



Baseline Evaluation of the Durham Commission on Creativity and Education Report

Public Report

02/07/2020

Authors: Helen Cramman, Victoria Menzies, Helen Gray, Dawn Mee, Paivi Eerola

School of Education, Durham University

Contents

Acknowledgements.....	3
Funding	3
Background	4
Context.....	4
Durham Commission on Creativity and Education Report Recommendations.....	4
Aims	5
Research questions	5
Methodology.....	6
Data protection and ethics	6
Research design	6
Timeline.....	6
Participants	7
Online survey	7
Focus groups	7
Telephone interviews.....	7
Sample.....	7
Online survey	7
Focus groups	10
Telephone interview participants	10
Analysis	10
Quantitative data	10
Qualitative data.....	10
Results.....	11
What is the reach of the Report?.....	11
Activity in the first month after the launch of the Report.....	11
Four months following the launch of the Report	11
What has been the reception to the Report?.....	12
Relevance of the Recommendations	12
Importance of the Recommendations.....	15
What is the understanding of the Report and Recommendations? Have there been any difficulties?.....	17
Were there any misconceptions/requests for clarification in the understanding of the Report or Recommendations?	20
Understanding of creativity in education as a whole	22

As a result of the Report are stakeholders intending to make any changes (or have they already made any changes)?	24
What difficulties or barriers do stakeholders perceive to the Recommendations in the Report? ..	42
How has the Report impacted on stakeholders approach to local, regional and national challenges?.....	44
Discussion.....	45
Findings in relation to the research questions	45
Limitations of the research	47
Recommendations for future research.....	48
Conclusions	48
References	50
Appendix 1 – Focus group interview schedule	51
Appendix 2 – Telephone interview schedule.....	52

Acknowledgements

The authors would like to thank Sophie Daniels from Durham University for her insight into the original work of the Durham Commission on Creativity and Education and her assistance in distributing the invitations and reminders to the online survey, focus groups and telephone interviews via the Durham Commission on Creativity and Education mailing list. We would also like to thank Professors Lynn Newton and Simon James from Durham University and Nicky Morgan, Director of Special Projects at Arts Council England for their insight into the original work of the Commission and discussion of the findings from the current study.

Funding

The study was funded by the Durham University Research England 2019 Strategic Priorities Fund.

To cite this report:

Cramman, H., Menzies, V., Gray, H., Mee, D., Eerola, P. (2020) *Baseline Evaluation of the Durham Commission on Creativity and Education Report*, Durham, UK: Durham University.
<http://doi.org/10.15128/r2gm80hv372>

Background

Context

The Durham Commission on Creativity and Education published its Report on 11/10/2019 (Durham Commission, 2019). The Report contained a set of ten Recommendations, which aimed to establish and sustain the conditions for nurturing creativity in education through changes to the education system and wider system of learning for children. The ten Recommendations span a range of organisations that interact with the education of 0 to 18 year old children including the Department for Education, Ofqual, Ofsted, schools, Arts Council England, Higher Education Institutions, media organisations, youth sector organisations and call for change to take place at all levels of education.

When it was first published the Report generated a large amount of interest through media coverage, parliamentary interest and access through the Durham Commission and Arts Council England (ACE) websites. This study aims to understand the early impact of the Report, four months on from its publication.

The study aims to form a baseline for a longer term longitudinal evaluation, collect evidence for a REF impact case study and to understand the level of engagement with the Report during a period of political change.

It should be noted that this study was conducted during the start of the Covid-19 virus outbreak. The majority of data collection was conducted before the closure of schools on 23/03/2020 and the national lock-down in England (24/03/2020). However, organisations and schools were already preparing for changed teaching and working patterns including closure of public buildings such as museums and theatres. The final three telephone interviews were conducted once the lock-down in England had commenced and some of the discussion in the interviews reflected this.

Durham Commission on Creativity and Education Report Recommendations

A summary of the ten Recommendations from the Report is shown below as well as being included in the survey in the accompanying supplementary appendix. Full details of the Recommendations can be found in the Report (Durham Commission, 2019) and Commission website¹.

- 1: Teaching for creativity through system leadership and collaboration
- 2: Barriers to teaching for creativity
- 3: Recognising the value of creativity
- 4: Evaluating the impact of creativity: PISA 2021
- 5: Evaluating the impact of creativity: Research-informed practice to evaluate creativity
- 6: Digital technologies, creativity and education
- 7: Creativity and the arts in schools
- 8: Creative beginnings: pre-school and the early years curriculum
- 9: Creative opportunities out of school hours
- 10: Beyond school: creative opportunities and experiences in the world of work

¹ <https://www.dur.ac.uk/creativitycommission/report/recommendations/>

Aims

The study had two aims:

1. To understand the initial engagement of different groups of stakeholders (schools, creative and cultural organisations, small and medium sized enterprises, and policy makers) with the Durham Commission on Creativity and Education Report. In particular, to investigate the understanding of the Report and Recommendations, the perceptions of opportunities the Recommendations provide and what barriers are perceived to the implementation of the Recommendations.
2. To provide a baseline to a larger longitudinal evaluation bid on the impact of the Report.

Research questions

The study had six research questions. Four months on from the publication of the Report:

1. What is the reach of the Report?
2. What has the reception to the Report and Recommendations been?
 - Relevance of the Recommendations
 - Importance of the Recommendations
3. What is the understanding of the Report and Recommendations? Have there been any difficulties?
 - Understanding of the Report as a whole and individual Recommendations
 - Misconceptions/requests for clarification
 - Understanding of creativity in education as a whole
4. As a result of the Report, are stakeholders intending to make any changes (or have they already made some changes)?
5. How has the Report impacted on stakeholders' approach to local, regional and national challenges?
6. What difficulties or barriers do stakeholders perceive to the Recommendations in the Report?

Methodology

Data protection and ethics

The study received ethical approval from the School of Education Ethics Committee at Durham University. Ethical approval for the online survey was granted on 23/01/20, with an addendum approved for the focus groups and interviews on 19/02/20. The participants gave their agreement to participate voluntarily in the study and were assured that their responses would be treated anonymously. Participants had the option to complete the survey anonymously but could choose to give details of their organisation and role if they wished. The legal basis for collecting data for this study is Article 6(1)(e): Public Task.

Research design

Empirical evidence to study the early impact of the Durham Commission on Creativity and Education Report was collected through four methods:

- Marketing and communications analytics
- Online survey
- Three focus groups
- Eight telephone interviews.

Analytics about media communications including coverage in media sources and discussion by Parliament and stakeholders were collated by the Marketing and Communications teams at Durham University and Arts Council England. Data cover the period from the launch of the Report on 11/10/2019 through to 18/11/2019.

The online survey was launched 13/02/2020 (Full survey in the accompanying supplementary appendix) and the invitation was sent to email addresses on the Durham Commission mailing list, through which the Report had been disseminated in October 2019.

The three focus groups were held between 24/02/2020 and 02/03/2020 (Focus group schedule in Appendix 1) and the eight telephone interviews were conducted between 05/03/2020 and 27/03/2020 (Interview schedule in Appendix 2).

Timeline

Table 1. Timeline of key dates for the study.

