



Creativity Review Response Summary

Paul Roberts wrote to 106 people in the creative and educational sectors informing them of the Review and asking for specific responses to five key questions, outlined below. He received 31 contributions and the key issues raised in those responses are summarised below, alongside some illuminating quotes.

What is the notion of creativity for children and young people that underpins your organisation's work?

The key point here was that creativity is not only related to the arts but to all subjects, including science and maths, and that it should permeate everything children and young people do in, and outside of, school.

“Creativity develops the capacity to imagine the world differently... We believe that creativity is not simply about doing the arts – it is about thinking, problem solving, inventing and reinventing.”

Creative Partnerships

“We believe that creativity is not an ‘add-on’ but both integral and intrinsic to everything within and beyond the school curriculum.”

Music Education Council

“We see creativity as a core value which should inform all teaching and learning processes.”

CapeUK

“Creativity is the process by which people express and explore meaning. It permeates all aspects of life and learning and is not confined to cultural expression.”

Creative and Cultural Skills

“A differentiated learning framework which allows for individual progression and development – a form of person-centred learning which builds additional learning opportunities around a core curriculum entitlement.”

Newham VI Form College

The Qualifications and Curriculum Authority’s (QCA’s) investigation into creativity across the National Curriculum found that the characteristics of creative thinking and behaviour included children and young people who could:

- Question and challenge conventions and assumptions
- Make inventive connections and associate things that are not usually related
- Envisage what might be: imagine – see things in the mind’s eye
- Try alternatives and fresh approaches, keeping options open
- Reflect critically on ideas, actions and outcomes

Other points to note:

- Creativity is more to do with process than product

- Relevance of the review to wider government agendas, including Every Child Matters
- Everyone can be creative; it is the job of the cultural sector to foster this

What is it that generates creativity in children and young people?

Key factors identified as generating creativity included:

- Access to creative, safe and supportive learning environments both inside and outside of school: community settings; after school and holiday clubs; museums; galleries; libraries; arts and environmental centres and on the street
- Chances to take risks and explore ideas (no right or wrong answers)/ permission to fail/challenging ‘what if’ questions
- Access to high quality creative professionals
- Working collaboratively and having ideas heard/Co-learning with teachers, youth and artists, all learning. Social equity/peer respect
- Creation of long-term partnerships

- Relevance of learning and a chance to see outcomes/produce 'products' (Activity leading to a public outcome)
- Creative teaching and leadership, through adequately skilled staff
- Confidence
- Creativity as innovation and enterprise
- Models of apprenticeship and attachment to 'real world' projects

"Creativity can be taught in a structured and disciplined fashion. It is at the core of entrepreneurial capacity and innovation. It is not the province of a minority, nor should it be confined to the creative, arts or cultural industries. Everyone has an instinctive response to perception and ideas; education should develop an analytic and practical framework for developing that instinct. In this context creativity needs to be – on the one hand – rescued from loftiness, and on the other raised in stature so that it becomes an integral part of learning."

Creative Cultural Skills

"Creativity is generated by children's own natural curiosity and imagination and cannot be 'taught' in a traditional way; rather, the need is to create a learning environment in which creativity can emerge."

4Children

"Creativity does not need generating. It is an innate quality in children and young people. However it does need nurturing and protecting from being constrained or even extinguished by fear of failure... Creativity does not flourish in a society that assumes only a few people can be creative."

Royal Opera House

"Off the shelf packages are not the answer for developing creativity; they play a different role. For creativity to thrive children need to make connections between their ideas and their learning and the world they live in – this cannot be done without the development of long-term partnerships between creative practitioners, schools and young people."

Creative Partnerships

"Young people spend their most formative and impressionable years in school. Skilled staff with energy, enthusiasm, motivation and encouragement can generate confidence and an environment for children to explore the creativity within."

Haringey Council, Family Faces project

"An engagement with the local context which enables young people to feel connections with communities, businesses and the local economy."

