

**FINAL REPORT OF THE**

**CREATIVE LEARNING AND STUDENTS' PERSPECTIVES**

**RESEARCH PROJECT**

**(CLASP)**

**A European Commission Funded project through the Socrates**

**Programme, Action 6.1**

**Number 2002 – 4682 / 002 – 001**

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## **Project Summary**

1. National educational policy reforms concerning creative teaching and learning or those encouraging more flexibility were overtly present in six of the ten partner countries (Denmark, Ireland, England, Portugal, Scotland and Sweden). They often had to compete for teacher attention with other contrasting reforms concerned with performativity for students and teachers and we have some examples of how these constrained the development of creative and flexible learning. National policies in three countries (Austria, Poland, and Spain) did not significantly affect schools and teachers opportunities for creative teaching and learning.
2. Teacher strategies for providing opportunities for creative learning were extensive and in particular the introduction of critical events, the creative use of space, the importation of external and community support and cooperation and the development of influential discourses were significantly instrumental.
3. The characteristics of creative learning that were identified included the experience of open adventures, intellectual analysis, engaged productivity and process and product review.
4. Creative learning became meaningful to students due to the fact that it supported self affirmation and personal development, social identity in terms of belonging, a social role as innovator and creator and positive social relations in shared engagements.
5. The researchers continue to carry out collaborative activities related to the research with the people at their research sites, with local and regional colleagues, with their colleagues at their universities, with national policy bodies and at international conferences.

6. The project has two major publications planned for the summer of 2005 and each of the partners has produced a wide range of current publications and future publication plans. A website <http://clasp.open.ac.uk> contains all the partners' papers and research details.
7. One partner from Kortrijk in Belgium was unable to complete a report of their research due to extenuating circumstances. A letter explaining the circumstances is included as Appendix One.
8. The budget expenditure was 95.4% of the total allocated budget.

## **Background**

### ***Project Summary***

The innovative nature of the project lay in combining two cross national policy developments, the interest in the expansion of creativity and the effectiveness to be gained from incorporating student perspectives into pedagogic practices. The combination was seen as reciprocal in that developing creative learning enhanced creative practices and encouraged student commitment.

### ***Aims and Objectives***

The broad objectives of CLASP were:

- To identify teachers' and students' strategies for developing creative learning in educational contexts.
- To examine the effectiveness of incorporating student perspectives into the teaching and learning process.
- To highlight the advantages to be gained for the quality of teaching and learning by examining cross European creative pedagogic practices.

### ***Co-ordinator and Partners***

The co-ordinator was The Open University and the main person co-ordinating the project was Bob Jeffrey, Research Fellow at The Open University.

The partners to this project were:

- Austria – Department of Teacher Education and School Research, University of Innsbruck

- Belgium - Catholic University of Professional Education of South West Flanders – Kortrijk
- Denmark - The Danish Institute for Upper Secondary Education, University of Southern Denmark - Odense
- England – The Faculty of Education and Language Studies – The Open University – Milton Keynes
- Ireland - St Patrick's College, Dublin City University
- Poland - Academy of Humanities and Economics – Lodz
- Portugal - Faculty of Sciences /Department of Education, University of Lisbon.
- Scotland - Department of Primary Education, University of Strathclyde – Glasgow
- Spain - Department of Education, University of Cadiz.
- Sweden - Department of Education, Göteborg University

### ***Funding***

This Open University research project was funded by the by the European Commission – Socrates Project – Action 6.1 ‘General Activities of observation and analysis with a grant of €549,000. We were only one of eight projects funded in 2002 and each of the ten partners was awarded approximately €55,000. However, this particular programme only funded their projects with 45.48% of grant as it expected each educational institutional to match the rest of the cost of the project to show their commitment to the specific research area.

### ***Sample and research activity***

The target groups were students, from age 3 upwards, and teachers in a maximum of three teaching and learning contexts in each of the ten participating countries. The target groups for dissemination were schools, head teachers and policy advisors at a local level educational researchers, policy advisers and student organizations at a macro level.

The main activity was qualitative research for nine months involving field work observations, conversations, interviews with teachers and pupils and development work concerned with creative learning in the educational sites interspersed by regular comparative and critical analysis, evaluation of the research data and the process, with partners through electronic communication, meetings and writing.

### ***Cross Partner Report***

The Cross Partner Report:

- draws upon the Partner reports to identify and compare the extent of creative practices in the study sites and identify the positive situational factors that increase creative learning practices
- identifies common features of creative learning contexts for the development of adaptable models for use across education systems
- identifies the reactions and perspectives of the young participants across the partner reports
- identifies the constraints and tensions present in the development of creative learning

### ***Partner Reports***

Each partner produced their own report using similar reporting framework and methodology but they took into account their culture, educational policy and organisation in their analysis of the quality of creative teaching and learning and of the engagement of student perspectives from their specific study sites. These partner reports are available from each partner.

The partner reports include:

1. Details of their national and local policy and cultural contexts indicating the opportunities and constraints of developing these areas.

2. Teacher strategies to develop creative teaching and learning, the engagement of student perspectives and student creative strategies
3. An analysis of the character of creative learning
4. Student perspectives of their learning experiences
5. Details of collaborative practices between teachers, students and researchers to develop these practices
6. Dissemination of the research.

These partner reports are available from the partners themselves and from the co-ordinating partner.

### ***Beneficiaries***

Those benefiting most from the study will be:

- students and student organisations who will be able to draw upon the report to promote student representation through a specific pedagogic practice.
- teachers who will be able to draw upon the report to improve the quality of their practice and raise the commitment of students,
- head teachers who will be able to draw upon the report to develop the quality of their school's practice and raise the commitment of their students,
- teacher trainers who will be able to draw upon the report to improve the strategies of new teachers and the quality of their practice,
- policy advisors, who will be able to draw upon the report to use the report's findings to assist implementation of creative learning and promote further studies in these areas
- academics who will be able to draw upon the report to develop conceptions of creative learning and change in educational institutions.





## **Financial report**

- The Interim Report was delivered in early 2004 and was accepted by the European Commission
- The report is enclosed below together with a further breakdown of each partner's allocation of grant, expenditure and balance in all the main budget headings of the award. We have further more detailed financial accounts of each partners' expenditure ready for inspection at any time.
- The total award was €549.725.00 of which the Community Grant Award (45.48%) was €250,000.
- The balance after expenditure in relation to the original grant of €549.725.00 is €25,216.82
- The co-ordinating body The Open University has to date received 80% of the Community Grant awarded €250,000 which is €200,000.
- The expenditure on the project has been €524,508.18 of which the Community Grant award is €238,546.32 (45.48%). Consequently, if the report is accepted The Open University needs to receive the remainder of the grant which is €38,546.32

**CLASP FINAL FINANCIAL STATEMENT (EC: ANNEX IV)**

Agreement no 2002-4682

**1. EXPENDITURE**

**All figures in EUROS**

**1. Staff**

					Actual expenditure	Total Eligible Budget	Community Grant Awarded
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*a) Category A (project manager, administrator, expert, consultant, etc...)*

Function in the project	Number of persons	Number of days	Amount in € per day	Total €			
Researcher Staff across 10 partners	25	1,416.13	310.11	439,161.73			
Total				Total (a)	439,161.73	451,074	€205,136.27 (45.48%)

*b) Category B (assistance functions, etc...)*

Function in the project	Number of persons	Number of days	Amount in € per day	Total €			
Total				Total (b)			

*c) Category C (secretaries, etc...)*

Function in the project	Number of persons	Number of days	Amount in € per day	Total €			
Secretary of coordinating partner no. 1	1	19	114.00	2166			
Total				Total (c)	2166	2199	1,000.05

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<b>Total section 1 (a + b + c)</b>	441,327.73		453,273	206,136.32

## **2. General Expenditure**

- **Note: Only the applicant body's own costs directly incurred in the implementation of the project may be included in this section.**

- **Details of the calculation method should be given in Annex A for any amounts exceeding €1,500.**

	<i>Average per partner</i>			
<i>a) Office supplies, photocopies.</i>	<i>1092.48</i>	€ 10,924.48		
<i>b) Telephone, fax, post and telecommunications charges</i>	<i>563.75</i>	€ 5,637.53		
<i>c) Data processing</i>	<i>146.61</i>	€ 1,466.16		
		<b>Total section 2 (a + b + c)</b>	<b>18,028.17</b>	<b>27,948</b>  12,710.00

## **3. Travel and subsistence costs in connection with implementation of the project**

- **If the expenses are to cover the travel/subsistence costs of participants in conferences or seminars organized as part of the project, they should be entered under Section 4c1 – 4c3 of the form**