Date	Activity
01/12/20	Start date of project
13/02/20	Online survey live
24/02/20	Focus group 1 – Bristol
25/02/20	Focus Group 2 – London
02/03/20	Focus Group 3 – Durham
05/03/20	Telephone interviews commence
08/03/20	Online survey closes
27/03/20	Telephone interviews completed

Participants

Online survey

The design of the study aimed to target participants who had received a copy of the Report in October 2019 via the Durham Commission on Creativity and Education mailing list. An email invitation to participate in the online survey was sent out to approximately 850 email addresses via the mailing list on 13/02/2020. A reminder email was sent on 02/03/2020. The mailing list recipients comprised: stakeholders that were identified as being able to act on the Recommendations in the Report; participants in the original focus groups; and those who had expressed an interest in being informed about the Report. The survey closed on 08/03/20.

Participation in the online survey was voluntary and no incentives were offered for participating.

Focus groups

Three focus groups located in Bristol, London and Durham were held to gather perceptions of those involved in creative organisations, policy making and in the education sector. The participants were invited due to their previous involvement in the focus groups for the original Durham Commission on Creativity and Education. Allocation to a particular focus group was based on the sector in which their organisation operated and their geographic location. Email invitations to the focus groups were sent on 07/02/2020 with a reminder on 19/02/2020.

Each focus group had a different target audience. For the focus group held in Bristol, the participants were selected from representatives of creative organisations around Bristol. The London focus group participants represented different national policy making organisations related to creativity and education. The Durham focus group was targeted at those involved with education. Reimbursement of travel expenses was offered to participants, however, there was no other incentive offered for participating.

Telephone interviews

Participants for telephone interviews were chosen from those who had been contacted to attend a focus group but were unable to attend in person and still wished to contribute; had been involved in the original development of the Report; or had expressed an interest in taking part in an interview in the online survey. From the respondents to the online survey who had expressed an interest in participating in telephone interviews, participants were selected to provide a roughly even representation across geographic locations and sectors when combined with participants from the other recruitment routes. In total across the three recruitment routes, 68 people expressed interest in participating, with eight interviews being conducted before the end date of the study.

Sample

Online survey

In total, 94 responses were received to the online survey. As part of the survey, respondents were asked whether they were aware of the Report. Two respondents (one from the Education sector and the other in the Creative industries sector) indicated that they were not aware of the Report. As the survey asked respondents about their opinions of the Report and its Recommendations, respondents who were not aware of the Report were directed out of the survey. The following analysis therefore presents descriptive statistics of the 92 remaining respondents.

The sectors in which respondents reported that they operated are presented in Table 2. More than one option could be selected with 32 respondents selecting more than one option.

In reviewing the open text answers for respondents who selected *Other* for their sector, it may have been possible to re-classify several as *Creative industries* from the descriptions of their organisations. However, for the analysis that follows, the self-selected sector chosen by the respondents has not been modified.

Table 2. Sectors in which respondents to the online survey reported operating in. Respondents were able to select more than one option (Total number of respondents = 92). Note percentages are rounded so do not add up to 100.

Sector	No. responses	% responses
Creative industries	48	33
Education	62	42
Health/social work	11	8
Financial/business services	5	3
Government	8	5
Other	12	8
Total	146	100

Two sub-groups were identified as being of interest for further analysis. The first group included those who reported their organisations were only part of the Creative industries sector. The second sub-group includes those who reported that their organisation had a link with education. As can be observed in Table 3, 68% of respondents (groups b, c, d, e,) considered their organisations to be part of this sub-group.

Table 3. Combined sectors in which respondents to the online survey reported operating in. Respondents fall into only one category each (N = 92). Note percentages are rounded so do not add up to 100.

	Sector grouping	No. respondents	% respondents
a	Creative industries only	20	22
b	Creative industries and Education	17	18
c	Creative industries and Education and another option	11	12
d	Education only	31	34
e	Education and another option (other than Creative industries)	3	3
f	Neither Creative industries nor Education	9	10
g	No response	1	1
	Total	92	100

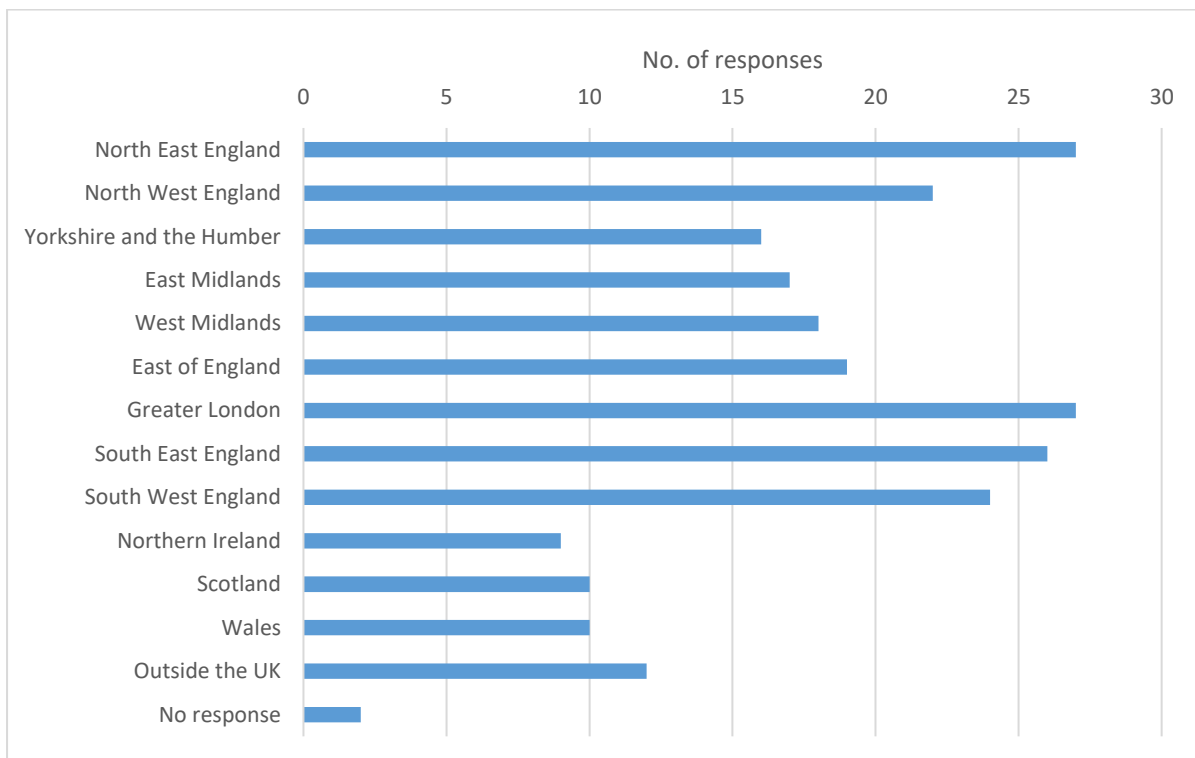
Respondents indicated the size of their organisation as part of the online survey (Table 4). There was a relatively even spread across organisation sizes.

Table 4. Number of employees in respondents’ organisations (N = 92). Data collected from online survey. Note percentages are rounded so do not add up to 100.

Number of employees in organisations	No. respondents	% respondents
Up to 10	26	28
Between 11 and 50	20	21
Between 51 and 250	22	24
More than 250	22	23
No response	2	2
Total	92	100

For the question about the geographic location in which their organisation operated, respondents to the online survey were able to choose more than one region (Figure 1). All respondents reported operating in at least one region of England and those indicating that they were operating in Northern Ireland, Scotland and Wales were therefore also operating in a region of England. All the regions across England were represented by 16 or more responses.

Figure 1. Regions in which respondents’ organisations operate. Respondents were able to select more than one region (Total number of respondents = 92, Total number of responses selected = 239).



