

# Common ground

## SKOLA SCENKONST

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### Mr PAUL COLLARD

Paul Collard är VD för brittiska Creativity, Culture and Education (CCE), som arbetar med att ge barn tillgång till konst, kultur och kreativt lärande. Paul har mer än 25 års erfarenhet av att arbeta med konst och kultur. Han är expert på hur man använder kreativitet och kultur som motorer för social och ekonomisk förändring. Dessutom är han en underbar föreläsare vars språkbruk och tilltal är tillgängligt för alla som behärskar lite engelska.

I nedanstående text presenterar han några tankar, men på [www.bibu.se](http://www.bibu.se) kan ni även se honom så som en tonårig kille beskriver honom. Missa inte den animerade filmen "Paul the Penguin" – den är helt enkelt underbar!

## CREATIVITY DEVELOPS THE CAPACITY TO IMAGINE THE WORLD DIFFERENTLY

Creativity develops the capacity to imagine the world differently. We all need the ability, not just to cope with change, but to positively thrive on it and engineer it for ourselves. Therefore, young people need the tools to conceptualise how the world could be different and the inner confidence and motivation to make it happen. They need to be able to take risks and fail confidently. To do this young people need to enjoy learning, know how to seek out relevant information, apply knowledge and skills in new and imaginative ways and try out ideas in real world situations where they can ob-



fotograf: Simon Rix

serve real outcomes and receive generative critical feedback. CCE, through its Creative Partnerships programme, has developed an approach through which pupils, teachers and creative professionals collaborating toward open-ended outcomes develop these abilities and skills in children and young people

CCE believes that creativity is not simply about doing the arts and that working with creative professionals from many different art forms and disciplines helps develop creative thinking.

Through its Creative Partnerships programme, CCE enables schools to work with creative practitioners to develop a broad, balanced and relevant curriculum. In particular, it helps teachers to deliver the curriculum more imaginatively and flexibly, to use creativity as a motivator, and to develop creative skills in young people. It does so by supporting a range of creative practitioners to work in partnership with schools in long term sustained relationships. Above all, it encourages an approach designed around the needs of the individual with education tailored to the needs of each child.

Our experience in Creative Partnerships has led us to understand that for creative skills to be developed in young people, systematically and

comprehensively, schools must become creative environments. The characteristics of a creative environment would include a highly adaptable and individualised timetable, with an elastic approach to time (it is more important to complete a journey within the time required than to define a journey by the time available), flexible and imaginative approaches to the use of space (the shape, functions and appearance of spaces should be in a constant state of flux), process to be valued over product in the outputs the schools celebrates and displays, a lack of hierarchy and a culture of continuous learning for all.

Because many children and young people already have access to such opportunities, CCE focuses its work on those children and young people who don't, and for whom access to such opportunities could transform their future.

CCE promotes a systemic approach to creative and cultural initiatives. It builds on the excellent practice which already exists in many places to make the quality of such interventions consistently high, to ensure that all children and young people get the opportunity to be included and to place quality at the core of any creative or cultural experience. There are many projects and small scale initiatives which have been able to demonstrate a positive impact on young people and their families. CCE has developed an approach which tries to ensure that every such initiative always has a powerful effect.

Why do we do this? In the 21st Century people no longer enjoy long term careers in specific arenas of employment where specialised knowledge acquired in school and university can be deployed for the rest of their lives. People should now expect to have a number of careers, to enjoy periods of portfolio working (simultaneously working on a number of different contracts) and to be prepared constantly to develop new skills and knowledge. More often than not they will have to develop their own specialisms and employment opportunities. The contemporary world is no longer offering opportunities for job seekers. It requires job creators. So the ability, not only to adapt to change, but to take control of change processes and make it work to your benefit is essential to success in the 21st century.

The skills and/or competencies required to succeed in this world have been as defined by CCE include, being imaginative, disciplined, persistent, collaborative and inquisitive. In so doing they will be able to:

- Think imaginatively and have lots of ideas
- Take confident decisions
- Take and manage risk
- Ask challenging questions

- Transfer knowledge/skills into new settings
- Be emotionally literate/ working effectively in teams
- Reflect critically

This set of skills is increasingly seen across education systems as being of fundamental importance. The EU have recently conducted a survey of all European Education systems and have concluded that the core competencies they each seek to develop in young people are:

- Critical thinking
- Creativity
- Initiative taking
- Problem solving
- Risk assessment
- Decision taking
- Managing feelings

Clearly these mirror the skills that CCE is seeking to unlock in young people.

CCE argues from its experience that these skills and/or competencies are in fact behaviours and that behaviours are learnt by imitation. If we wish young people to become more creative, then we will have to educate them in environments in which adults model these behaviours. For many teachers this will require a major change in their teaching style.

CCE has shown that putting artists and other creative professionals into schools in long term relationships can support teachers in bringing about this change in their approach to teaching which in turn creates the space in which children and young people can develop their creativity.

To support this case, CCE has commissioned extensive research on many aspects of its impact. The programme is shown to have a positive impact on:

- Raising attainment
- Reducing absences
- Engaging parents in the children's learning
- Strengthens teacher skills and motivation

And returns £15 to the treasury for every £1 invested by the Government.

This compares well with OECD research which shows that the traditional ways of teaching is resulting in demotivated young people lacking in confidence.

More details on the evidence collected can be found on <http://www.creativitycultureeducation.org/research-impact/>

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