- **Please give in Annex B: - detailed calculation method for all amounts exceeding €1,500, places (point of departure and destination) and dates of the journeys envisaged.**

### *a) Travel*

Number of persons	Number of journeys	Mode of transport	Average cost per journey - €	Total €
25	277	Train/Car/Plane	74.73	20,700.75

					<b>Total (a)</b>	20,700.75		
<i>b) Subsistence (accommodation and meals)</i>	<b>Number of persons</b>	<b>Number of person days</b>	<b>Average cost per day €</b>	<b>Total €</b>				
	25	318	88.10	28,018.12				
				<b>Total (b)</b>	28,018.12			
				<b>Total section 3 (a+ b)</b>	48,718.87		48,240	21,938.25

**4. Costs in connection with conferences and seminars**

**Details of the calculation method should be given in Annex C for all amounts exceeding € 1,500.**

<b>Actual expenditure €</b>	<b>Total Eligible Budget €</b>	<b>Community Grant Awarded €</b>
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<i>a) Hire of premises</i>			
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*b) Hire and Purchase of equipment and purchase of equipment and materials*

Type of equipment	Number of <del>days hired</del> purchases	Average cost € per partner	Total €
Tape Recorders	Not designated	208.32	2,083.29
Batteries and Tapes	Not designated	109.01	1,090.31
Research Software	Not designated	200.24	2,002.49
Transcribing Machines	Not designated	90.00	900.00
			Total (b)
		6,076.09	7,200
			3,274.36

*c) Travel/subsistence costs for participants and speakers*

Origin	Total number of persons
European Commission (a)	
Other institutions, agencies and official bodies of the European Union (e.g. Council, European Parliament, Cedefop, etc.) (a)	
Country in which the conference/seminar is being held	
Other EU Member States (b)	

Before giving the breakdown of costs under headings (c1), (c2) & (c3), please give precise details of the anticipated number of conference participants and speakers and their origin in the table opposite

Other EFTS-EEA countries (Iceland, Liechtenstein, Norway) (b)	
Other countries (b)	
Total number of persons	

(a) Travel and/or subsistence costs for participants and speakers in these categories are not eligible for reimbursement under this grant agreement

(b) Give in Annex D the number of persons *per country*

					Actual expenditure €		Total Eligible Budget €		Community Grant Awarded €
<i>c1) Travel expenses of conference participants and speakers</i>	Number of persons	Mode of transport	Average cost per journey	Total					
				Total (c1)					
<i>c2) Local transport</i>	Number of persons	Mode of transport	Average cost per journey	Total					

				Total (c2)				
<i>C3) Subsistence (accommodation and meals for conference participants and speakers)</i>	Number of persons	Number of days	Average cost per day	Total				
				Total (c3)				

*d) Interpretation:* Languages from/into which interpretation has been performed:

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<i>d1) Interpreters</i>	Number of interpreters	Number of days	Cost per day	Total (d1)				
<i>d2) Hire of booths</i>				Total (d2)				
<i>e) Fees for external speakers</i>	Number of speakers	Number of days	Cost per day					
				Total (e)				

<i>f) Reception staff</i>		Number of persons	Number of days	Cost per day					
					Total (f)				
						Actual expenditure €		Total Eligible Budget €	Community Grant Awarded €
<i>g) Cost of documentation distributed to the participants</i>		Number of pages	Number of copies	Unit price €					
					Total (g)				
<i>h) Supplies</i>	Description		Units	Unit price €					
					Total (h)				
<i>i) Other running costs (please specify)</i>									
					Total (i)				
					<b>Total section 4 (a) à</b>	6076.09		7,200	3,274.36

(i)				
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**5. Dissemination and information costs**

- Details of the calculation method should be given in Annex E for all amounts exceeding € 1,500.

- **N.B. Do not include staff expenditure under this heading!**

<i>a) Production costs: give detail in Annex</i>					
Type (publications, books, CD-ROM, video, Internet, etc. (1))	Number of pages	Number of copies	Unit price €	Total €	
				Total (a)	
<i>b) Translation costs</i>	Language	No of lines	Price per line	Total €	
				Total (b)	
		Actual expenditure		Total Eligible Budget €	Community Grant Awarded €

€							
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<i>c) Distribution costs</i>	Total (c)						
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Detail in Annex

<i>d) Other dissemination/information costs (please specify – if necessary, give detail in Annex)</i>							
	Total (d)						

<b>Total section 5 (a+b+c+d)</b>							
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**6. Other costs (please specify**

**Details of the calculation method should be given in the Annex for all amounts exceeding €1,500.**

		Average per partner =		Total
Transcription Costs		227.18 (10)		2,271.80

Internet and E-mail Costs		201.73(10)		2,017.38				
Translating Costs		535.81(10)		5,358.14				
Publishing		710(1)		710.00				
				<b>Total section 6</b>	10,357.32		13,064	5,941.07

<b>Expenditure – grand total</b>	<b>524,508.18</b>		549,725.00		250,000.00
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## II) REVENUE

Actual Revenue €	Total Eligible Budget €	Community Grant Awarded €
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### 1. Specific subsidies

a) <b>European Commission – DG EAC</b> (i.e. the grant governed by this grant agreement)	238,546.32	250,000.00	250,000.00
b) European Commission – other programmes or actions			
c) International Public Institutions			
d) National/Regional/Local Public Institutions			
e) Private companies			
f) Others			

Total (1) subsidies (total items (a) to (f))	238,546.32	250,000.00
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### 2. Revenue generated by the project

a) Registration fees		
b) Sales of publications		
c) Others		

Total (2) revenue generated by the project	0.00	
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(a+b+c)		
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**3. Self-financing by the applicant**

Total (3) self-financing	285,961.86	299,725.00
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<b>Revenue – grand total (1 + 2 + 3)</b>	524,508.18	549,725.00
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<b>Certified true and correct</b>	Indicate the rate(s) of exchange used:  0.6957 GBP/Euro.
Signature: ----- Date: -----	
Name and position: -----	



# **Overview of the Creative Learning and Student Perspectives (CLASP) research project**

The CLASP Full Report has been compiled from the short partner reports requested by the project co-ordinator and has been compiled from the six headings that constituted the framework for this short partner report except Partner 3 from Kortrijk Belgium where there is no report due to exceptional circumstances (See Appendix One.)

## **Context**

*Details of opportunities and constraints for the development of creative teaching and learning at national, local and institutional level where relevant, eg: supportive policies and climates, school/class creativity policies, school resistance to instrumental national policies, the dominance of performativity policies.*

### ***1.1) Pattern of Change - National Imperatives***

The national contexts from the partner reports show a significant amount of national and/or local policy change taking place in all the partner countries that affected the subject of this research – creative learning. However, these changes are not necessarily all in one direction or of a similar nature. It is clear that each of the countries represented in the research have different starting points to change.

According to the partner reports new national discourses and policies relating directly to creative and more flexible curriculum programmes have been introduced in the last few years in Denmark, England, Ireland, Portugal, Sweden and Scotland. (This does not mean that national initiatives are not being implemented in other countries but the partners from Innsbruck and Cadiz have not reported upon them) These vary in extent, influence and character, for example: England has extensively incorporated creativity criteria across its national curriculum programmes and funded a national programme of arts and education

projects and Portugal has designated part of the school week to student interests. Ireland renewed its commitment to child centred education albeit in an individualised form and focused at the same time on achievement levels but it added Social, Personal and Health Education and Drama was elevated from being a good pedagogical vehicle for learning to the status of a fully-fledged subject in its own right. Denmark has national programmes for youth and upper secondary age that encourages integrated curriculum project work and looser and more flexible programmes have been introduced in Scotland where the New National Priorities include the encouragement of ‘creativity and ambition’. In Sweden there has been a national new educational vision that describes shared responsibility and a local appropriation of national policy declarations as central for education in the future and that emphasises an increase in delegated responsibilities to the learner (and the local arena more generally), self-determination and freedom of choice for the students who are to create their own knowledge. Control in Sweden has shifted from steering by rules and directives to objectives and results and where new forms of human subjectivity are expressed as central to good learning. Learners are now described in national policy texts in Sweden as creative, self-reliant and discerning consumers and producers of knowledge and it is the job of schools and teachers to eliminate all obstacles that currently stand in the way of them exercising these skills and capabilities to the full.