Newham Sixth Form College

"We know from child development that children who are exposed to a rich diet of the Arts, who are allowed to develop and explore their world in a creative way, will continue to thrive and be creative. It is often the imposition of formal education, coupled with dull teaching, which can dampen and sometimes almost eradicate that creativity."

Shepherd School, Nottingham

[How do you assess the creative impact of work with children and young people and the outcomes for them?](#)

Some respondents suggested that behaviour models could be used as a way to assess the impact of engaging in a creative experience and that it would also be possible to assess skills. However, some noted that a model of creative behaviours does not enable us to assess progress in creativity. Creative processes are often assessed purely on the basis of the outcomes or product, but again this doesn't measure progress. It was suggested that there needs to be a significant conceptual shift from an approach to teaching and learning which has traditionally been focused on knowledge acquisition to one which emphasises competences or capabilities. One approach to evaluation suggested, was to record the comments from teachers, parents, staff and children. These comments usually reflected behavioural changes and attitudes and motivation to learning as a result of a creative experience.

One respondent suggested that in a learning environment hard outcomes are often less important as indicators of process than soft outcomes, but clearer

Appendix 1

Creativity Review Response Summary

to track. These might be: Identifiable Skills acquisition (instrumental/technical/literary/organisational); Product (song/recording/lyrics/band or ensemble formation, performance); Success and progression in learning (exam/progressive and further learning/employment); Entrepreneurial evidence (business creation/income streams/intellectual exploitation). Soft outcomes to indicate engagement with a creative process might include the measurement of change in motivation, behaviour, attitude, time-keeping, confidence, team working, ability to articulate ideas, willingness to adapt ideas and discipline.

Few respondents specifically discussed evaluation/assessment methods however, and there was recognition that evaluation is a key issue facing the creative sector. One respondent described it as the “crucial challenge”.

“In a climate of greater accountability, the challenge is to find a system of monitoring and reporting that is able to capture, and engender creative learning.”

Wimbledon School of Art

What is necessary to ensure sustainable provision for children and young people in respect of creativity?

The seven main points here included:

- Consistency with key drivers around **Every Child Matters** and **Youth Matters** and recognition of the role of the voluntary and community sector. Creativity and culture need to be enshrined in new Children’s Services and LEAs. Cross-working between education, health and culture
- Reorganisation of **initial teacher training** and **teacher CPD** to embed ‘creativity’; new training strategies are urgently needed for those in our workforce who are not teachers.

“Creativity should be encouraged in the teacher training process.”

Physical Education Association of the UK

Teachers need initial training in promoting creative thinking and behaviour and continuing professional development.

QCA

- Long-term partnerships to shift the whole culture of a school: more formal links between different arts organisations and schools; sustainable partnerships designed to deliver creativity, inspiration and enjoyment as outcomes rather than projects or bidding alliances; ease of access for schools to a range of partnerships with arts, culture, commerce and science which will embed creativity in the school, with a single and coordinated entry point into the school; encouragement of partnerships between schools and parents
- Exposure to creative practice at home and through early years settings; expansion of Creative Partnerships beyond the school gate to out of school and community services; development of a framework promoting out of school hours creativity, which uses the Extended Schools model as a springboard
- Children and young people at the centre – consult and involve them
- Leadership – institutional and organisational frameworks that allow the leaders, teachers and facilitators that work with young people to develop their own creative potential,

and in which their own learning is nourished and supported

- Clear pathways to develop careers in Creative Industries including high quality, credible vocational qualifications

Other points to note:

- More continuity of progression through the primary, secondary and tertiary sectors
- More extensive research and evaluation to assess the impact of recent creativity initiatives upon the teaching and learning culture in schools and colleges
- Recognition/rewarding of creative schools (i.e. creativity as second specialism)
- A Government that understands and talks about the benefit of nurturing creativity for the intellectual, emotional and economic health of society. Also one which understands the distinction between developing and nurturing creativity in young people generally, in order to create more rounded citizens and the necessary long-term educational processes required to develop creative artists