Of the 92 respondents to the online survey, 82 (89%) considered themselves to be a decision maker within their organisation with eight (10%) considering that they were not decision makers.

Finally, respondents were asked to indicate how much of the Report they had read (Table 5). The majority of respondents to the online survey (63%) had read *All or most of the Report*.

Table 5. Amount of the Report read by respondents to the online survey (N = 92).

Amount of Report read	No. respondents	% respondents
All or most of the Report	58	63
Some of the Report	22	24
Only the Report Recommendations	10	11
None of the Report	1	1
No response	1	1
Total	92	100

Focus groups

Three focus groups were held over a two-week period between 24/02/20 and 02/03/20. In total, 13 participants attended across the three focus groups (Table 6), one participant attended two of the focus groups. All three focus groups were conducted by the same researcher.

Table 6. Focus group details.

	Creative industries	Policy makers	Education
Location	Bristol	London	Durham
Participants	6	5	2
Dates	24/02/2020	25/02/2020	02/03/2020

Telephone interview participants

In total eight telephone interviews took place between 05/03/20 and 27/03/20. Participants were from organisations associated with the Creative industries and Education sectors. Interviews were conducted by two researchers.

Analysis

Quantitative data

Online survey data were downloaded from JISC Online Surveys to Microsoft Excel where descriptive statistics were produced for the 92 respondents who had answered to say that they were aware of the Report.

As described in Tables 2 and 3 above, the majority of respondents indicated that their organisations operated in the Creative industries sector or the Education sector. Analysis has been undertaken to identify whether there were differences between the sub-groups of those who were operating only within the Creative industries sector and those who had an association with Education (i.e. those selecting Education, Creative industries and Education, and Education with another sector). The significance of any differences between the two sub-groups was assessed using the Mann-Whitney test.

Qualitative data

Qualitative analysis of the open text responses from the online survey, focus groups and telephone interviews was carried out thematically (Braun, 2019). Data were analysed using the pre-specified research questions to identify key themes in each of the data sets.

Results

What is the reach of the Report?

Activity in the first month after the launch of the Report

Data from the Marketing and Communications teams at Durham University and Arts Council England (ACE) indicated that Durham Commission on Creativity and Education was the most prominent story by audience reach for ACE in October 2019. Over three-quarters of the items generated by this story featured in national sources including The Times, Sunday Times and BBC Radio 4. Overall, coverage reached a potential audience of 13.3 million through 26 items. The Commission generated eight headline items including: *'Arts decline in schools "short-sighted and morally wrong", says Arts Council England head'*. In total, items with this headline reached a potential 5.1 million people, with BBC Radio 4 accounting for over half of that. Coverage included broadcast media (e.g. BBC Radio 4), national print (e.g. The Guardian), national online (Sky news online), Education sector publications (e.g. TES), Arts sector publications (e.g. The Stage) and social media platforms (e.g. Twitter).

The Report was cited favourably five times during a House of Lords debate on arts and culture following the Queen's speech on 23/10/2019. The Report was also mentioned in a Parliamentary Question by Lord Storey, asking the Government what assessment they have made on the Report. The Durham Commission was also discussed during the weekly Liberal Democrat culture group meeting led by Baroness Bonham Carter in Darren Henley's presence.

The Report and Recommendations were referenced by the Creative Industries Federation in their Creative Industries Manifesto document published on 29/10/2019. The Report was also featured in blogs by the Deputy CEO of A New Direction and the Director of the V&A, Tristram Hunt, who noted he will be seeking to work with the Commission to inform the V&A's own strategy.

Four months following the launch of the Report

As shown in Figure 1 above, responses to the online survey indicated that respondents from all regions across England were aware of the Report, indicating that there had been a broad geographic reach within England.

There was representation from across a range of sectors in the respondents to the online survey (Tables 2 and 3), however, there was greater representation from Creative industries and Education than other sectors such as Government.

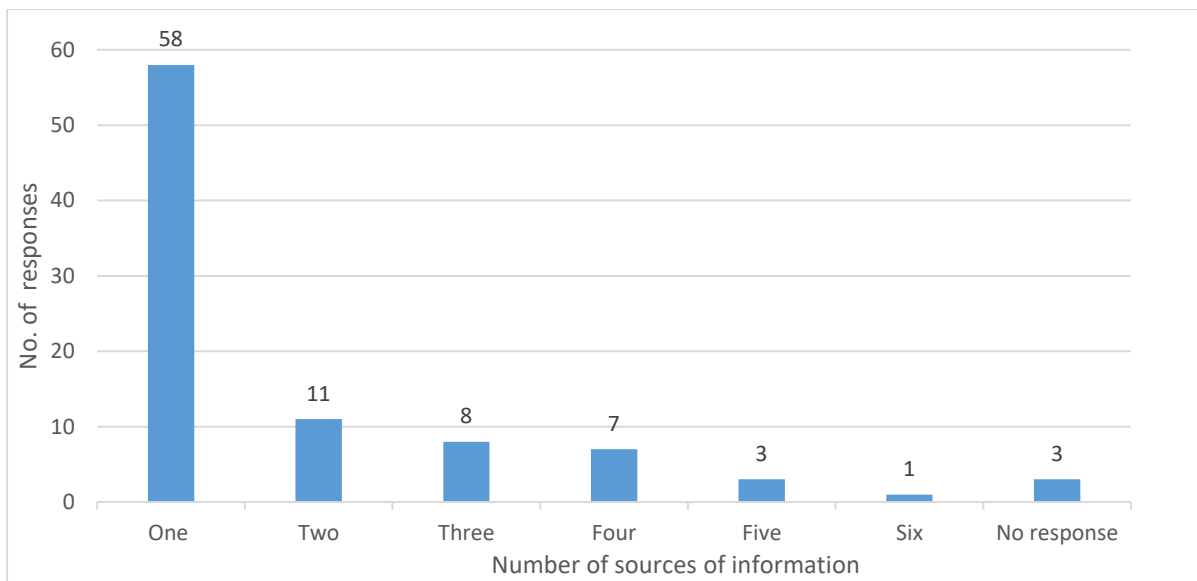
The online survey asked from which sources respondents had heard about the Report (Table 7). Respondents were able to choose multiple options. The majority of respondents had heard about the Report via the direct email from the Durham Commission on Creativity and Education team.

Table 7. Sources through which respondents had heard about the Report (Total number of responses = 160, Total number of respondents = 92).

Source	Frequency	Source	Frequency
Direct email	57	Launch event	9
Web platforms	24	Other	7
Word of mouth	19	Don't remember	4
Social media	15	Print newspapers	1
Presentation	14	Television or radio	0
Online news	9	No response	1
Total			160

The majority of respondents reported that they had heard about the Report from a single source (Figure 2). Of those who had heard about it from a single source, 36 had received it via *Direct email from the Durham Commission team*.

Figure 2. Number of sources through which respondents to the online survey had heard about the Report (N = 92).