### ***1.2) Policy Overload***

The reports also show that where there are national initiatives for creative teaching and learning they have generally been placed on top of existing policies of assessment and performativity and in some cases have not materialised as was intended to any great extent – Dublin, Glasgow and Gothenburg. In Dublin they introduced a new national curriculum alongside new assessment programmes and professional development programmes. They have created tensions for schools and teachers as they try to incorporate new policies which in some cases conflict with contemporary policies and practices. The Odense schools found

themselves having to incorporate a mix of teaching styles from the classic lecture, the traditional classroom teaching style to group work and project work which increased tensions. In Glasgow the emphasis was on achievement and attainment and there was little room for creativity except in the arts and PE but there were also programmes on learning for life which included references to encouraging creativity as an ambition which added to teacher dilemma and tensions as well as overload. In Gothenburg, as indicated above, there had been a national reform to increase flexible learning and open schooling. However, the school buildings themselves did not lend themselves to this policy and nor did the level of staffing which needed to be increased to deal with more individualised programmes of learning and consequently the experience of teachers and student alike was of contradictory policies and experiences resulting, in some cases, in alienation.

Teachers and students had to accept overload if they wished to maintain some creative teaching and learning programmes by struggling to incorporate them alongside the testing and competitive regimes, a task which many succeeded admirably, (Ireland, England, Portugal, Scotland). The justification for continual support for non creative learning experiences from the perspectives of teachers and students was the necessity for students to purchase credits for future work opportunities (Ireland, England, Portugal, Scotland, Sweden) but there were signs that some partners were managing to incorporate creative learning into performativity programmes (Denmark, Ireland, England, Poland, Scotland).

To summarise the partner evidence we found that national and local reform of educational priorities for learning and learners evidence of teacher excitement, uncertainty, anxiety, a loss of professionalism and re-professionalisation. Some partners experienced a release of creative teaching from the reforms, eg: Odense, Lodz and Lisbon but others found opportunities more limited, eg: Sweden.

### ***1.3) Local Appropriation, manipulation and bottom up development***

In spite of the tensions found in these examples it is clear that schools and teachers also manipulated the situation to ensure that their educational values concerned with creative teaching and learning were maintained and in some cases they found that they were able to claim a 'redress of creativity' for themselves and for their schools. The Milton Keynes schools made use of Government funds available for arts and education to develop large school based projects and Scottish programmes that funded the development of a multi-lingual teaching project involving asylum seekers were used by teachers to engage in more creative teaching. In spite of the overload problem the Dublin research schools used the formal introduction of constructivist policies to legitimate their own pedagogies based in this area of teaching and they felt freer to experiment with ideas such as the transformation of space (see below). The Lisbon research sites took full advantage of the national programme for a week of project work to plan a day of exhibitions and presentations in costume by the students and the Glasgow group challenged their students to plan and fund an outing in response to a curriculum imperative to learn about their environment. The Cadiz schools did something similar with secondary students by encouraging them to document on computer and in presentations the biology and history of their environment and one of the Innsbruck schools created an adventure school environment for the students to explore. All these local appropriations give an indication that schools and teachers bring their creativity and determination to enhance the quality of learning for their students by adapting national programmes to suit the local context or find ways of reconstructing the programmes to show how they might be developed in different ways to those anticipated by policy makers.

### ***1.4) Research Sample***

The research sites for this project varied but the number of schools was kept to a minimum to fulfil the requirements of the project to produce full qualitative analysis over time with a small sample using ethnographic methods.

Partner		Research Sites
1	England – Milton Keynes	Three primary schools,
2	Austria – Innsbruck	One secondary classroom and two primary classrooms in different schools
3	Belgium – Kortrijk	One primary school - Uncompleted
4	Denmark – Odense	One secondary school with 450 students
5	Ireland – Dublin	Two primary schools and a special needs class
6	Poland – Łódź	All the classes at the Academy of Humanities and Economics, for students aged 18 plus
7	Portugal – Lisbon	Three classes in one secondary school
8	Spain – Cadiz	One infant school, one primary school and one secondary school
9	Sweden – Gothenburg	Two secondary schools and an adult training centre
10	Scotland – Glasgow	One primary school with a specialist bilingual unit

## Teaching Strategies

*Identification of teacher strategies and perspectives for developing creative learning*

*including:*

- *strategies concerning classroom organisation,*
- *the selection of a creativity based discourse – relevance, control, ownership, innovation,*
- *learner inclusive/co-participative pedagogies,*

The research sites were mainly schools and colleges and the policies of the schools and teachers were crucial to the development of creative learning contexts and experiences. In the main the schools and teachers were the instigators of the specific school and class creativity programmes and they determined the processes by which creative learning was experienced. They were also the people who, together with the influence of resources and community partners, constructed the quality of the creative learning environments in which the students and learners worked.

### ***2.1) The establishment of real and critical events and strategic external co-operations.***

One of the major strategies across many of the partners' reports was the instigation of 'real' programmes, similar to 'critical events', (Woods 1993) that were designed to both affect the interest and commitment of students but also to influence institutional and local area policy. These 'real' programmes had, according to the students, a social and educational reality that legitimised their involvement as social beings. There were school environment improvements and analysis (Milton Keynes, Cadiz), co-ordinated international projects (Odense), computer toy constructions for major competitions (Dublin), business case studies (Lodz), re-enactments of social issues and local histories (Cadiz, Gothenburg, Lisbon), the examination of lives from different cultures (Glasgow). These events were either in place of the designated curriculum or incorporated into an existing programmes, usually enhancing it. For example: designating specialist weeks to a particular curriculum subject right across the school, (Milton Keynes) a specific time allocation of a week to a creative project (Lisbon, Cadiz, Odense, Glasgow, Lodz) They also often involved strategic co-operations with external partners and organisations in the community such as dancers, artists, sculptors, actors, environmental workers (Milton Keynes and Innsbruck).

Their creativity programmes conformed to the structure of a critical event which goes through well-defined stages of conceptualisation, preparation and planning, divergence, convergence, consolidation, and celebration (Woods 1993). The Innsbruck school, as indicated above,

prepared the outside environment, with the help of the community as a physical adventure for their learners in which curriculum programmes were sometimes enacted, stories were told outside and the environment was used as a focus for learning. One of the classes in a Dublin school was transformed into a classroom in Victorian times where the children used slates and worked in silence for the day and in the Odense school the learners worked on a virtual project concerning the middle-ages with learners in Iceland and Norway. The Lodz adult learners were given management case studies to investigate in groups for a number of teaching sessions and in an unusual twist the students and the lecturer examined the teaching and learning through videos and meetings and devised together negotiated pedagogies. The Lisbon project culminated in a day when all the students dressed up as some of the historical characters they had been investigating in groups for two weeks and a carnival day was experienced. In one of the Cadiz early years schools the learners regularly held cultural events such as weddings, divorces, celebratory meals, initiations such as baptisms, confirmations and differing cultural equivalents. As indicated above the Glasgow learners raised funds for an outing to a well known beauty spot by making and selling cakes and having fairs, booking their own coaches, tours, organising lunches and marketing the outing as well as the learning activities for the day. One of the Milton Keynes schools had a maths and design and technology week where the whole school focused on a particular theme within these subjects and these included visits to local zoos, football clubs, pizza parlours, other schools and specialists were employed to run large workshops in the school hall or grounds or in the kitchens. Another Milton Keynes school planned a 'sounds in the environment' programme lasting weeks, another class worked with the National theatre for two terms, another with a specialist dance teacher and a whole school were engaged in renovating the school environment with the help of artists, sculptors and community workers.

The results of these activities were similar to Peter Woods' (1993) experiences of critical events who found that the 'outcomes for learners included positive attitudes to learning, new

found confidences, motivation for learning, enhanced disposition, and skills in listening to others and being listened to, self discovery, realisation of abilities and interests, a ‘coming out’ of new found self, blending in to previous impenetrable cultures and emotional development’ (ibid)(see section 4).

The decision by these schools to create a critical event established a special time period, or project within the school timetable, which in some cases was integrated within the rest of the curriculum programme, in others they were treated separately, although they often involved the use of other curriculum subjects or directly influenced separate subject study. Secondly, the critical event also involved a considerable amount of external engagement from advisors, artists, specialist funders, workshop providers, project specialists and visits.

## *2.2) Creative Use of Space.*

A significant common aspect was the manipulation of space by programmes, teachers and learners. Spaces within classrooms were either altered or reconceptualised to assist a more creative practice, (Innsbruck, Dublin, Lodz, Lisbon, Cadiz, Gothenburg, Glasgow), institutional rooms were appropriated and used productively to site and enhance creative experiences (Milton Keynes, Cadiz, Dublin, Gothenburg,) the grounds of the institutions were used and developed as centres for curriculum programmes (Milton Keynes, Innsbruck, Cadiz), community visits were incorporated into projects (Milton Keynes, Cadiz, Glasgow) and virtual space was used to open up the classrooms to the world (Odense, Lisbon, Glasgow, Gothenburg).