- More promotion of new technology to nurture creativity, not just skill acquisition
- More strategic planning between and across the sectors. Workforce development and coordination of that workforce
- Staff should embrace the indefinite qualities of creativity: risk and uncertainty
- Status should be given to developing creativity in government policies

What does the evidence of your work indicate should be assumptions on which DCMS and DfES should base future policy with regard to further encouraging the development of creativity in children and young people?

Comments in response to this question included:

- We need a planned focus on the progression of skills for creativity
 - That creativity can be taught in a structured and disciplined way, as itself, called Creativity
- That children and young people need to be consulted much more on what they consider to be of creative merit
 - That expectations of product should not interfere with the process
 - That the creative economy needs to be understood in its fullness, not as a poor relation to the industrial sector
 - Provision needs to be made to up-skill adults working with young people
 - Where cross curricula work links can be encouraged using creative approaches, benefits become apparent
 - Creativity and high standards are not incompatible
 - Why do we consistently separate creativity and enterprise at a school level?
 - The ambition should be not simply to produce passive ‘employees’ or ‘informed consumers’ in the creative and cultural sector but to enable young people to take a full and active role in cultural activity

Colleen Barron



Workshop stream one

Shepherd Special School, Nottingham

Celebrating achievement and success, this group will discuss work in school, accreditation and opportunities for Arts in the wider world.

Handsworth Grammar School, Birmingham

A group of students have just finished making a film for Teachers TV with Maverick TV. They were trained for two weeks and then made a film where they recorded and critiqued the planning and delivery of a lesson by their science teacher.

Bexhill Primary School, Durham & Sunderland

This group will talk about their experience of directing adults in a theatre production and critiquing their teachers using drama as a core part of delivering the curriculum. They will also reflect on their own personal development through the use of creativity and its impact on their learning.

Priory Primary School, Slough

A group of young people from Slough will talk about how they use a core selection of paintings to teach across the curriculum.

Workshop stream two

Ash Field Special School, Leicester

A group will talk about their involvement in partner selection and the role of young consultants as a vehicle for skills/ learner development. They will use video evidence from Creativity Works and offer their own personal testimony about their experience.

New Heys College, Merseyside

A group will present their views around creativity in education. Each student is a member of the student management board and has played a key role in the development of student voice within School. They have all taken part in 'student walks', looking at teaching and learning and other aspects of student life in other schools. They have been involved in making decisions about the day to day running of the school and in consultation and design projects.

Mullion Secondary School, Cornwall

A group of young people from Mullion Secondary School have developed the young people's strand of the Cornwall Film Festival and particularly the marketing activity. The school is now engaged in facilitating and supporting a range of creative activities themselves as part of their local extended schools network and the Creative Colleges network in the county.

Nesta Ignite! Project

A group of young people from the Black Country will talk about their experience as Ignite! awardees and how the project has supported and developed their creativity.



At the end of November 2005 Demos facilitated a seminar with key practitioners and policy makers to assist Paul Roberts with the agenda and shaping of the review of creativity in learning. Designing a futures thinking seminar on the role of creativity in learning around four central policy areas – Early Years, Schools of the Future, 14-19 Pathways onto employment, and Personalisation agendas – was intended to isolate potential drivers for change. In fact, it also succeeded as a triangulation exercise. Practitioners and policy-makers involved in early years education, vocational training and secondary teaching all independently identified several common challenges for raising the profile and augmenting the role of creativity in learning in the UK.

