3

Creative Learning: What and why? Paul Collard

Creative Scotland's 10 Year Plan identifies Creative Learning as one of its principle connecting themes. But how does creative learning connect a night at the opera with self-made digital animation, a quiet read with a rock concert, the latest film with a painting on the wall of a gallery? How does this support our understanding of learning and what it means to be creative? And what should / could be the role of arts organisations?

What is learning?

One of the most enduring definitions of learning is the one formulated by Jacques Delors for UNESCO's Commission on Education in the 21st Century published in 1996⁵. This stated that education throughout life is based on four pillars: learning to know, learning to do, learning to live together and learning to be. These were expanded to encompass:

- **Learning to know, acquiring knowledge, but also learning to learn, so as to benefit from the opportunities education provides throughout life.**
- **Learning to do, in order to acquire not only technical skills but also, more broadly, the competence to deal with many situations and work in teams.**
- **Learning to live together, by developing an understanding of other people and an appreciation of interdependence**
- **Learning to be, so as better to understand how one functions, to develop one's personality and to be able to act with ever greater autonomy, judgement and personal responsibility.**

The Commission's report concluded that education must not disregard any aspect of a person's development. Emotional literacy, memory, reasoning, aesthetic sense, physical capacities and social skills all require nurturing and are all essential in a fulfilling and productive adult life. The Commission complained that many formal education systems tend to emphasize the acquisition of knowledge to the detriment of other types of learning. 'It is vital', the commission argued, 'to conceive education in a more encompassing fashion. Such a vision should inform and guide future educational reforms and policy, in relation both to contents and to methods.'

⁵ *Learning: The Treasure Within* http://www.unesco.org/education/pdf/15_62.pdf

This vision of education is enshrined in Scotland's Curriculum for Excellence (CfE), in which the purpose of the curriculum is encapsulated in the four capacities - to enable each child or young person to be a successful learner, a confident individual, a responsible citizen and an effective contributor. It aims to ensure that all children and young people in Scotland develop the knowledge, skills and attributes they will need if they are to flourish in life, learning and work, now and in the future, and to appreciate their place in the world.

When these capacities are broken down further in CfE, the similarities with the UNESCO vision becomes clear. Specific reference is made to such attributes as the need for physical, emotional and mental well-being (learn to be), the ability to relate to others and to develop and communicate their own understanding of the world, (learn to live together), the capacity to develop knowledge and understanding of the world (learn to know) and the acquisition of skills in literacy, numeracy and technology (learning to do).

What is creativity and creative learning?

Creativity skills have been defined, debated, deconstructed and reassembled over several decades but there is now a growing international consensus as to what they are. While there are some differences in the words individual advocates of creativity might use, these differences are small. After reviewing the international literature, and having conducted some inspections of creative learning practice in Scottish schools, Education Scotland's Impact Report on Creative Learning identified the core creativity skills which apply across CfE as being those which combine being inquisitive, open-minded, and imaginative, with understanding, discipline and resilience.

It follows therefore, that creative learning will combine the holistic development of an individual or group with the nurturing of their curiosity, imagination and understanding in a learning environment which is simultaneously socially, emotionally, physically and emotionally engaging. This broad and exhilarating concept of creative learning, clearly enshrined in the ambitions of Education Scotland and Creative Scotland, differs significantly from that to be found in England for instance. In his unfortunate plan for cultural education in England published in 2012, Darren Henley, now Chief Executive of the Arts Council of England, asserted:

At its best, a sound cultural education should allow children to gain knowledge, through the learning of facts, understanding through the development of the critical facilities and skills through the opportunity to practise specific art forms....Over time they will get better at doing each of these things as they build up skills and knowledge through repetitive practice.⁶

⁶ Darren Henley. (2012) Cultural Education in England, pp 12-15

Of course, knowledge and skills are part of the cultural experience, but they are hardly the core. It is a clear example of the reductivism of education that UNESCO deplors, and is not the vision of learning which informs Scottish understanding of the value of engagement with the arts. The way we come to relate to the world is through the concepts we create to explain to ourselves how the world works and how we feel about it. These concepts are inevitably proxies, in that they are an interpretation of reality, and they keep changing as real life experience challenges and changes them. But they are central to how human beings learn. For this reason, developing a conceptual way of thinking is central to a good education and culture and the arts provide the laboratory in which we experiment with our concepts. The arts make visible the concepts of their makers and through this we come to understand them and through them, ourselves.