Macro policy was influential in the Gothenburg sample and the rationale for this innovation, alongside local school development plans, expressed an interest in open schooling that correlated with the perceptions of teachers that the schools were community schools with an interest in creative learning. The school websites declared interests in Montessori and Freinet pedagogy, learner independence, self-determined learning, project work and an integration between education and production. The Innsbruck schools were in an area – Bruggen – that

acquired regional recognition for the inventive development of its school grounds. There were, therefore, examples of macro policy taking seriously the influence of space on creative learning for students. The focus on space was to facilitate student ownership, interest, different pedagogical relationships, and a regular changing vibrant and dynamic environment. School grounds were used for the 'sounds' project (Milton Keynes) as learners explored many rooms and alcoves in the school, normally out of bounds to students, to seek out the sounds that characterised them and the environment surrounding the school was investigated in a similar fashion as were favourite spaces and environments known to the learners. The grounds were also used as the space for learners throughout the school to construct physical artefacts such as flags, seats for the playground, math's games for younger learners, sculpted designs for pathways.

One such forest area was used for outdoor teaching and learning activities, theatre and music rehearsals and performances and school celebrations (Innsbruck). They also created a library of various levels, open spaces and alcoves for data gathering with books and computers as well as story areas. The Lisbon school used the school space for such a celebration and presentation of their two week project with students in a range of costumes and in the secondary school in the Cadiz sample the students carried out field studies of local areas examining the flora and fauna and the social aspects through the perspectives of the people who lived there. The field trips for second language learners (Glasgow) was an essential strategy to bring about socialisation as well as providing material understandings of the new culture, and as indicated above, the engagement of the learners themselves in the construction of the trips was particularly creative.

During the curriculum weeks in the Milton Keynes sample the school hall was turned into a space in which specialist maths and design and technology companies set up investigative and creative workshops on a large scale generating a heightened excitement and dynamism essential for a creative learning climate. The conversion of a classroom for a particular theme

brought learners into an environment where they could imagine a community or a ritual, such as a church or an event (Cadiz) and where they could empathise with those who inhabited the real space, such as the attic where Anne Frank was sequestered during the Nazi occupation (Dublin). Space was created for the movement of motorised vehicles that were programmed by learners with behavioural difficulties in a special unit in one of the Dublin schools based on the Papert logo project. In the Lodz project the teaching and learning space was reconstructed into a forum for discussion and debate concerning the quality of the curriculum programme and the students were filmed and then reviewed what happened in the space in later sessions.

Virtual space was the centre of the collaborative project between schools in Denmark, Iceland and Norway and a film drama of the problems surrounding an intercultural marriage was the basis for social issues for an ethnically mixed group of students in Gothenburg. These are the kinds of events that will remain part of the learner's memory of schooling well into the future constructing the investigation of knowledge as a social good. Space was also efficiently utilised to ensure a 'boiling pot' of dynamism (Cadiz).

However, designating space for flexibility and ownership by students was not always successful. In the Gothenburg sites, specifically designed to create more autonomy for students for studying not all the students were able to take advantage of the freedom offered them. Those who had not benefited from experience of individual study programmes or whose home environments were not conducive to study found themselves alienated from the flexible policy as more experienced and those with more 'cultural capital' (Bourdieu) made the most of the provisions including teachers' time. The change of responsibility from teachers for teaching to student responsibility for learning resulted in a further disparity between those who arrived at the school with some cultural capital than those who had little. This is not meant to imply a deficit model to these students but to challenge an uncritical approach as to how changes in the structure of space affect all students both detrimentally and

positively. Any uncritical adherence to an ideology of creative learning resulted, in this case, in a diminution of creativity and learning opportunities for the educationally disadvantaged.

### ***2.3) Modelling Creativity.***

Acting creatively is based in individual experience, imaginative power, stimulating environments and the influence of 'significant others' engagement with learners. The teachers across this project were aware of their influence as stimulators for creative learning. As well as providing critical events and appropriate spaces they acted as models for learning, for creativity itself and for creative learning. They drew out students' ideas and celebrated them, invested time in discussion and critique, acted spontaneously, worked alongside imported agents such as artists and workshop leaders as well as joining in the learning processes stimulated by them and exhibited pleasure from innovatory action. By acting in these ways in situations with learners they modelled some of the characteristics of creative learning.

In particular they valued others' ideas as they drew them out in conversation and discussion. They valued individual perspectives and innovative observations thereby affirming the way knowledge was investigated and examined the importance of 'having a go' and experimenting with ideas and imagination as well as affirming the person's contribution to a dynamic learning environment. These strategies were, in some cases, taken up by the young participants in situations where they worked collaboratively, (Innsbruck, Milton Keynes, Cadiz, Glasgow) such as the girl aged 10 who led a small group in constructing a design for a playground seat ensuring that everyone had their say and made a contribution (Milton Keynes). An innovative strategy was to employ young participants in teaching even younger peers (Innsbruck).

Secondly, they created space for time to be spent on activities beyond the normal length of lessons. One regular complaint of young participants is the lack of time for creative learning. Whole teaching sessions were abandoned to investigate the effectiveness of the teacher's teaching style and learners' participation (Lodz), a total of ten afternoons were given over to

the construction of the maths games and seats for the playground and weeks given over to specific curriculum areas (Milton Keynes), time for presentations, sharing narratives and learning stories (Innsbruck), community visits and outings (Glasgow), regular cultural celebrations and forums to discuss issues and activities (Cadiz). The middle ages project in Odense was carried out for much longer periods than was normal with time for extensive computer access. These special arrangements for extended time periods for creative activities modelled the importance of the critical event for creative learning and the dedication of extended interest and commitment that time can give to creative learning.

Thirdly, the teachers working alongside those who were imported to stimulate learning as learners themselves and participants, thus modelling learning itself as a value to them. They took part in virtual explorations of the middle ages and an interest in the cultures with which they were collaborating in the Odense project, they played roles in the classroom reconstructions of the past (Dublin) and where there were external experts leading the teaching they took part, such as the drama workshops of the National Theatre Faustus project, the investigation of sounds in the environment, the construction of playground furniture, the mathematical problem solving constructions (Milton Keynes). They mapped Logo motorised plans alongside learners (Dublin), worked with groups investigating business case studies (Lodz), told stories of their own histories alongside those of the asylum learners (Glasgow), made discoveries themselves during community investigations (Cadiz) and engaged with learners in analysing cultural issues such as inter-cultural sexual relations (Sweden).

They also modelled creative learning by acting spontaneously and changing plans as a result of classroom circumstances for the benefit of the learning situation at that time and they exhibited pleasure in their teaching and learning, an emotional aspect of creative learning. They laughed and joked with the learners as they worked for two hours or more on projects and special activities, acting sometimes in a self deprecating manner in comparison with the students about their own constructions of a puppet, or a dance movement. They spread a

feeling of joy across the learning environment (Milton Keynes paper). Teachers modelled creativity by being innovative, exhibiting pleasure from creative processes, and investing time in discussion and critique.

#### ***2.4) Participative strategies and learner inclusiveness.***

Teachers constructed participative environments in which teachers and learners worked within cultures that valued the sharing of ideas, observations and peer learning. The teachers constructed environments that encouraged the circulation of ideas, experimentation, risk taking and evaluation. At the same time they supported collaborations where small groups or the whole class worked closely together. They were learner inclusive in that they invited learners into discussions about the direction of the curriculum areas being experienced or investigated, about the strategies for teaching and learning and into evaluations of the processes of learning and used their experiences of life to develop and inform the curriculum and learning. They created, in many cases, a democratic culture. In particular three types of participation were noted,

- co-participative – working individually or in groups but drawing on the whole creative environment,
- collective – working individually in a large group and
- collaboratively – working together in a group to produce something creative.

These participative strategies enabled learners to take more control and ownership of their learning, drawing on their peers, either at a distance or collectively and collaboratively, as a resource to engage innovatively. This strategy worked in different types of learning situations from the primary/elementary classrooms (Innsbruck, Dublin, Milton Keynes, Glasgow and Cadiz) to secondary classes (Odense, Lisbon, Cadiz and Gothenburg) and in further education situations (Lodz and Sweden).