This paper explores four of these central strands and concludes by highlighting some possible policy vehicles in each of Early Years, Schools of Future, 14-19 Pathways, and Personalisation agendas. Underlying all of this is the core tension between how teachers, pupils and parents alike can be encouraged to unpick creativity from the creative arts and to see it as an approach to learning rather than a subject itself. Practitioners were universally agreed

that creativity should complement and be taught across the curriculum and beyond. But there was a fear that institutionalising creativity as a basic skill, like literacy and numeracy, would stifle its value. No abstract conclusions or criteria for evaluating where the line lies between the two were agreed. But the four themes outlined below illustrate practice-based solutions and examples of how and where this is sometimes achieved.

Purpose and definition

“What more we can do to nurture young creative talent?”

Participants were familiar with the market proposition that work in the modern British economy will increasingly involve creativity and innovation as mass and everyday activity. They also believed that agenda is matched by a moral recognition that access to culture and creativity must be a shared, inclusive and democratic endeavour. There was universal support that this review has been commissioned to help our education system encourage the widespread development of creativity. While the seminar did not attempt a collective definition, there was a common use among participants of the term creativity as defined by

the National Advisory Committee on Culture, Creativity in Education¹, the Qualifications and Curriculum Authority² and other sources such as Cropley³ and Bentley and Seltzer.⁴

Professionals

“Creative pupils require creative teachers.”

That creativity is engendered and nurtured, and not ‘delivered’, was a key message. The ability to support this kind of learning in young people requires a lot more than an understanding of the curriculum and a set of teaching resources: many practitioners were clear that it requires teachers to model and demonstrate creative skills to young people, seizing opportunities to do things differently and rewarding creativity in learners. In turn, this is based on an experiential understanding of what is valuable about creativity and a deep conviction of its importance.

The resources and support required by professionals to play such an important role mirror those that practitioners outlined in order for a child to be a creative problem-solver:

– **Knowledge** – access to knowledge and stimulus; a range of quality experiences

likely to come from private/public/third sectors

- **Skills** – the ability to manipulate knowledge into new forms, and to make connections
- **Confidence** – to experiment and share something new
- **Motivation** – reward, praise and demonstrate benefits of creativity. These might come from a peer group or the approbation of authority of some sort.

Knowledge and experience of creative approaches and subjects was suggested as being achieved in three main ways.

Firstly, thinking more broadly about the professionals who might be involved in integrating creativity more deeply into learning. Professionals may well not just be teachers. They might be individuals who exemplify creativity in their daily lives. These are not necessarily members of the Creative Industries. If cross-curricular integration of creativity is the aim, then professionals might be business leaders who take creative approaches to problem-solving in their daily lives and who might easily work on cross-curricular projects with young

people. It is easy to imagine professional mentors who highlight the importance of creativity and innovation for learners using skills from numeracy to linguistics in a research project on the rise of online shopping for example.

Secondly, collaboration between teachers and other professionals. Where teachers themselves are taught to see the value of creativity, it can be integrated into their training in pedagogy for example, to amplify the effect of both.

Finally, general lessons about the importance of sharing ideas, enthusiasm and practice between practitioners themselves are applicable here – transferring knowledge and skills about nurturing creativity can only improve how it is approached.

Skills are most obviously developed through Continuing Professional Development (CPD) and Initial Teacher Training (ITT), both of which play significant legitimising and functional roles. Embedding learning in national training programmes about how to be a creative practitioner and how to support creativity in young people both endorses the importance of these skills and helps

teachers to build them more effectively. It was suggested that ITT has particular potential here, setting the tone for a professional career as well as ‘topping up’ attitudes and skills over time.

But teachers are people too. Fuelling practitioners’ own creativity and building their skills follows exactly the same principles as people were keen to stress with young people. ‘Doing via networking’, having creative experiences beyond their professional remit and identity and interacting with artists, galleries, businesses or even top scientists who demonstrate innovative approaches to their work are all crucial to ‘fire up’ practitioners and encourage them to share their enthusiasm with learners. Some of the most developed examples of this are in the Creative Industries themselves, with Creative Partnerships supporting teachers to work with creative practitioners for example, to help them refresh both their pedagogy and own learning.