It is for this reason that the arts allow us to explore moral and ethical issues because they are implicit in the artefacts and objects they create. While the location, period and qualities of a Greek tragedy or a 19th century novel are interesting, their fascination for us lies in the dramatic interplay of conflicting moral values and ethical issues brought to life within the dramas they portray. The same remains true of the contemporary Scottish arts, whether in theatre, music, dance, literature, visual arts, film or the many manifestations of digital making. Because they stimulate our imaginations, curiosity and understanding in ways which are socially, physically, emotionally and intellectually engaging, they provide us with deep and creative learning.

Each art form represents a different way of seeing the world. So our participation leads to an understanding of reality that is deeper, richer, more refined, more complex. Through art we learn.

Understanding our practice

So, the experience of encountering the arts defines a particular type of learning, one which is central to the principles of education UNESCO lays out. The artist through their art is capable of creating the experiences through which we learn to understand each other and through which we learn to understand and manage our senses and our feelings.

It does not follow however that because the arts provide the opportunity for deep and creative learning, that in this respect all artistic practice is equally successful. This form of learning takes place when the work invites and provokes active involvement and it lies at the heart of the most successful and effective artistic practice. It is embodied in the journey that artists go on in creating work, through the ways they observe and interact with the world, to the way they take the meanings and realities they perceive and translate them into forms we can engage with and become. It is also what happens when one participates in artistic activity.

But not all art is concerned with learning. It also entertains and diverts. It reinforces the idea of who we are. It comforts. There are also times when our understanding of the arts is extended through mediation – through lectures, through books, through the text boards in museums and galleries, through the programme notes at the theatre or the concert hall, through the pre-performance talk. All these are valuable and enhance our appreciation, but they are based on different ways of learning. They are based on unequal relations, the transfer of knowledge from the knowledgeable to the unknowing.

However, in asking an artist or cultural institution to reflect and report on their creative learning practice, we are seeking to explore the spaces they create in which creative learning happens, those spaces in which there is more than the transfer of knowledge or the acquisition of skills, but where the participant has an opportunity to engage and respond, and through this change or develop who they are. This will obviously be different for different participants; their age, the background, the cultural heritage will all influence the ways in which they respond. These will also influence the shape the experience assumes.

But there are generic features to the experience which can be observed and described and questions which can help draw out the essential elements of an artistic practice. Education Scotland's 'creativity skills' give clues as to the aspects of the participant which are being engaged or developed. To what extent, for instance, does the experience stimulate curiosity? In what ways are participants able to creatively apply their learning? Where are the spaces for personal interpretation and reflection? Does the experience stimulate new ideas? Did the experience challenge and extend the audience?

This form of evaluation is not intended as a tick box exercise, but as a space in which the artist or cultural institutions can reflect on their own practice and the extent to which it is concerned with creative learning. It is unlikely that it will always be. Many times it might not be relevant. But to stimulate self reflection, perhaps the questions below can help every organisation applying for funding to review their own practice:

- **To what extent are participants and audiences able to influence the form and content of the work?**
- **How effectively does the work use space and are there opportunities for participants and audience to be physically engaged?**
- **To what extent are we challenging our audiences or participants to be independent thinkers?**
- **How well is the purpose of the work communicated?**
- **Does the work clearly encourage questioning?**

- How well does the work deploy a wide variety of innovative and creative techniques and approaches including digital technologies?
- Does the work make visible and model the learning of its creator?
- How does the work's creator evaluate the extent to which the work meets the needs of participants and audiences?
- Is the work improving the participants or audiences capacity to learn?
- To what extent are the social and emotional needs of the audience or participants addressed?
- To what extent do audiences or participants have the opportunity to share their experience with the artists / creators / others?
- To what extent does the work encourage or lead to further experiences and explorations?
- Does the work display an understanding of the community or individuals to which it is addressed?
- How effectively does the work minimise barriers to engagement and involvement?

Conclusions

Scotland, through the work of Creative Scotland and Education Scotland, has a clear framework for the development of creative learning, and both organisations are giving priority to its development.

The analysis that this structure enables, suggests that creative learning is at the heart of much that is of value in the arts. It reveals that creative learning is not a 'desirable extra' but fundamental to how the arts are experienced and to much of the best practice in the arts. It should not therefore be seen as an additional funding condition, but essential part of what makes the arts central to our engagement with the world.