Where learners were working mainly individually and on their own, such as a text dominated writing or maths activity, the teacher would publicise some of the student's efforts giving

others an opportunity to use these ideas in their own work. In activities with more learner control such as a project, dance, drama or art lesson the students themselves cast around the room or situation for ideas and stimulus from their peers as well as noting tactics they wished to reject. In more collective situations where the whole class was engaged in the same activity such as solving a problem or developing a dance step the individual and collective expressions were enhanced and developed collectively. In small groups learners worked collaboratively to solve maths, science and design problems, to construct models, dances, presentations, artistic and dramatic representations and to investigate new knowledge. However, some strategies had the appearance of being participative but were in reality mainly teacher centred, such as inviting young participants' impressions, observations, critiques, ideas and experiences but mainly used to elicit the appropriate answers that suited the teachers. In these situations the interactions became uncreative and instrumental.

### ***2.5) Relevant Pedagogies***

Teachers constructed relevant educational experiences for learners, taking into account their age, interests, maturity, personal interests and their preferences for particular learning styles. The first characteristic of creative learning is to ensure that the learning situation and learning itself is relevant to young participants. The early years' classes used dressing up materials to play roles and provided a significant amount of choice for learners who at this age play roles and engage with materials imaginatively (Cadiz). The primary/elementary sites used the outside environment and visits to reflect the desire of learners at this age to be active and mobile (Innsbruck, Lilton Keynes, Glasgow, Cadiz). The secondary school institutions provided up to date technology to make resources available easily and to attract learners to innovative and new methods of recording representation and at the same time they didn't ignore a hands on approach using IT and science laboratories (Odense, Lisbon, Cadiz and Gothenburg). A special needs class (Dublin) provided planned programmes for design and production through the mechanical 'logo' model for individuals and the higher education site

(Lodz) provided live case studies related directly to the students interest in running a business and, as indicated above, dramatic fictionalised films, a medium very popular with teenagers were used to generate discussions around social issues (Gothenburg).

Relevant pedagogies are ones that are constructed to reflect the learning orientations of the participants involved in the learning process. It is based in theories of learner development and teacher experience of the circumstances that engage learners' interests. Creative learning has as one of its characteristics a wish or desire or commitment by the learner to take ownership and control and to develop the experience and the teachers in these research sites took account of this knowledge to open the way for innovative engagement with knowledge.

### ***2.6) Relevant discourses***

A range of dominant discourses between partners existed due to cultural, professional and policy influences as indicated in Section 1 – Context. There was no specific allusion to creativity in national or organisational policies in Innsbruck, Denmark, Dublin and Lisbon. The first three focused on active, hands on learning by doing and Lisbon's focus was an alternative to the normal curriculum and pedagogic programme involving student choice. Nevertheless, the characteristics of creative teaching and learning were significant aspects of all the discourses that were being promoted – relevance, ownership, control and innovation. The theory relating to discourses suggests that they are imbued with values and semiotic processes that affect ways of talking and acting and interacting. They are powerful to the extent that they 'speak us' (Ball 1990) and create the cultures within which we operate. However, there are competing discourses and consequently there is often a struggle to either promote a particular discourse or to manage the competition between them. Teachers are, in times of reform and in terms of clashes between policy and professionalism particularly subject to the effects of competing discourses. This particular project has showed how the teachers in all the partner countries either had to fight hard in the face of national policies to maintain their own professional values concerning creative learning or learning by doing and

flexibility eg: Dublin, Lisbon, Milton Keynes and Glasgow or they had to struggle with local pressures from traditional practices, community or school organisation (Innsbruck, Odense, Lodz, and Gothenburg). However, the overall evidence shows that teachers made strenuous efforts to provide relevant and appropriate learning experiences even if they found themselves thwarted on occasions and in some cases were overcome by contrary forces or ill thought out flexible policies (Gothenburg), eg: volunteering for innovative teaching and learning courses (Innsbruck), inviting in the community and other experts (Milton Keynes), engaging with the social community, (Glasgow, Cadiz), introducing mixed subject project sessions (Odense). It is important to recognise the part played by teachers in developing appropriate and creative learning experiences as it can be used as a strength upon which to build policy.

### **3) Creative Learning - Characteristics**

*Characteristics of creative learning and its qualities – derived through analysis and researcher imagination,*

The detailed characteristics of creative learning are to be found in the publications of the partners. One article from each partner included in this report provides illustrations of their findings.

The young participants were able to bring their own experience and imagination (Lodz) to knowledge based engagements and to learning situations and to any group or class investigations as well as examinations of knowledge and learning through group and class discussions. Due to the special context and strategies provided by teachers and schools the young participants engaged the full range of their multiple intelligencies, (Lisbon) eg:, spatial, logico mathematical, bodily-kinesthetic, linguistic intelligence, musical, interpersonal, intrapersonal (Gardner 1989). The multi-faceted critical events and project work that the teachers had prepared for them and their natural inclination to work across intelligencies in examining knowledge - a more holistic approach was experienced than traditional curriculum specialisms offered.

Thirdly, the creative learning experience altered the teaching relationships as the participants often developed both learner and teaching roles (Innsbruck) as they engaged with others in small groups or contributed to classroom investigations and discussions and the teachers also became learners in many situations as they worked collectively and collaboratively with the young participants. The young participants became authors of their own learning (Dublin), and began to see their endeavours as a form of worthwhile labour and less a matter of play (Milton Keynes, Odense). Fourthly the creative learning experience enabled closer relationships between theory and practice (Lodz, Gothenburg) as they explored possibilities and empirically tested their products and investigations.

The main characteristics we observed of creative learning in creative teaching contexts were the opportunities for *open adventures*, the way in which these adventures were then *intellectualised and analysed*, the manner in which the young participants *engaged productively* with their work or activity and the necessity they often felt to *review* both product construction and processes.

### ***3.1) Open Adventures***

The young participants were often able to explore knowledge and develop new knowledge within the range of critical events and projects in which they were engaged, examples of which were indicated in Section 2. They were encouraged to be curious, to show an interest, (Innsbruck, Odense), to take risks (Innsbruck, Dublin, Lisbon, Milton Keynes), to act spontaneously (Innsbruck, Lodz). They adopted searching attitudes (Cadiz), created routes for project development, (Lisbon), took initiatives (Cadiz, Dublin, Milton Keynes), engaged in decision making readily (Dublin, Lisbon, Cadiz) and adopted experimental trial and error strategies (Innsbruck).

### ***3.2) Intellectual Analysis***

The *creative* in 'creative learning' means being innovative, experimental and inventive, but the *learning* means that young participants engage in aspects of knowledge enquiry. The

young participants engaged in intellectual analysis as they explored their critical events and specialist projects and many examples are contained in the earlier sections and in the partners' selected papers included in this report. However, in particular, we observed a significant amount of intellectual enquiry around *possibility thinking* and *engagement with problems*.

Possibility thinking encompasses an attitude which refuses to be stumped by circumstances, but uses imagination, with intention, to find a way around a problem. It involves the posing of questions, whether or not these are actually conscious, formulated or voiced. The posing of questions may range from wondering about the world which surrounds us, which may lead to both finding and solving problems; and from formulated questions at one end of the spectrum, through nagging puzzles and to a general sensitivity at the other.

It also involves problem finding. Being able to identify a question, a topic for investigation, a puzzle to explore, a possible new option, all involve 'finding' or identifying a problem, using the word 'problem' in a loose way, to mean other possibilities. It is a questioning way of thinking, and puzzling, asking 'what if'. It is being open to possibilities and having an exploratory attitude. It thus involves imagination and speculation (Craft, 2002). 'All creativity is creative thinking' (Elliot in Craft, A. 2002, p. 93). The young participants explored, ideas, mediums and patterns, for example, weaving possibilities, how children learn, collage activities and tessellations. Possibility thinking in the process of creative learning occurred in open adventures, (explorations), open tasks (investigations) and solution seeking (problem solving) (Jeffrey and Craft 2003). Possibility thinking was the action of bringing a new idea or process to the situation of which we saw a significant amount in all the partner projects.

### ***3.3 Engaged Productivity***

Creative learning for young participants also meant an engaged productivity in which they focused intently on the process of their activities and the production of their products, sometimes taking weeks to final presentation. They were engaged in learning by doing (Odense) and discovery learning (Lodz). They used examples to describe the processes of

their creations and metaphors and analogies, (Lodz). They gradually shaped, fashioned and moulded their products just as sculptors, potters, stone masons, and weavers shape and fashion their works of art. They manufactured physical constructions, literary texts, mathematical patterns and sequences, models, narratives, pictures and aesthetic creations with dexterity and moulded them into expressions of meaning and representation (Milton Keynes). Their engaged productivity resulted in high levels of concentration and interest (Innsbruck, Milton Keynes, Odense)

### ***3.4) Process and product reviews***

Lastly, the creative learning process involved standing back from the creative process to review the stages of production to decide whether to continue along the chosen path or to alter the compositions and constructions in the light of more creative actions – they began the circular process again of exploring the situation creatively, intellectually engaging with their progress so far and reviewing the next stage again. Some projects (Odense, Milton Keynes) formalised young participant's perspectives through formal written or oral evaluations which were appreciated by the students and taken seriously by the teachers.