Part of motivation is about the personal inspiration discussed above. But it is also about a permissive and flexible environment within which to work. Having the space and license to innovate, be creative and respond

optimally to students depends on teachers’ capacity and willingness to take risks. Teachers might be given literal space (and legitimacy) to do so through time within the school day, for example, and physical space to commit to exploring creative approaches. Getting things ‘wrong’ was seen as a crucial component of creativity and teachers modelling this was seen as a pre-requisite to young people exploring their own creativity. How can we expect people to want to be freelance, independent entrepreneurs for example if ‘toeing the line’ is all they see being valued?

¹ See NACCCE report “All our Futures”

² See QCA “Creativity: Find it, promote it”

³ See Arthur Cropley “Creativity in Education and Learning”

⁴ See Tom Bentley and Kim Seltzer “The Creative Age”

Culture

“Creativity is wholly reliant on a creative environment.”

Organisational cultures that exemplify that line between embedding and stifling creativity by institutionalising it, tended to both outwardly value creativity and model it in its working practices – a ‘can do’ mentality being the obvious example.

Schools and colleges are already striking this balance, regardless of curriculum/ qualifications constraints, where leaders are convincingly setting the tone that creativity should be part of life and creatively using the resources at their disposal to make it happen. Mostly, this seemed to be about empowering teachers to break convention.

This is tightly bound up with issues about management and leadership. Setting the tone for a learning provider, or area, is about a clear and communicable vision for a creative environment. It also seems to be about distributing leadership in such a way that practitioners have the space (discussed above) to exercise their own professionalism in creative ways.

Valuing creativity

Physical space in which to be creative is vital. So freeing up resources to access creative spaces beyond the classroom or experiment with redesigns in interiors can be a crucial marker of valuing creativity. Support, encouragement and recognition of both teachers and pupils exercising creativity are crucial components. This might be building new forms of accreditation, like NewCAD, the internal qualifications system at Newham Further Education College, or simply by asking a young person to share their approach with peers.

Creative authorship

Recognising young people as a vital resource in learning is key to the current personalisation agenda. This personalisation of learning involves enabling learners to become authors and creators of their own learning journeys. Respecting and enhancing their autonomy and creativity demands a shift in pedagogical relationships and recognition of students’ own leadership of their learning.

Creative leadership

Running any organisation requires adaptability, resilience and flexibility. It requires creativity. Recognising

and developing creativity in a school or college, in a system with major accountability demands and ongoing applications for funding among other things, requires these qualities in significant measure. In other words, perpetuating creativity in staff and students demands that leaders demonstrate those qualities as well as acknowledging their value. It is also important to recognise students themselves as leaders in this context.

Collaboration

“Creativity is a ‘real world’ skill.”

Connecting creative learning with this world is crucial. This might take any number of forms. It might be about creating better links with industry generally or Creative Industries specifically. Having the chance to try out creative pathways in ‘real life’ is seen as a crucial part of careers support. It might simply be about making connections with the out-of-school lives and activities that all learners lead: the skills that young people develop in their existing creative activities beyond school would then be recognised. Web-publishing is a good example – 60 percent of young people have access to broadband, of these 30 percent have created content, mostly in form of blogging and wikis. “Third Space” was about how you would begin to achieve a more seamless pathway of opportunities for creative learning through School, Home and a Third Space, which was both real (museums, libraries, galleries, studios, theatres etc.) and virtual (weblogs, online collaboration etc.). This flow would be, as it were, ‘lubricated’ by the creation of shared values, the development of a more open curriculum, and by nurturing a culture of risk taking. It was noted that a major

obstacle to realising this future at the moment is that creative practitioners are wary of schools, and teachers are wary of creative practitioners in the context of a tight delivery and league table culture. It was stressed that this must not be simply a kind of 'cultural tourism'. Open up learning to a wider range of institutions beyond the school, yes; but do so with the clear goal of creating opportunities for practical, disciplined problem-solving of the kind that you cannot do in the classroom, not tokenistic interations.