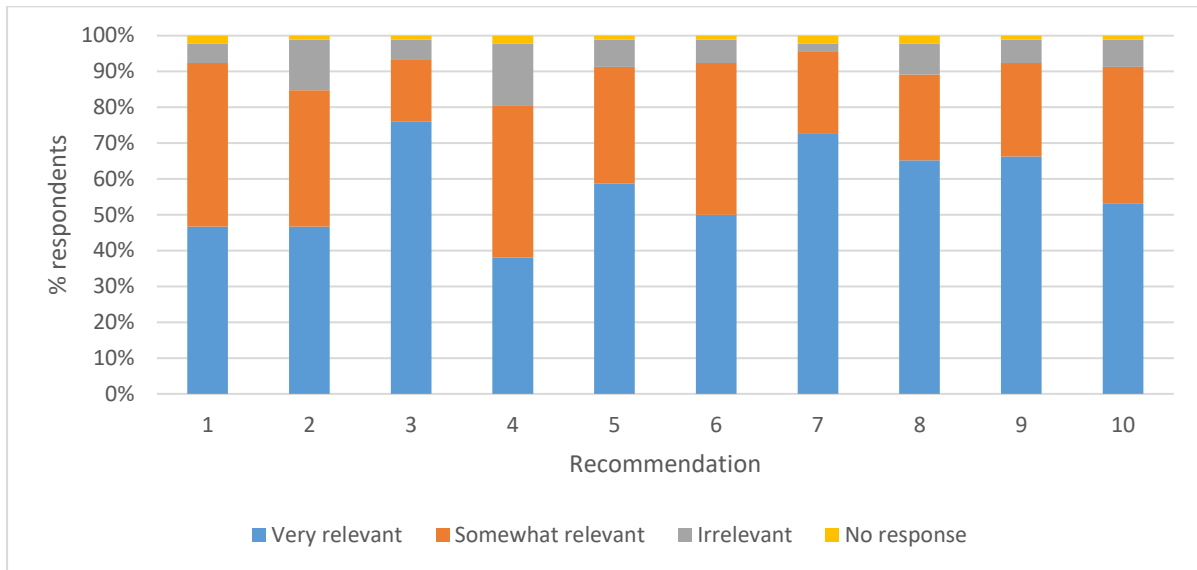


What has been the reception to the Report?

Relevance of the Recommendations

Respondents to the online survey were asked how relevant they considered each Recommendation to be to their organisation or role (Figure 3). Over 80% of respondents found the Recommendations *Very relevant* or *Somewhat relevant* to their organisation or role.

Figure 3. How relevant respondents to the online survey found individual Recommendations (N = 92).



Responses to how relevant the Report Recommendations were to respondents’ organisations/roles were analysed by sub-group (Figure 4). The first sub-group contained respondents who indicated that they worked in the Creative industries sector but not in the Education sector. The second sub-group included any respondents who indicated that they had a link with Education (i.e. Creative industries and Education, Creative industries and Education and another sector, Education, Education and another sector (other than Creative industries)). Those who indicated that they had a link to Education (bcde) considered Recommendations 1, 2 and 6 to be significantly more relevant to their organisation than those who selected Creative Industries only (a) (Table 8). The other Recommendations showed no significant difference between the groups.

Figure 4. How relevant respondents to the online survey found individual Recommendations, split by sub-group (a = Creative industries reporting no link with Education N = 20, bcde = Respondents with a link to Education N = 62).

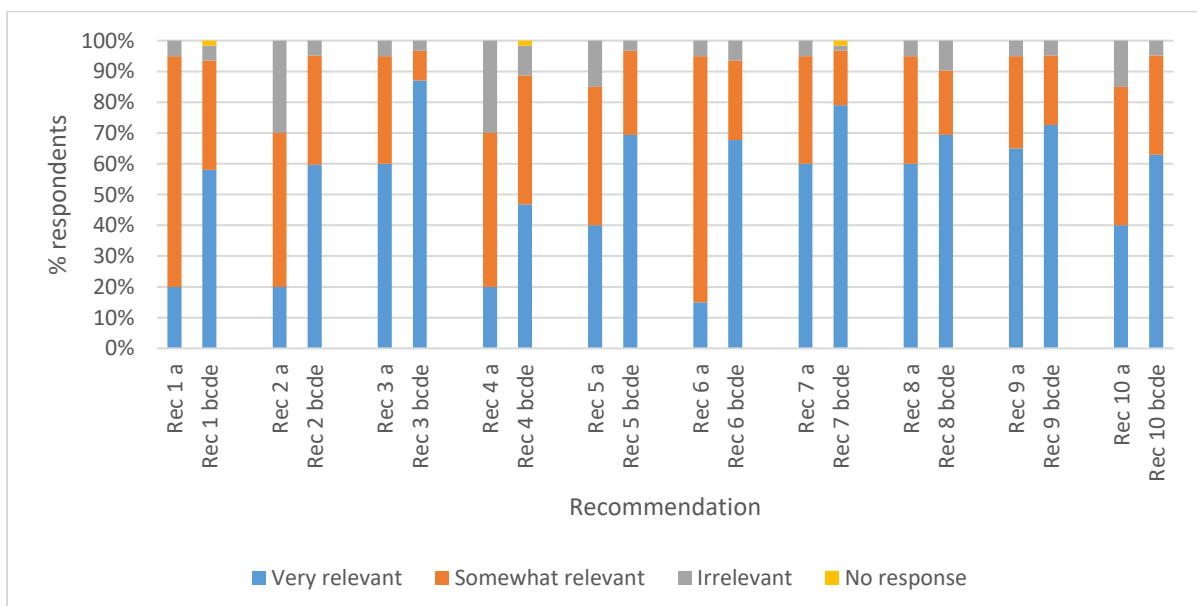


Table 8. Comparison of means of the relevance of the Recommendations for Creative industries only (a) sub-group and organisations with a link to Education (bcde). Significance calculated using Mann-Whitney test.

Recommendation no.	Creative industries only (a)			Link to Education (bcde)			p
	N	Mean	SD	N	Mean	SD	
1	20	2.15	0.49	61	2.54	0.594	0.005*
2	20	1.9	0.72	62	2.55	0.592	0.000*
3	20	2.55	0.61	62	2.84	0.451	0.011
4	20	1.9	0.72	61	2.38	0.662	0.009
5	20	2.25	0.72	62	2.66	0.542	0.011
6	20	2.1	0.45	62	2.61	0.61	0.000*
7	20	2.55	0.61	61	2.79	0.451	0.064
8	20	2.55	0.61	62	2.6	0.664	0.559
9	20	2.6	0.6	62	2.68	0.566	0.611
10	20	2.25	0.72	62	2.58	0.588	0.063

*p<0.01

Telephone interviewees and focus groups participants considered that the Report and Recommendations were relevant to their own roles, their workplaces (including the university sector) and to children.

The Report and Recommendations were well received by the participants at the focus groups. When asked of their interest in the Report and their organisation’s priorities for creativity, participants were interested in: how the Recommendations could help with their organisation’s own agenda and future goals; the role of creativity inside and outside the school setting; how organisations could work with schools; how creativity could be linked to the education sector and be part of the school curriculum again; how teaching to creativity would benefit towards diversifying the workforce by encompassing all children.

“I’m particularly interested in, we are being held to account, rightly so, that we are diversifying our workforce. But if we don’t have access to [creativity] in our schools, then the people who do have access are going to be middle classed rich parents, so we just go round and round. So I’m really keen on getting it back to school however which way, and this [Report] is going to help us do that.”

Creative sector, focus group participant

When asked about how relevant the Report was to them, one telephone interviewee stated:

“...it was a really brilliant survey and overview of the work that has been done... I also think that it nailed its colours to the mast, and it, you know defined what it saw as creativity...”

Policy makers’ sector, telephone interviewee

Telephone interviewees gave a range of reasons why the Report and Recommendations were of interest to them including: how film could be used by teachers across the curriculum, but also by students as a tool to show/illustrate their findings/results from their course work; how creativity is internationally sought after; how creativity can benefit university students; and that

“...creativity is the currency of the 21st Century and the 21st Century employment.”