They revisited their products and investigations with a fresh eye (Lisbon) and evaluated whether they were achieving their objectives continuing to be creative (Innsbruck). They discussed mistakes as a productive part of the process (Innsbruck, Lisbon). They looked for different alternatives arising from their evaluations (Lisbon). They reviewed breakdowns in learning situations and reconstructed the pedagogy (Lodz), they critically analysed and verified relevant theories (Innsbruck, Gothenburg) and relished the challenges these reviews posed (Odense). They developed significant roles as learnicians – experienced learners who were able to make valuable contributions to evaluating teaching and learning strategies (Milton Keynes).

In more general terms we have observed that creative learning involved an opportunity to engage in open adventures, in intellectual analysis and in reviews of the process and products.

However, we were also interested in what effect creative learning had on the young participants themselves.

#### **4) Student Evaluation**

*Student evaluations of teaching and learning – the meaningfulness for students of their learning experiences, eg: spirit of adventure, being respected, social delight/fun and evaluations concerning the quality of teaching and learning eg: being challenged, the value of risk taking*

The young participants responded to creative learning by indicating the extent to which the experience was meaningful to them; the way they felt about the learning experience; the importance it had for their self-identity and their sense of inclusion. The relevance of the experience of creative learning to their ‘self’ was seen in their subjective reactions – their joy of engagement and the quality of the authentic relationships they developed towards their work. Their identities – the social character they inhabit – resulted in feeling more confident about their labour and more confident about their place in the class and school in terms of relationships and belonging through the experience of co-participation. They also expressed some satisfaction concerning the quality of the social relationships that developed during creative learning. However, their reactions were not always positive, particularly in situations where the top down policies were seen as ineffective and sometimes damaging (Gothenburg). We found that the significant areas for student evaluation of the experience of creative learning were in *self affirmation, social identity, social role and social relations*.

##### **4.1) Self Affirmation - Personal Development**

Creative learning contributed to the construction and development of the young participant’s social identities but they interpreted and shaped their personal identity. Children do not act passively in response to changing circumstances and different social contexts, enacting ascribed roles or accommodating to structural imperatives. Rather they respond actively and

dynamically in protecting, shaping and maintaining their sense of self and identity as pupils (Pollard, A. and Filer, A. 1999)

The young participants engaged meaningfully with learning when they had an opportunity to own the knowledge they encountered or the processes with which they were engaged. The critical events and projects that were specifically intended to stimulate creative learning handed back control and ownership to learners through the practices described in Section Two and Three and led to a development of confidence (Innsbruck, Milton Keynes, Lisbon). These situations provided assurances for the young participants that manifestations of their 'selves' as individual and unique learners were valued and safe in that personal perspectives and what might at times be seen as idiosyncrasies were acceptable and contributed to the general dynamic culture (Innsbruck, Dublin, Milton Keynes, Lisbon, Cadiz, Glasgow). In this way they felt able to be creative and innovative. They felt able to act independently although at the same time they appreciated teachers' advice and support (Odense). Where this was not available due to inappropriate independent programmes learners found themselves less involved and the learning process became less meaningful (Gothenburg). Meaningful engagement meant joy in the process of engagement with knowledge and learning and feelings of being engaged in authentic labour (Milton Keynes) in which they worked hard to make things perfect, to innovate and to develop ownership and pride over their products and processes.

In this process they played with their identities, gradually moulding them and remoulding them according to the learning situation and to the social context to develop and project a learner identity, one in which they showed and exhibited their relationship to knowledge and learning (Glasgow, Cadiz, Lisbon, Lodz). The creative learning situation enabled them to establish themselves as people and individuals within the learning context not just as pupils. Again some circumstances detracted from this positive development and reversed it, such as

the primary pupils who, after transfer to secondary school were treated as pupils and not as persons (Innsbruck).

Another troubling finding was that in some cases, although teachers valued contributions from the young participants it appeared that teachers thought that gaining any kind of response was sufficient however irrelevant to the subject matter. The young participant's responses were not analysed by the teachers or offered to the rest of the group for discussion and debate. The teachers' priority seemed to be to ensure that the young participants gained self esteem from just being able to make a contribution instead of developing self esteem through more meaningful supportive and critical enquiry by engaging in discussion or debate about their contributions. In these circumstances young participants concentrated on contributing any ill thought out answer to gain teacher and peer approbation (Milton Keynes). Self affirmation came from being fully engaged in the subject matter of the investigation whereas playing interactive games developed the self divorced from the subject matter and therefore little possibility for the development of a positive learning identity.

#### ***4.2) Social identity - Belonging***

The development of a feeling of belonging, of a social identity was crucial to the development of a positive relationship between self and the learning. The incorporation of a learners' life experiences into the development and understanding of curriculum programmes was a major way in which a sense of belonging was encouraged and felt to be important to the young participants. The implication of this strategy and a learner's affirmation of its productivity was that young participants became aware that:

- knowledge arrives in the learning situation from a variety of sources including learners' knowledge,
- the investigation of knowledge was carried out from a variety of perspectives including theirs',

- the contestation of knowledge was seen as a legitimate aspect of knowledge engagement
- new or innovative knowledge includes learners' experiences and perspectives.

Learner's valued being included in decisions concerning curriculum direction and pedagogic and processes (Innsbruck, Milton Keynes, Lodz, Glasgow, Cadiz) which established a sense of belonging and having their opinions respected. However, celebrating achievement and the use of learner's multiple skills within a multi-skill based project and mixed curriculum projects also made them feel as if the classrooms were, in some senses, a home but one in which they had more control an ownership. They enjoyed feeling a 'sense of place' about their learning environment (Odense, Milton Keynes, Lisbon) and their inclusion in a place that for some periods appeared to belong to them as well as feeling a sense of belonging. This was exhibited often by excitement noticeable in informal situations and added to a sense of feeling respected (Dublin).

However, where the 'place' was not given over to them or control was limited we observed students decoding purportedly positive creative and flexible policies in order to adapt the situation to meet teacher demands. In these situations the young participant used their creativity to achieve what needed to be done to achieve teacher and institutional approbation. In this case belonging was marginalised (Gothenburg). They eschewed defiance and their sense of place was a hierarchical and instrumental one. In some cases this resulted in alienation from the educational institution (Innsbruck, Gothenburg, Cadiz, Lodz, Dublin).

We also observed another factor that affected the quality of social identity, that of the commodification of learning. In these cases knowledge was presented as a means to an end, a means to acquire accreditation which was then used as a commodity in post school/college labour market or as a commodity within the institutions to stratify and impose identities upon students. In these cases the relationship between the young participant and the institution and

education itself became more like ‘mutual instrumentalism’, (Pollard and Triggs 2000) where teachers and learners worked together only to increase achievement productivity levels (Innsbruck, Gothenburg, Dublin)

#### ***4.3) Social Role - Innovators and Creators***

Where the learning culture was a relevant one and one in which young participants gained ownership and control over the engagement with knowledge and the processes of learning learners experienced a social role as contributor and player in the situation, as innovator, creator and producer. As well as contributing to the participative culture their role was to take risks and experiment, to have a go (Innsbruck, Milton Keynes, Lisbon, Glasgow, Cadiz, Gothenburg) and to craft their products to perfection over long periods of time, to be resourceful and to share ideas and possible innovative paths. This increased decision making for learners, between learners and between teachers and learners. They became appreciators of creativity itself and of each others’ ideas, commitments and products. They were allowed to colonise physical space, virtual space through the internet and intellectual space and then to release the spaces for others or others’ ideas. Their social role was to add value to the creative learning situation for each other and for the development of knowledge and learning and the success of this was evidenced in their enthusiasm for returning to the critical events, projects and creative learning situations created by both their teachers and themselves.

The construction of the useful social role of innovator and creator in educational situations can be seen as the major focus for those interested in creative learning for education deals with people and the development of a sense of belonging together with a social role could be seen as a basis for a commitment to learning and to society.