Partnerships with other learning organisations are also crucial. This may be about sharing ideas, resources or simply moral support for a more creative approach. It was stressed though that this cannot 'be ephemeral'. Networks must be based in reality, be sustainable and certainly cannot only rely on external brokerage. Schools must be empowered to make meaningful partnerships for themselves.

Collaboration across subjects that recognises their interdependence and interaction was seen as vital. Isolated subjects are seen as a strong break on creativity, in the ways they divide up both knowledge and, through their role

as an organising principle, time. It is argued that we need to find a new role for subjects, in which they continue to provide the substantive content to inspire learners and within which they can develop, without restricting the directions of that development. This might be conceptualised with the ideal for these kinds of subjects functioning simply as 'mediums for creativity'.

Involvement of partnerships with creative and cultural practitioners and F/HEIs provide frameworks for practice development (for learners and CPD for teachers), mentoring, placements and action research activity. These could be formalised and used to explicitly support the creativity element of any national strategies for creativity.

It was recognised that parents/carers need to be motivated for children to have true access to creativity and work needs to be done to get them on board. Creativity and the arts are too often seen to be sought by and delivered to the middle classes. This is part of a bigger focus on the importance of parental engagement in learning, but has particular resonance here.

Status and measurement

"What do we value and how do we value it?"

There is ongoing concern about the status of 'creative careers' and creative subjects within the curriculum. Diplomas and vocational routes are seen as a second-class option and parents, teachers and careers advisors tend not to regard Creative Industries as a promising career path. This is partly due to potential ignorance about the range of jobs on offer, a lack of awareness of growth of sector, the persistent view of struggling artists in garrets and 'stardom or starvation' as the only options. Greater awareness of 'real life' careers in the creative industries and honesty about the opportunities they present beyond the 'X-Factor' celebrity pathways is a vital first step for a sector who will provide 50 percent of new jobs over the next 10 years.

Beyond the creative arts, creativity itself is seen as a low priority in an education system driven by academic standards. There is a persistent view that creativity is not a distraction from but a contributor to higher standards. This ambiguity has as much impact within the teaching profession as beyond it. There was a sense that many

practitioners remain unconvinced as to the value of creativity, while they are still unable to discern impact on learning as they understand it. So a lack of status and inability to measure creativity means prioritising teacher support as much as student support.

This links closely with really hard-edged questions about policy. Greater focus on creativity should mean different criteria for commissioning learning support in Local Authorities for example. We need to be able to offer strong solutions for how this might be done to meaningfully incorporate creativity, without reducing it to something prosaic in its measurability.

Potential policy drivers

Early Years

A key area of consensus was that primary schools were much better at creating a culture of creative personalised learning than providers for older learners. Worse, much of the good work done by primaries was effectively lost during the transition. Can this acknowledgement be a driver for greater collaboration between phases to facilitate learning and ease transition?

Secondary

11-14 is seen as having more flexibility than the 14-19 stage where qualification requirements are seen as constraining. Embedding creativity earlier on in adolescence might be an achievable and far-reaching goal. The suggestion was to refashion Key Stage 3 around a 'third space' entitlement model.

The autonomy promised by the recent white paper was seen as a potential opportunity. This might be harnessed to provide the space for leaders and teachers to develop real freedom for practitioners, despite scepticism about current intentions.

Curriculum developments that increasingly stress the importance of a relevant, up-to-date curriculum based on real world applications – 21st century science for example.

Creativity should form a clear strand of the national primary and secondary strategies. It needs as much weight as literacy and numeracy as a 21st century requirement for living, and like literacy and numeracy can be taught and learnt across the range of subjects.