May 2016

APPENDIX 4

Collated Responses to Creative Learning Review Consultation

Total Responses (online and RFO sessions): 187

The Review proposes that a definition of creative learning is;

“In the context of Creative Scotland’s remit across the arts, screen and creative Industries, Creative Learning takes place when participation in arts and cultural activity leads intentionally to the development of understanding, knowledge and skills”

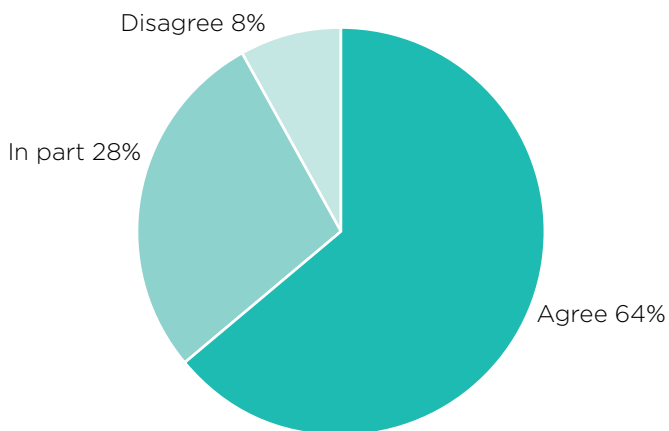
Do you agree with this definition?

Feedback:

Agree	120
In part	52
Disagree	15

Table 1: Survey responses to proposed definition of creative learning

Do you agree with Creative Scotland’s proposed definition of creative learning?



Source – Online Creative Learning Review survey, Creative Scotland 2016

123 of the online respondents provided further detail on their response to the proposed definition

Feedback themes:

The main themes under which respondents' feedback could be grouped were:

- **Feedback around the use of the word 'intentionally'**
- **The context of the definition**
- **Feedback around the term 'understanding, knowledge and skills'**
- **Language**
- **Feedback on the term 'participation'**

1. Feedback around use of word 'intentionally'

39 of the responses picked up on the use of the word 'intentionally' within the description

- **Nine comments centred around the fact that Creative Learning can happen without it being the primary intent or primary driver for an activity, while a further seven responses felt that the definition did not allow space for unexpected developments or unexpected outcomes within a project.**

"...the unintentional outcomes are sometimes much more interesting and valuable"

"Initially felt statement didn't give scope for unintentional learning outcomes but if your intention is to evaluate then that gives space for the unintentional outcomes"

"in many cases 'art for art's sake' experiences offer creative learning opportunities - they challenge our thinking, they allow self-expression, they build confidence, etc. - however, this definition could be seen to suggest that creative learning only takes place where learning is the primary driver behind an artistic experience."

"Also some projects don't 'intentionally' set out to develop but instead that comes from the process and I fear that if the statement is bold as it is, it will prevent these arguably more impactful projects from occurring under the banner of creative learning."

- 10 of the responses demonstrated some confusion on the part of respondents on whose ‘intention’ should be informing the activity, the participant or the organisation / artist developing and delivering the activity

“You need to split out for whom the learning is taking place. For the delivery team? (i.e. are they learning how to teach, better?) For the audience? For people self-identified as learners? (do people need to identify themselves as learners to learn?)”

“Yes, you can set out intentionally to learn a specific skill - playing an instrument, or writing a poem - but in a wider educational context, participation has many unforeseen beneficial outcomes. These will vary greatly depending on the individual and their background and temperament, which is why ‘intentionally’ is not always appropriate.”

“Intentionally - leads to the question of whose intention. There seems to be a need for success rather than experimentation.”

“I’m not sure about the inclusion of the word ‘intentionally’. Do you mean the intention of the provider of the arts / cultural activity in question is that the participant / audience develop understanding, knowledge and skills as a result of their participation; or that the participant / audience bases their choice to take part in an arts / cultural activity upon the expectation that they will develop understanding, knowledge and skills as a result?”

- Three of the responses were concerned that by including the word ‘intentional’ the definition might be proposing an overly ‘top-down’ approach, which “smacks of those in charge knowing best”.

“Perhaps a more rounded statement that acknowledges the mutuality of learning between organisation / artist and participant - not assuming knowledge as hierarchical, instead something co-produced”

- Five of the responses were generally concerned with or not in favour of the use of the word ‘intentional’, but did not expand on this, or could not articulate why they did not like it.
- Five of the responses were in favour of the use of the word intentional

“I think the ‘intentional’ qualification is important and having a clear statement to move forward with is an essential first step”

“If intentionally is taken to mean that there is a conscious thoughtful approach with shared understanding of outcomes”

“The intention and the implementation are what matters!”