#### ***4.4) Social Relations - Shared Engagements***

The development of participative cultures for creative learning built upon the social nature of the young participants. The creative learning applied to curriculum investigations strengthened relationships and the quality of social interaction, except in cases where

flexibility actually caused a distancing of relationships (Innsbruck, Gothenburg) and therefore commitment. However, the authentic shared engagements, eg: the development of a critical approach in the small teams who were constructing environmental structures where they evaluated and analysed their own projects with teachers and where they played a major role in critiquing each others' plans and constructions (Milton Keynes), built upon the benefits for creative learning to be gained from social interactions but also the benefits of a creative learning that included a social dimension. Teaching and learning is an interactive relationship between teacher and student and the creative learning strategies adopted by the teachers in the partner projects mainly focused on shared engagements and a circulation of social relations.

As shown in Section Two and Three the teachers ensured a variety of participative relationships - co-participative, collective and collaborative. They also used the tone and atmosphere of the learning environment as a stimulus and the ideas that floated around the room/s and shared resources and ideas about how to use them developing a relevant discourse. The young participants analysed their activities critically through observation and discussion with others but they also used the critiques to develop their own innovative actions such as creating their own pyramids or puppets (Dublin, Milton Keynes).

They acted collectively in large or small groups, often with a teacher or leader, when they were doing similar tasks and developing the subject matter for the whole group, such as baking bread or adding to a body of knowledge in which the group were developing problem solving strategies for maths work or similar dance expressions. When they worked collaboratively they worked in small groups to design one object or presentation, such as a dance based comet or a historical drama (Milton Keynes)

These situations were often less formal ones - although this was not always the case, eg: drama, dance - in which the social nature of these engagements – excitement, fun, laughter, intense social effort – added to the level of creative learning and to the meaningfulness of the experience for the learners. They also developed responsibility towards each other (Innsbruck,

Dublin, Odense, Lisbon, Glasgow) and became appreciative peers of people, issues, relationships, tensions and experiences of their curriculum projects and each other as they worked more co-participatively and collaboratively.

Where these social relations were reduced the learning became less meaningful and the value for learning became more instrumental and in a reciprocal manner so did the social relations. The emotional benefit of positive social relations was a major contributor to the innovative development of creative learning (Lisbon).

## **5) Collaborative practices**

*Identification and evaluation of any collaborative practices between teachers, students and researchers to develop creative teaching and learning – **classroom/school collaborations**, eg: researcher influenced teaching programmes, reports to staff meetings, joint paper writing.*

Internal school collaborations with teachers in curriculum and pedagogic development by partners have taken place extensively in the projects from Innsbruck, Odense, Dublin, Lodz, Cadiz and Glasgow. These have involved formal departmental and staff meetings as well as informal meetings with individual and groups of teachers including in-service training

Regional talks, presentations or meetings have been part of the collaborative practices in the projects from Dublin, Milton Keynes and Glasgow and at a national policy and governmental level in the projects from Odense, Lisbon and Glasgow.

The subject of these collaborations and presentations have included

- support for teacher career development, (Milton Keynes),
- respondent validation for researchers and the addition of analysis to schools' websites (Innsbruck),
- acting as academic consultants,
- liaising with national research councils (Odense),

- assisting in the development of new teaching modules (Lisbon) and
- the development of effective teaching programmes (Glasgow).

More information is available at the CLASP website where each partner has a dedicated web page. <http://clasp.open.ac.uk>

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## **6) Dissemination of research findings and publications.**

*Details of any dissemination of the research to policy makers, local educational authorities, research site staff, parents, learners and details of any publications, conference presentations and website access. This section could include future plans.*

6.1) Dissemination of research analysis has been extensive. Talks, presentations and seminars have been given to schools, teachers' groups, local and national groups and academic communities and conferences. There have been contributions to national reports, and a range of publications are already in place or in the process of being published.

6.2) All partners presented their own partner reports at the European Conference for Educational Research in Crete in September 2004

6.3) The project report overview will be published in a booklet in the summer of 2005 by Tufnell Press and edited by Bob Jeffrey

6.4) The website for the project will contain details from each partner as to their range and dissemination of papers and information regarding their research although some of it may in the language of the partner country. <http://clasp.open.ac.uk>

### **6.5) Partner Bibliographies**

#### **6.5.1) Milton Keynes – England – Past and current publications**

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Jeffrey B. (2004), Artists, teaching and creative learning, *Memo* [www.clasp.open.ac.uk](http://www.clasp.open.ac.uk)  
*Meaningful Creative Learning: Learners' Perspectives*

Jeffrey, B. (2004) 'Ethnographic Research in a Cross National Partnership Project' (CLASP) *ESRC Creativity Seminar in Exeter*, March

Jeffrey, B. (2004) Meaningful Creative Learning: Student's Perspectives *ECER Conference Crete September*

Troman, G. and Jeffrey, B. (2004) The Methodological Promise of Ethnography in Cross-European Educational Research: the case of the CLASP Project. *ECER Conference Crete September*

#### *Planned Presentations and Publications*

Jeffrey, B. (ed) Creative learning across Europe: Case studies from the CLASP project. Tufnell Press.

Jeffrey, B. Labouring creatively: Young participant's engagement with creative work. *British Journal of Educational Research*.

Jeffrey, B. Meaningful Creative Learning: Student's Perspectives, *Educational Studies*

Troman, G. and Jeffrey, B. (2004) The Methodological Promise of Ethnography in Cross-European Educational Research: the case of the CLASP Project. *European Educational Research Journal*,

Jeffrey, B. Confronting constraint, the redress of creative teaching and learning, *The Curriculum Journal*

### **6.5.2) Innsbruck - Past and current publications**

Some of the research findings have been incorporated into internal university courses.

Raggl, A. (2003) Gaining students perspectives *European Conference for Educational Research Hamburg*, September

Raggl, A. (2003) Doing research with children, *Primary Conference Bremen* October

Raggl, A. (2004) Pathways into learning *Further training course for teachers*. Innsbruck University September

Raggl, A. (2004) The pupilisation of creative learners? The Ethnography in Education Conference Oxford September

Raggl, A, and Shratz, M (in Press) Using visuals to release pupil voice: Emotional pathways to enhance thinking and reflecting on learning in Chris Pole (ed.): *Seeing is Believing? Approaches to Visual Research Studies in Qualitative Methodology* – (vol 7)

#### *Planned Presentations and Publications*

Raggl, A. (2005) Attempts to build bridges *The Creativity in education ESRC Seminar Series* Cambridge England

### **6.5.3) Kortrijk**

No Report

### **6.5.4) Odense - Past and current publications**

Borgnakke, K. (ed.) (2004) *Et analytisk blik på senmodernitetens gymnasium* (An analytic view on The Gymnasium in late modernity). *Gymnasiepædagogik 47, DIG, The University of Southern Denmark*. (chapter in it.)

Borgnakke, K.(2003) : *Fieldwork needs time - rethinking the classic fieldwork and framework?* Paper, *The Oxford Ethnography in Education Conference*, Department of Educational Studies, Oxford Sept

Borgnakke, K. (2003) Doing Learning - Ethnographic studies and discourse analysis of 'Learning by doing', was held at *European Conference on Educational Research (ECER)* Hamburg Sept.

Borgnakke, K. (2004) Ethnographic studies in pedagogy and learning - a late modern challenge, was held at *European Conference on Educational Research (ECER)*, Crete Sept.

Borgnakke, K. og P. H. Raae (2004) Professionaliseringsgevinsten - lærerprofessionalisering gennem forsøg og udviklingsarbejde, *De Professionelle - forskning i professioner og professionsuddannelse*, K. Hjort (red.) *Roskilde Universitetsforlag*.

Borgnakke, K. (2004) Etnografiske studier i læring - mellem klassiske metoder og senmoderne udfordringer, s. 223 - 258. *Et analytisk blik på senmodernitetens gymnasium*,

Borgnakke (2004) (ed.) *Gymnasiepædagogik* nr. 47, DIG, *Syddansk Universitet*, 257 sider.

Borgnakke, K. (2004) *Uczenie sie poprzez praktyke - badania etnograficzne i analiza polemik na temat "uczenia sie poprzez dzialanie"*, *Inn Wacje, W Edukacje Akademickiej, Wyzsza Szkola Humanistyczno-Ekonomiczna W Lodzi*, nr.1(4), s. 5-32.

Borgnakke, K. (2004) *New Learning Strategies in Upper Secondary School, Dk- CLASP - report*, DIG, *Syddansk Universitet*. DIG, Syddansk Universitet.

Borgnakke, K. (2004) *Ethnographic Studies and Analysis of a Recurrent Theme: 'learning by doing'*, *European Educational Research Journal*, Theme: *Ethnography of Education in a European Educational Researcher Perspective*, Vol.3, No.3, 2004, ([www.worlds.co.uk/EERJ](http://www.worlds.co.uk/EERJ))

#### *Planned presentations and publications*

*Læringsdiskurser og praktikker (Learning discourse and practice)* Akademisk forlag, in print

*Akademisk forlag*, in print DIG, Syddansk Universitet

*Models and maps*.