Policy makers’ sector, telephone interview

Furthermore, one telephone interviewee, was interested in:

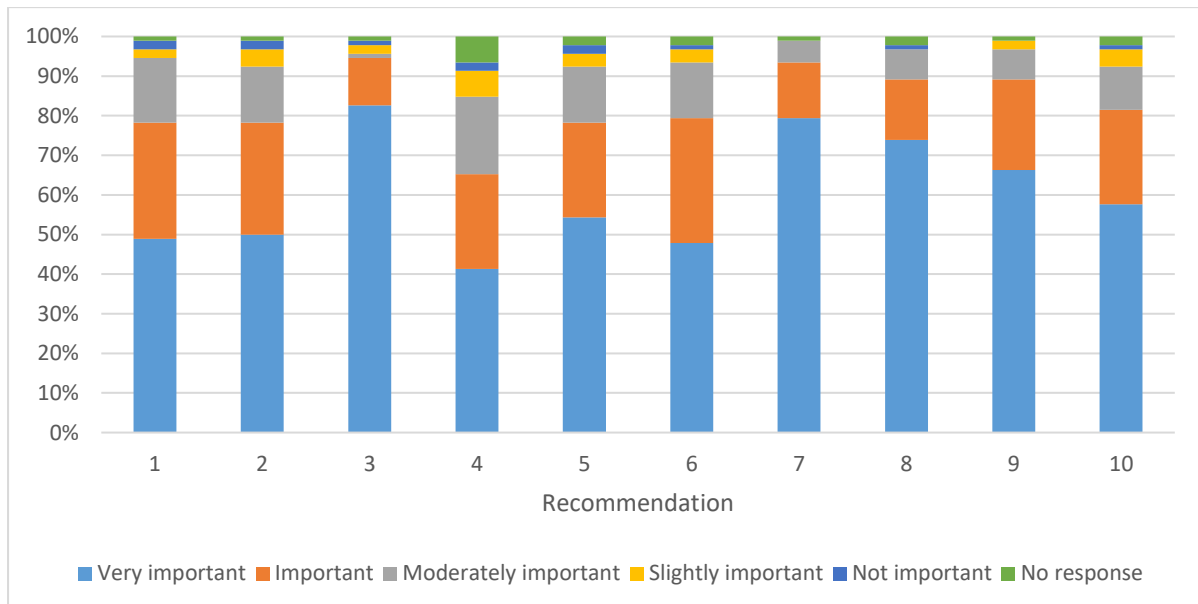
“...how the pedagogy of a rehearsal room operates in a classroom, or operates in a community context.”

Creative sector, telephone interview

Importance of the Recommendations

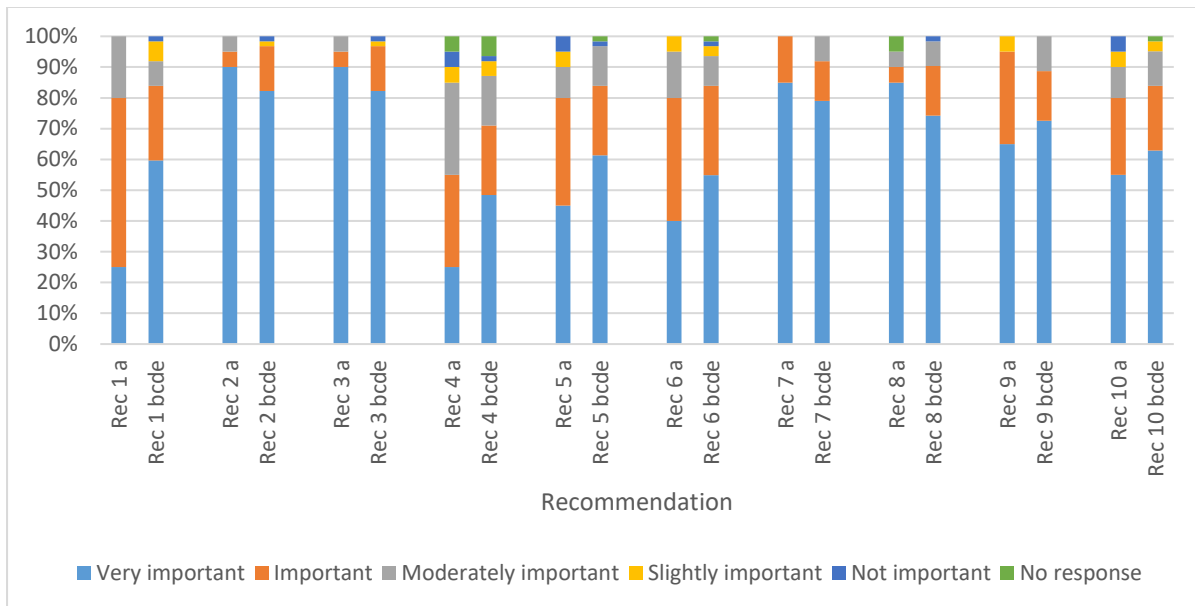
Respondents to the online survey were asked how important they considered each Recommendation to be to their organisation or role (Figure 5). Other than Recommendation 4, over 75% of respondents considered the Recommendations to be *Very important* or *Important*. Focus groups’ participants, viewed the Recommendations to be important to their role, organisation and children.

Figure 5. How important respondents to the online survey found individual Recommendations (N = 92).



Responses to how important the Report Recommendations were to respondent’s organisations or roles were also analysed by breaking them down into the two sub-groups described earlier (Creative industries only and those with a link to Education) (Figure 6). There was no significant difference between the two groups in their responses to the importance of the Recommendations.

Figure 6. How important respondents to the online survey found individual Recommendations, split by sub-group (Creative industries reporting no link with Education N = 20, Respondents with a link to Education N = 62).



Focus group participants considered that there was a balance in the Recommendations between what was aspirational and achievable, however, they also wondered whether there was enough of a broad sector representation on the Commission:

“The sort of things we wondered about when we first read [the Report were] ... the cross sector support and the buy in, because there are some partners listed, but for example, there’s ... the Royal Society [missing] and ... their endorsement or their involvement or other organisations ..., all the different elements of education ... but maybe I am not remembering and they are in [the Report].”

Policy makers’ sector, focus group participant

The Recommendations were well received by telephone interviewees. Interviewees considered the Recommendations were enough “for the time being” and were a “good start”; one interviewee commented that they found the Report useful as it brought together the research conducted in this area and provided “a critique of what are our current concerns”.

Several interviewees commented that they considered that the Recommendations had not gone far enough and were not as hard hitting, bold or as directional as they felt they could have been and may not have been strong enough to have an impact.

“...there wasn’t anything powerful that came up from it. It wasn’t that strong.”

Creative sector, telephone interview

A potential reason interviewees suggested for this was that the Report may have been aiming to ‘speak’ to a wide range of stakeholders and anything too hard-hitting could have affected buy-in from some stakeholders.

Participants at the focus groups did not consider that there was anything significant missing from the Report and that it lay the groundwork for creativity in the UK, providing something “*tangible to grip onto*”. However, as with the telephone interviews, participants commented that the Report and Recommendations were only the beginning, which was exemplified by one focus group participant who stated:

“...it’s changing and making it feel like it’s a valuable thing for schools to do but it is going to take a while, because this is like baby steps right at the beginning....”