2. Context:

31 respondents' feedback was around the context of the definition

- 20 responses questioned whether the definition was broad enough to encompass specific settings or approaches to creative learning and whether the definition should be extended to include settings outwith arts and culture. The areas that were suggested that the definition could be expanded to include were:
 - Cross-sector: 8
 - Community engagement: 3
 - Educational context: 3
 - Formal curriculum or strategy link (e.g. CLP): 3
 - Physical space / environment: 1
 - Professional development: 1
 - Unspecified: 1

One response specifically identified the definition of creativity in the Creative Learning Plan and expressed a desire to see the proposed definition reference this.

- Two respondents questioned whether the definition reflected creative learning at a staff or board level within an organisation
- Three responses touched on the flexibility of the definition.

Two respondents felt that there was a good amount of flexibility in the definition to allow it to be applied to different contexts *"...leaving the 'understanding, knowledge and skills' open ended enables the definition to encompass learning about the arts and learning through the arts."*

One respondent felt that the definition implied a less flexible focus: *"The focus on 'knowledge, understanding and skills' implies a focus on more formal education. I think the definition needs to make it very clear that the value of arts and cultural activity goes beyond this and includes informal education, personal development, the development of social skills and other transferrable 'soft' skills, and a positive impact on health and well-being"*

- Six responses felt that the context of the definition needed some further explanation

“...For example, a student taking part in communal drama, dance or music activities may have increased skills in other areas that require collaboration, discipline, concentration, the ability to repeat tasks. So the definition needs perhaps to be clear about these two potential outcomes: the intended acquisition of a skill, and the much wider beneficial outcomes of participation in creative learning.”

“...I guess in the context of Creative Scotland it is difficult to be more definite about the understanding, knowledge and skills developed. I think what is difficult is that it can be probably said about any arts based activity that there is the development of skills. A child making a mask and using paint and glitter as part of a summer workshop led by an artist could be suggested as that child is developing new arts skills, but is this creative learning in Creative Scotland’s thinking?... So I wonder if there is a question around how is ‘creative learning’ different from ‘arts and cultural learning’ and if this needs to be clearer in the definition...the difficult bit is defining the difference between arts based learning and creative learning in an arts and cultural context...One of the keys I think is the approach – does the work that is happening offer learning and development (so understanding, knowledge and skills) but does the work enable everyone involved to generate original, valuable ideas and make them happen? Does the work enable deeper thinking, i.e. if a child is making a mask, what is the context the child is making the mask in? What is the learning around it beyond making the art itself? IS there opportunity for open ended questions that ask the individuals’ response? Does the approach allow plenty of opportunities to be curious, to explore, to experiment, to question and to feel free to imagine, innovate, create, collaborate and to try out new ways to do things and to reflect on these? Allowing people to experiment and make mistakes unleashes creative thinking, creative learning...and a sense of wonder and hopefully a want to learn more.”

3. Understanding, Knowledge and Skills

21 responses picked up on the inclusion of ‘...understanding, knowledge and skills’

- Seven responses centred around the definition of ‘understanding, knowledge and skills’, and whether there would be agreement within the sector on what these included

“Is the sector going to agree on what are desirable ‘understanding, knowledge and skills’?”

“...as long as what lives within ‘understanding, knowledge and skills’ is wide enough”

“Some are experiences which don’t necessarily lead to what people associate knowledge and skills with but in fact nurture and inspire those who take part”

- Nine responses highlighted the need to ensure that the definition of ‘understanding, knowledge and skills’ included ‘soft’ skills and not just the acquisition of technical skills

“...there is maybe a gap in terms of development of confidence, aspirations, self-belief etc., which may be better defined as ‘qualities’, ‘other attributes’, or perhaps ‘prospects’. It is difficult because the thing which is undefined is quite intangible (yet at the same time arguably the most crucial).”

“If there was a way to include empowerment and participant-led activity and how the development and understanding skills are both technical but also personal”

“Learning is ‘creative’ when participation in arts and cultural activity leads to understanding, knowledge and skills and also to inspiration and the potential for creative response”

- Three responses were concerned that the definition of ‘understanding, knowledge and skills’ could be overly prescriptive

“...you could say ‘learning’ leads to the development of ‘understanding, knowledge and skills’. So what makes it creative is it only participation in arts and cultural activity? Or is it only when one of the desired outcomes of that participation is the intention to develop understanding, knowledge and skills? Creative learning will have other dimensions”

“In education this definition could stifle creativity by constantly demanding a list of skills to be developed as part of each ‘creative learning experience’. One of the most valuable things to come out of creative learning is understanding the importance of mistakes and prototypes”

- Two responses proposed including ‘well-being’ in the list

4. Language

18 responses identified the proposed definition as being too ‘corporate’ and leaning towards jargon.