14-19 pathways

The 'skills for employability' agenda has witnessed an increasing consensus from employers about the centrality of creativity as a core skill for employees in a fast moving workplace. The current focus on the importance of vocational pathways was seen as a crucial opportunity to give pathways to Creative Industries a more meaningful, realistic and higher profile with teachers, pupils, parents and the rest of society.

Personalisation

At every point, stimulating creativity is about starting with young people and what fires them up. It can only work if it is 'personalised'. Similarly, creative practitioners are a necessity if what, how, when and where people learn is to be more flexible and differentiated. We also need to recognise that much creative learning takes place beyond the formal school boundaries in young people's social and family contexts (and Extended Schools are likely to enable this further).

Partnership

New-found enthusiasm for 'the collaborative state' exemplified in extended schools, Every Child Matters and the current focus on parental engagement puts partnership work at the top of the agenda.

ICT and its increasing sophistication and proliferation were seen as key drivers. Technology has the potential to deliver on many of the concepts discussed earlier – linking people and places, accessing resources, creating flexibility.

Demos

Creativity Review contributors

One hundred and six invitations were sent out asking for contributions in preparation for the November seminar. From this, we received 31 written contributions and 42 individuals representing 39 organisations attended the seminar.

Name	Organisation	Contribution	Seminar
Professor Anne Bamford	Wimbledon School of Art	•	•
Leonora Davies	Music Education Council	•	•
Sara Conway	British Music Rights	•	•
David Stewart	The Shepherd School	•	•
Stephen Belinfante HMI	Worcestershire County Council	•	•
Jonathan Douglas	Museums, Libraries and Archives Council (MLA)	•	•
Jennifer Newman	National Strategy for School Improvement	•	•
Victoria Todd	National Campaign for the Arts	•	•
Rick Hall	The National Endowment for Science, Technology and the Arts (NESTA)	•	•
Grant Bage		•	
Pat Cochrane	CapeUK	•	•
Miranda McKearney	The Reading Agency	•	•
Cary Bazalgette	British Film Institute	•	•
Veena Sharma	Haringey Council (Family Faces)	•	•
Andi Smith	London Borough of Newham	•	•
Dr John Steers	National Society for Education in Art and Design (NSEAD)	•	•
David Anderson	Victoria & Albert Museum	•	•
David Barlex	Nuffield Foundation	•	•
Pauline Tambling	Arts Council England	•	•
Paul Collard	Creative Partnerships		•
David Parker			•
Joe Hallgarten			•
Maria Balshaw		•	
John Matthews	Physical Education Association UK (PEA UK)	•	•
Alistair Conquer	Nottingham City Council	•	•
Yen Yau	First Light	•	•

Name	Organisation	Contribution	Seminar
Peter Garden	4Children	•	•
Stephen Burrowes	Settlebeck High School		•
Tessa Mason	Victoria Primary School		•
Anna Craft	Open University		•
Chris Meade	Booktrust		•
Martin Casserley	Black Firs School		•
Andy Mitchell	Design and Technology Association (DATA)		•
Marc Jaffrey	Music Manifesto		•
John Meredith	Commission for Architecture and the Built Environment (CABE)		•
Jane Sillis	engage		•
Ian Middleton HMI	Ofsted		•
David Bell HMCI		•	
Tom Bewick	Creative and Cultural Skills (CCS)		•
Al Tickell		•	
Tony Hall	Royal Opera House		•
Gavin Reid		•	
Valerie Hannon	DfES Innovation Unit		•
Graham Jeffery	New Vic/University of East London		•
Charles Leadbeater	Demos Associate/Writer		•
Neil Watson	UK Film Council		•
Professor Robert Fisher	Brunel University		•
Professor George Caird	Birmingham Music Conservatoire	•	
Robin Osterley	National Music Council	•	
Margaret Talboys	Qualifications and Curriculum Authority (QCA)	•	
Syd Hughes	Newham Sixth Form College	•	





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