Policy makers’ sector, focus group participant

It was discussed at one focus group, that there were areas that required more thought and work; for instance, the need to have some liaison with employers with regards to work experience (T-levels), as for example, small employers are not necessarily able to dedicate the time or resources (staff and materials) required to give a person on work experience a full and meaningful experience:

“...the work experience, the new T-levels, there’s some expectation around employers to come up with all this time to take on young people, where’s the support, where’s the liaison with employers, where’s the reality check on that expectation? For a small organisation, having a young person with you for the day, yes you can use them to stack shelves or something, but [if] you want to give them a meaningful experience; it takes staff time... where is this process with that conundrum.”

Creative sector, focus group participant

It was also discussed in the focus groups how the Recommendations would be implemented and adhered to. Participants suggested that this could be through making the Department for Education (DfE) understand its importance, being clear on what creativity looks like and embedding creativity into the curriculum, so that schools and Ofsted would know what is expected of them.

What is the understanding of the Report and Recommendations? Have there been any difficulties?

The majority (87%) of respondents to the online survey considered the Report, as a whole, to be easy to understand (Table 9). Where some respondents had experienced challenges in understanding the Report, this had related to:

- the style of referencing (especially for non-academic audiences)
- the use of technical language
- jargon – use of acronyms and other terminology
- length of the Report.

When commenting on the length of the Report and Recommendations, respondents to the online survey requested a more succinct version of the Recommendations which could be drawn upon to aid communication with senior leaders.

Table 9. How easy respondents to the online survey found the Report, as a whole, to understand (N = 92).

Ease of understanding	No. of respondents	% respondents
Easy to understand	80	87
Some aspects were difficult to understand	9	10
Difficult to understand	1	1
No response	2	2
Total	92	100%

The scope of methodology used to gather evidence for the Report, engagement with the sector and the acknowledgement that creativity spans all subjects was commented by one telephone interviewee to be particularly impressive. However, they also felt that how the Recommendations were formulated from the evidence base, was not clear; this was reiterated by another interviewee, who was concerned that the Recommendations in their summarised form, did not represent the rationale behind them as detailed in the Report. Other comments received were: that there were too many Recommendations to try to implement, especially when several fell on the shoulders of teachers; and that they lacked a strong enough singular course of action.

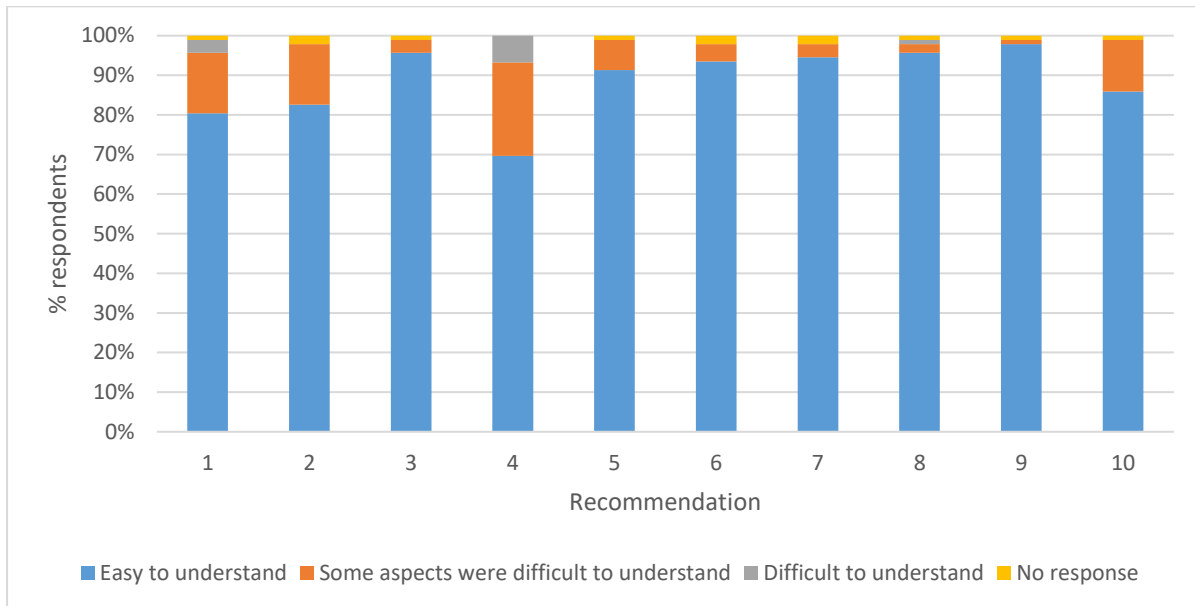
One telephone interviewee suggested that a set of examples demonstrating creativity in different subjects, should be produced to accompany the Report; a view also shared by another interviewee who discussed how creativity is generalised and how there is a disconnect between the written word and seeing creativity in action.

“My worry is the very generalised nature of creativity, of that, of the concept of creativity. And you know it when you see it, and I think that...there was something missing for me in, using a set of words, using a very long report, to try to describe something that actually when you see it in action you know you’ve seen it, and it’s very simple. And there’s some disconnect for me, between those two things...but that’s why I found the Commission challenging enough in itself and the Recommendations challenging because it was talking about something that feels nebulous, that feels [...] hard to describe and quantify because there’s so many different ways to describe it...creativity is a thick concept, it’s hard to put in to a box.”

Creative sector, telephone interview

Respondents to the online survey were asked to comment on the ease of understanding for each of the Recommendations individually. As can be seen from Figure 7, over 80% of respondents found the Recommendations *Easy to understand*, other than Recommendation 4. Specific misunderstandings and concerns about individual Recommendations are discussed in more detail below.

Figure 7. How easy respondents to the online survey found individual Recommendations to understand (N = 92)



Responses to how easy the Report Recommendations were to understand were also analysed by breaking them down into the two sub-groups described earlier (Creative industries only and those with a link to Education). (Figure 8). Those that indicated a link with Education (bcde) reported that they found Recommendation 4 significantly easier to understand than those working in only the Creative industries sector (a) (Table 10). This was evidenced with a participant from a creative organisation during their telephone interview, who had to ask for clarification as to what PISA 2021 was, as they had not heard of it prior to reading the Recommendations. There was no significant difference between the two sub-groups for the other Recommendations.

Figure 8. How easy respondents to the online survey found individual Recommendations to understand, split by sub-group (Creative industries reporting no overlap with Education N = 20, Respondents with a link to Education N = 62).