There were a number of suggestions as to the areas respondents felt the language should encompass:

- Magic: 3
- Well-being: 3
- Empowerment: 2
- Definition should encompass why the arts are different / what sets them apart: 2
- Experimental: 2
- Social value: 2
- Inspiration: 2
- Broadening horizons: 2
- Expression: 1
- Collaborative: 1
- Personal engagement: 1
- Joy: 1
- Emotional impact: 1
- Holistic: 1

Proposed re-wordings:

“In the context of Creative Scotland’s remit across the arts, screen and creative industries, creative learning takes place when engagement in arts and cultural activity leads to further development or extension of understanding, knowledge and skills”

“...to the development of skills and understanding relevant to a chosen artform, the development of other transferrable skills and / or positive outcomes relating to health and well-being” (the ‘and / or’ here would be important as participants of the same group may get very different benefits from their involvement.)”

“Your definition only says when creative learning takes place, so it’s not really a definition of what it is. Here’s a possible draft alternative: ‘we define creative learning as any form of learning (e.g. cognitive, affective, practical) that is facilitated wholly or in part by the purposeful application of creative and artistic activities’.”

“...creative learning takes place when participation in arts and cultural activity leads intentionally to changes in how we see, hear, think about, imagine and make our worlds’. Out of this you could say something about the understanding, knowledge and skills that demonstrate this”

5. Participation / engagement / access

12 responses referred to the use of the word ‘participation’ in the definition.

- 10 responses suggested alternatives to the word ‘participation’:
 - Four suggested ‘engagement’
 - One suggested the definition should also include ‘access & inclusion’
 - One suggested ‘experience’
 - One suggested ‘expression’

“I also agree with the suggestion to remove the words ‘participation’ as this implies that creative learning only takes place with active participants and removes the possibility of an exhibition, for example, being a site of creative learning”

- Two responses questioned what the term ‘participation’ was intended to include

“I think it is important to state that participation also includes that of the artist / facilitator”

“‘participation’ generally denotes work with groups – I agree that removing it would widen ‘creative learning’ application to all aspects of our work – delivery & operations”

Table 5: Survey responses – creative learning background / interest of respondents

Which sector best describes your interest in creative learning? (please select one)

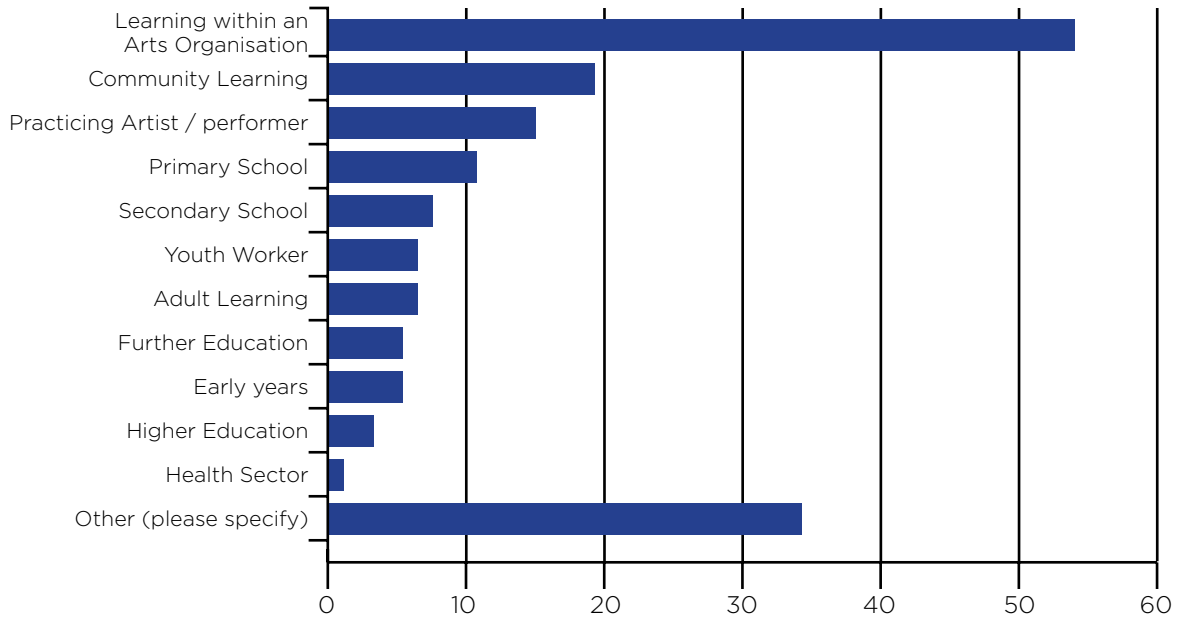


Table 6: Survey responses to the importance of creative learning to their organisation