Projektarbejdsformen på hhx og htx, by Jens Ager Hansen, Ole Karmark, Anne-Grethe Madsen, Lene Poulsen, Karin Løvenskjold Svejgaard (2004).

De professionelle, Professionsforskning I Danmark (The professionals, research in professions in Denmark) edited by Katrin Hjort. Together with Peter Henrik Raae I gave the article Professionaliseringsgevinsten - lærerprofessionalisering gennem forsøg og udviklingsarbejde, Borgnakke, K. og P. H. Raae 2004.

#### ***6.5.5) Dublin - Past and current publications***

Sugrue, C. (2003) Conditions for, and Characteristics, of Kelly's Teaching, circulated to members of CLASP Group.

Sugrue, C. (2004) Structure and Agency in the Construction of Creative Teaching and Learning: A View from the Margins, paper presented in the Ethnography in Education Group, ECER, Crete, September.

#### ***Planned presentations and publications***

Sugrue, C. (2005) Creative Teaching and Learning: Pupil's Perspective, a paper to be presented at the annual conference of the *Educational Studies Association of Ireland*, Cork, March.

#### ***6.5.6) Lodz - Past and current publications***

Figlewicz R., Wodnicka D. (2004) Innovations in quality assurance in the Academy of Humanities & Economics' practice - CLASP – Creative Learning and Student Perspective *EAIR Forum (poster session) Barcelona*

Figlewicz R., Wodnicka D., Ciołkiewicz P. (2004) CLASP. Gdzie jest twórczość? (CLASP. Where is creativity?) The 4th Open International Conference New Developments In Academic Training, July

*Planned presentations and publications*

Figlewicz R., Wodnicka D., Ciołkiewicz P. CLASP. Where is creativity? New Developments In Academic Training (Journal)

**6.5.7) Lisbon - Past and current publications**

Maria Odete Valente and Lucília Campos, (2004) Project Work and Creativity- The Portugal experience, *ECER, Crete* September

Lucilia Campos sob a orientação de Maria Odete Valente, (2004) Relatório de um ano de actividade no âmbito da area de projecto, *Ministério da Educação*

*Planned presentations and publications*

Lucília Campos under the supervision of Maria Odete Valente, O trabalho de Projecto e suas potencialidades na expressão criativa dos alunos Master thesis University of Lisbon

Lucília Campos, Como desenvolver a area de projecto potenciando a expressão criativa, Module for Training Teachers University of Lisbon

**6.5.8) Cadiz - Past and current publications**

María José Betanzo Sánchez y Mónica María López Gil (2004) CLASP: Primary case from Spain ECER, *European Conference on Educational Research* University of Crete 22-25 September

Eulalia García, Ramón Porras y Rocío Villanego (2004) Creative learning from the first years of schooling ECER,, *European Conference on Educational Research*, University of Crete 22-25 September

Eulalia García, Ramón Porras y Rocío Villanego (2004) Etnografía e infancia, o Cuando los nativos tienen cuatro años. Congreso: I Reunión Científica Internacional de Etnografía y Educación Talavera de la Reina (Toledo) 12 – 15 julio

### *Planned Presentations and Publications*

GRUPO CLASP CÁDIZ Aprendiendo creativamente. Una investigación etnográfica con estudio de caso. Editorial Aljibe (Málaga). (*Book*)

Félix Angulo, Rosa Vázquez, M<sup>a</sup> Ángeles Córdoba, Carmen Pilar Rodríguez y Raquel Rodríguez. El aprendizaje creativo en la Escuela Rural de Bolonia *Andalucía Educativa* (*Journal*)

María José Betanzo Sánchez y Mónica María López Gil La creatividad dentro de la cotidianidad. *Cive* (*Congreso Internacional Virtual de Educación 2005*)

María José Betanzo, Sánchez y Mónica María López Gil, El reto de la creatividad en la escuela Kikiriki. *Cooperación Educativa* (*Journal*)

María José Betanzo Sánchez y Mónica María López Gil, (por determinar) *Tavira* (*Journal*)

Eulalia García, Ramón Porras y Rocío Villanego, Etnografía e infancia, o Cuando los nativos tienen cuatro años. SEEE n<sup>o</sup> 4 (*Journal of Soci t  Europ enne d'Ethnographie de l'Education*)

GRUPO CLASP CÁDIZ, Creative learning and student's perspective, *Centros de Profesorado de la Provincia de C diz. 4 Meeting with teachers in servis.*

Eulalia Garc a, Ram n Porras y Roc o, Villanego Creative learning at preschool age *Cuadernos de Pedagog a* (*Journal*)

#### **6.6.5.9) Gothenburg - Past and current publications**

Beach, D. (2003). Mathematics goes to market, in D. Beach, T. Gordon & E. Lahelma (Eds). *Democratic Education \* Ethnographic Challenges. London: Tufnell Press.*

Beach, D. (2004). Labs and the quality of learning in school science: Schools, Labs and creativity. In Geoff Troman, Bob Jeffrey & Geoffrey Walford (Eds) *Identity, Agency and Social Institutions. Studies in Educational Ethnography* Vol 10. Oxford: Jai Press.

Dovemark, M. (2004a). Pupil Responsibility in the Context of School Changes in Sweden: market constraints on state policies for a creative education. *European Educational Research Journal*, 3(3), s. 658-673.

Dovemark, M. (2004). Ansvar-flexibilitet-valfrihet. En etnografisk studie om en skola i förändring (Responsibility-flexibility-freedom of choice. An ethnographic Study of a School in Transition). Göteborg: *ACTA Universitatis Gothoburgensis* nr. 223.

Dovemark, M. & Beach, D. (2004). New aims and old problems in Swedish schools: flexibility, freedom of choice and self-reliance in learning as part of social reproduction. I G. Troman, B. Jeffrey and G. Walford, (eds) (2004) *Studies in Educational Ethnography*. Volume 10 - *Identity, Agency and Social Institutions in Educational Ethnography*. Oxford: Jai Press.

#### *Planned Presentations and Publications*

Beach, D Humanism and Creativity in Restructured Adult Education in Sweden, *Ethnography in Education Journal*

#### **6.5.10) Glasgow - Past and current publications**

Smyth, Geri. (2003), Accessing Pupil Perspectives. Contribution to a workshop at *ECER conference*, Hamburg

Smyth, Geri. (2004), The CLASP Project: aims and methodology, Presentation to *Faculty of Education, University of Strathclyde*

Smyth, Geri, (2004) Using digital photography in Research Presentation to *Faculty of Education, University of Strathclyde* March

Smyth, Geri, (2004) Bilingual Pupil's Perspectives. Keynote speaker at *SATEAL conference*, Edinburgh

Smyth, Geri. (2004) Bilingual Pupils' Creativity Keynote speaker at *Hammersmith and Fulham EAL conference, London*

Smyth, Geri. (2004) Bilingual Pupils' Creativity Keynote speaker at *Kensington and Chelsea EAL conference, London*

Smyth, Geri. (2004) Teachers and Pupils working together to establish relevance Paper to *ECER conference, Crete*

Smyth, Geri. (2004) Bilingual Pupils' Creativity Paper to *ATEE conference, Sicily*

Smyth, Geri. (2004) Perspectives of Bilingual Pupils in Scotland *ESRC Creativity Seminar, Newcastle*

Smyth, Geri. (2004) Bilingual Pupils' Perspectives on, and Creative Engagement with, Education in Scotland *Scottish Executive Education Department Research Conference*

In-service to local authorities on successful bi-lingual education. Presentations to GASSP.

Keynote to SATEAL at Scottish GTC, 2 London LEA's and Institute, Department seminars.

Papers to ATEE and ECER, Creativity Seminar series and book planned.

*Planned Presentations and Publications*

Smyth, Geri. Refugee Pupils Conferencing and Learning *Sodobna Pedagogika* journal (Slovenia)

Smyth, Geri. *Global identities, Local Voices (Book)* Open University Press

**Appendix One – Letter from partner 3 from Kortrijk explaining the non return of their report.**

Only available in Fax form but it is in the hard copy report version.

## **Appendix Two**

This appendix contains one selected article from each of the partners' research projects that represents one aspect or more of their activities. Together they provide a full flavour of the depth of research carried out in this project. Each partner's full publication list can be found in Section Six of the Report Overview and on the CLASP website at <http://clasp.open.ac.uk>

See other file 'CLASP Appendix2-Partner Articles'