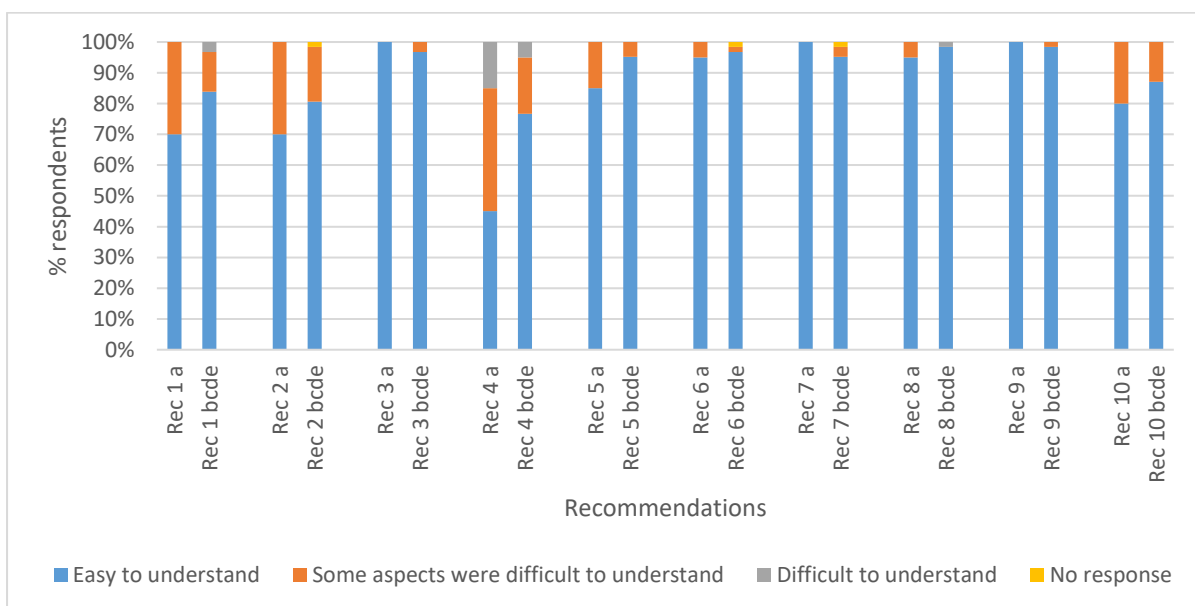


Table 10. Comparison of means of ease of understanding for Creative industries only (a) sub-group and organisations with a link to Education (bcde). Significance calculated using Mann-Whitney test.

Recommendation no.	Creative industries only (a)			Education plus others (bcde)			p
	N	Mean	SD	N	Mean	SD	
1	20	2.7	0.47	62	2.81	0.474	0.302
2	20	2.9	0.308	61	2.82	0.388	0.502
3	20	3	0	62	2.97	0.178	1
4	20	2.3	0.733	60	2.72	0.555	0.009*
5	20	2.85	0.366	62	2.95	0.216	0.152
6	20	2.95	0.224	61	2.98	0.128	0.435
7	20	3	0	61	2.97	0.18	1
8	20	2.95	0.224	62	2.97	0.254	0.431
9	20	3	0	62	2.98	0.127	1
10	20	2.8	0.41	62	2.87	0.338	0.474

*p<0.01

Were there any misconceptions/requests for clarification in the understanding of the Report or Recommendations?

Several misconceptions and requests for clarity were identified for specific Recommendations through the open text responses from the online survey, focus groups and telephone interviews. These are discussed in further detail below.

Creativity Collaboratives (Recommendation 1)

Concerns were expressed in the online survey open text responses over who would be able to lead a Creativity Collaborative. Terminology over Education Trusts and overlap with Multi Academy Trusts caused confusion for some respondents.

“What does [the Report] mean by “Education Trusts”? Does it specifically mean [Multi Academy Trusts] MATs? There are a range of organisations that call themselves something-or-other Education Trust – not all are MATs. It looks like Education Trusts will be a primary vehicle for [the] delivery of Creativity Collaboratives, only one is highlighted in the Report (Creative Education Trust, which is a MAT). If CCs are strongly aligned to academisation, where does this put schools that are not academies or are but not in MATs?”

‘Other’ sector, online survey respondent

Cultural organisations were concerned in their responses in both the online survey and focus groups that they may not have the opportunity to contribute to the discussion about Creativity Collaboratives or be involved with the Creativity Collaboratives when they form.

“Our concern about Recommendation One is that there is no apparent room at the table for artists and creative/cultural organisations outside of the schools themselves. While we understand the high level strategies required to change government's approach to creativity, this does nevertheless feel like a missed opportunity to bring artists and schools together to mutual benefit.”

Creative industries, Education and ‘Other’ sector, online survey respondent

“...where’s the room at the table for the artist and arts in those Collaboratives? I can’t see it, I’ve raised it at every opportunity. That’s a real issue for us in [name of place], we don’t have a seat at the table at all and we have to fight for every inch we can get, that’s the issue. Schools talk to each other, they do that all the time. So actually on one level, I think we’ve missed a trick here, I don’t want to be too critical, a lot of work has gone into this, and I agree in principal to all 10 Recommendations, but I don’t see how [creative organisations can get involved:] relevant artists, the agencies that are doing the work anyway usually [...], struggling project by project to deliver them [...] Just a seat at the table, is all we wanted.”

Creative sector, focus group participant

A concern was also expressed by focus group participants and multiple respondents to the online survey as to whether rural areas would be well served by Creativity Collaboratives or would they be missed out due to a perceived lack of need.

“It is often too easily assumed that rural areas are less in need, but this is not the case when taking into account the deprivation and lack of aspiration that results from living in a rurally isolated area. In terms of diversity too, the mix is increasingly much more varied than often assumed, across the demographics of income disparity, age and increasingly, ethnicity.”

Creative industries, Education and ‘Other’ sector, online survey respondent

“I’m worried [that..], rural areas get overlooked. [Name of rural location] does not have a university, does not have a big population, there’s every chance, that has happened before, that [rural areas] will get overlooked, so you know not just [name of rural location], but rurality in general, we’re talking about over ½ million people living in our rural areas and a lot of children and young people that won’t get the benefit and giving the isolation that often comes with living in a rural area, that that means that, if you live in [name of city], with great respect, you’ve got a lot of culture on your doorstep.”

Creative sector, focus group participant

Terminology and wording (Recommendations 2 and 4)

Several participants in the focus groups and telephone interviews as well as respondents to the online survey requested clarity in terms *Creativity, Teaching for creativity, Digital literacy and Digital creativity*.

Clarity was requested by one telephone interviewee from the creative sector, as they were unsure of what was meant by “scholarship and craftsmanship” within the Report.

As previously discussed, one telephone interviewee from the Creative industries sector had not heard of PISA 2021 prior to reading the Recommendations and required clarification about PISA.

A telephone interviewee from the education sector felt more clarity was required in the wording of Recommendation 9, because it did not reflect the preamble in the Report regarding out of school provision in areas of deprivation, and also that clarity was needed on how this would be funded.

Engagement with the primary education sector (Recommendations 2, 5, 7 and 8)

One telephone interviewee from the education sector was concerned that the primary school education phase seemed to be missing from several Recommendations. The participant considered

that the Primary school tiers were not mentioned specifically within the Recommendations (2, 5, 7 and 8), however, the other phases of education through to employment were specifically mentioned.

“...Government, Ofqual and the awarding bodies, should work together over the next 2-3 years to consider the role of examinations and how scholarship and craftsmanship are recognised and rewarded in assessment frameworks.[...] I think that should also include [...] how they [...] are looking at, considering the role of processes in schools. So, for example, in primary education, I think, primary education has the same pressures as secondary education in terms of league tables, and results. I know it mentions about change in Ofsted and I recognise, I accept that’s a really strong thing to do, but [...] I know of a lot of schools where, Y6 and Y5 don’t do science. They don’t do an art-based lesson, because of SATs. I’ve actually heard, you know I’m sitting there with head teachers literally vocalising that, and I’m like how could you actually be saying that. So, I think Recommendation 2 should consider as well KS2 and not just [as a] sort of the lead up to exams. And I think that should also include assessments in general in schools.”

Education sector, telephone interviewee

Clarification of how industry and commerce will be engaged (Recommendation 10)

Clarity on ‘industry and commerce’ and how creative arts and qualifications and employability would intersect, was requested by a participant who attended the creative sector focus group.