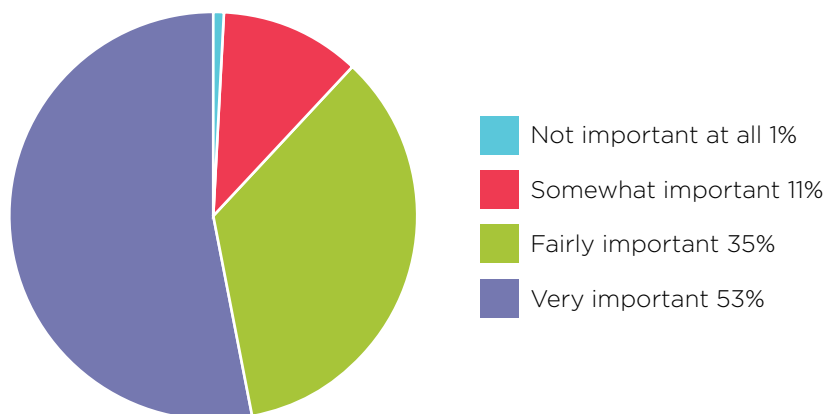
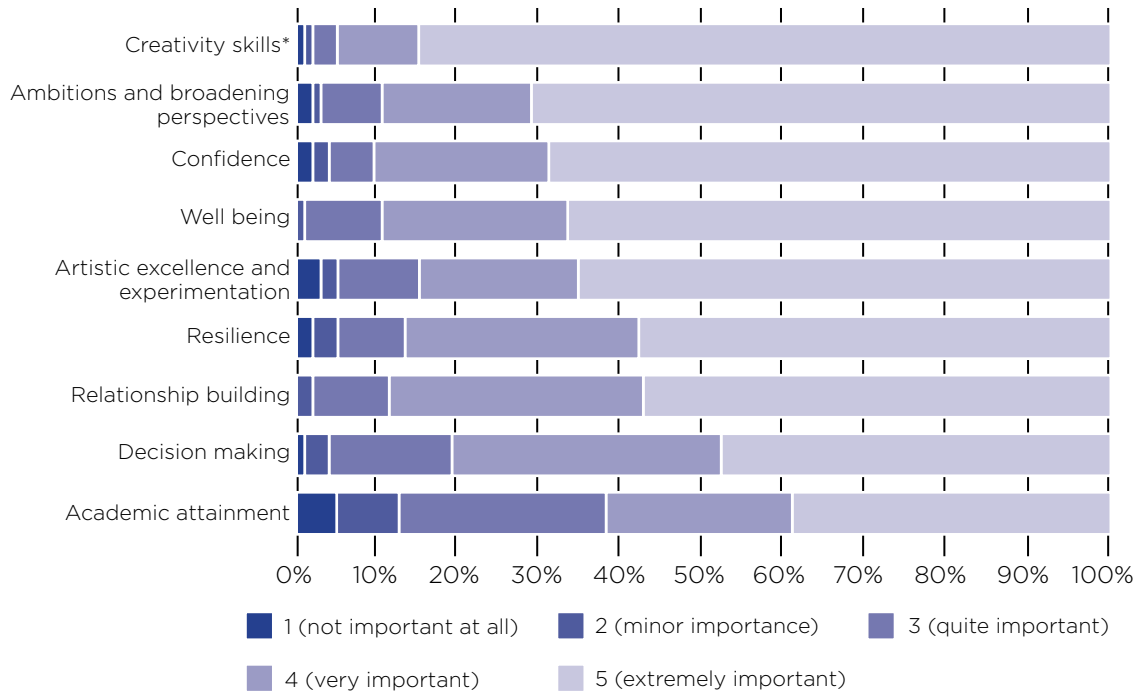


Table 7: Survey responses to the importance of creative learning in developing key attributes

How important do you think creative learning is in developing:



* For a definition of 'Creativity Skills' and to access supporting resources go to the [Education Scotland website](#)

Table 8: Survey responses to question about the sort of creative learning support from Creative Scotland that respondents would find useful