“...can you [the researcher] just add some clarity to the line on ‘industry and commerce’? So, we talked about the importance of business earlier, in that kind of [...], cementing the values [of] creative arts and creative arts’ qualifications in terms of employability, and how do you see [businesses] kind of intersecting with the process or supporting [creative arts and creative arts’ qualifications]?”

Creative sector, focus group participant

How business would be engaged was considered to be something that needed clarity. One participant noted that that businesses were already expressing the lack of graduate skills for creativity and creative thinking, as was relayed to one participant from a Director of a company:

“...we already have a problem, [...] the graduates who are coming through, do not have the right sort of education. They are not creative enough, they don’t have the skills for creativity. And it feels like we need those voices, sort of behind this. This isn’t soppy arts stuff, this is hard-nose equal development.”

Creative sector, focus group participant

Understanding of creativity in education as a whole

The online survey asked participants to indicate whether their understanding of creativity in education had changed as a result of reading the Report. Thirty-one respondents said that it had changed their view of creativity while 60 respondents said that it had not. For those who reported a changed view, their reasons were described as the following:

- the Report had broadened their view of creativity

“I have a broader understanding of creativity across the curriculum rather than being the preserve of the arts - although I still have some, now more diminished, reservations about this.”

Creative industries and Education sectors, online survey participant

- the Report had helped them to see the potential impact of creativity

“As an advocate of creativity in education it has reinforced my belief in its potential impact and made me consider new areas in which it could benefit young people and our society.”

Creative industries sector, online survey participant

- the Report had reinforced or increased their depth of understanding

“It has provided some increased in-depth understanding of the role of creativity in education.”

Creative industries, Education and Health/social work sector, online survey participant

- the Report had provided them with a better understanding of the challenges faced by schools

“I now have a greater understanding of the wider research in this area, barriers that schools face and how to shape future ideas to ensure feasibility and sustainability.”

Creative industries sector, online survey participant

- the Report had provided them with a better awareness of changes to broaden the curriculum

“I am much more aware of changes that are being made to broaden the curriculum both in schools and the wider community.”

Education sector, online survey participant

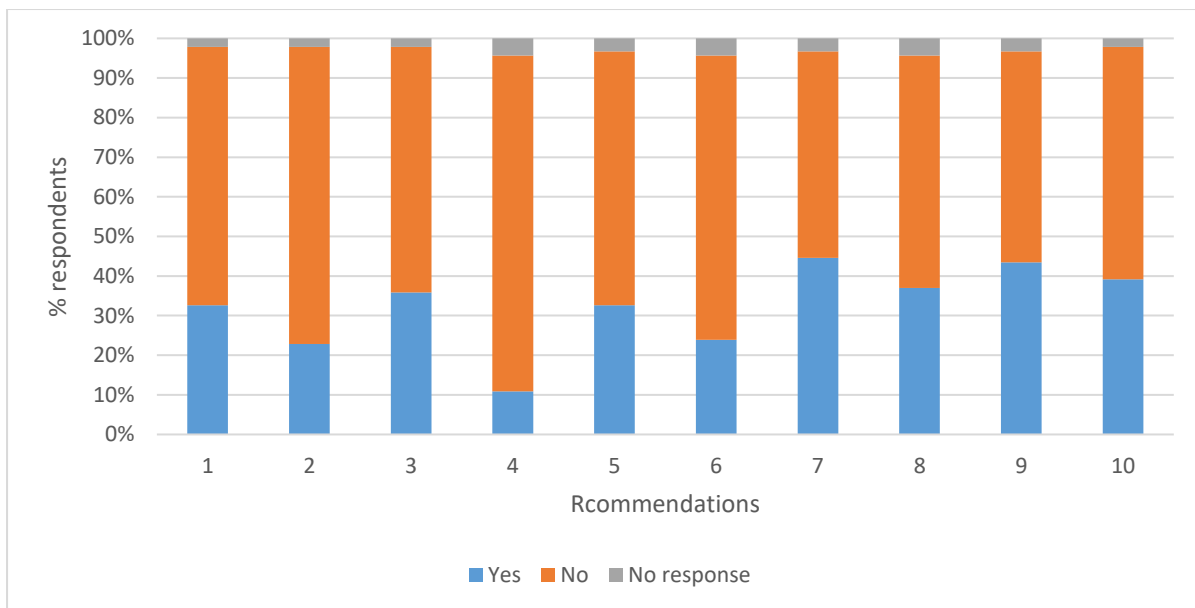
Less common responses were that it provided the evidence behind the ideas, helped them to rethink the language used for talking about creativity in education and that it gave an up to date perspective of the field.

For those that indicated that the Report has not changed their view of creativity, the most common reasons for this were that the Report supported their current view of creativity or that they already had a good understanding of creativity. Less common reasons were that it wasn't as clear or comprehensive as previous work in the area, that it didn't reflect current Early Years practice, or that it was missing some of the evidence of impact.

As a result of the Report are stakeholders intending to make any changes (or have they already made any changes)?

Respondents to the online survey were asked whether they, or their organisation, had decided to act on each of the Recommendations (Figure 9). The percentage of respondents indicating that they had decided to make a change ranged from 11% for Recommendation 4 to 45% for Recommendation 7.

Figure 9. Whether respondents to the online survey or their organisations had decided to act on any of the Recommendations (N = 92).



Respondents to the online survey who indicated that they or their organisation had decided to act on a particular Recommendation, were then asked to provide examples of the types of changes they had decided to make. There was a mixture of examples of new actions that would be taken and of existing initiatives that the organisations were already undertaking. This was also highlighted by telephone interviewees and focus group participants.

Not specific to any particular Recommendation, changes that focus group participants envisaged making were with regards to the language they used in internal and external communication, with one participant stating:

“Changing [my] own language to use ‘creativity’ where I was [previously] saying ‘cultural arts activity’, ‘cultural education’. I’m going to start using creativity more and it’s broader and resonating with a wider audience.”

Creative sector, focus group participant

One telephone interviewee, from the policy makers’ sector, intended to take parts from several of the Recommendations and assess how they could use them to engage teachers in using creativity in their “pedagogy and [teaching] practice”; whilst another, as with some of the focus groups participants, intended to see how parts of the Report could fit into their company’s strategy.

“I think there’s a very close alignment between the work we do in international education and global learning, and for the development of global business relationship and the work the Commission are looking at in terms of creativity and cultural education.”

Policy makers’ sector, telephone interview

One policy maker focus group participant, stated that their organisation would be looking at implementing ways for schools to understand what teaching for creativity looks like and how it can be fostered by schools.

With respect to whether participants considered there to be an order that the Recommendations needed to be delivered, or whether some would be done at the same time to complement others, one focus group participant commented:

“...do we start with the Creativity Collaboratives pilot? But we need as far as possible, to be piloting some of the other Recommendations as part of that, [...] things like the involvement of Ofsted, can Ofsted have some sort of role with the Creativity Collaboratives pilot too, so they understand it themselves?”

Creative sector, focus group participant

Areas identified by telephone interviewees as being necessary to ensure the successful implementation of the Recommendations were: to ensure that schools, in particular head teachers and CEOs are aware of the Report and in turn, of the Creativity Collaboratives; and that the Report needed to change other people’s views of what creativity is. Information gathered from both the focus groups and telephone interviews suggested that lessons could be learned from Early Years teaching and how this could assist with teaching and transition into primary school, and potentially further.

Two interviewees proposed that the government should establish a stand-alone Royal Commission, which was not under government control, or to have a similar set up to the Arts Council in order to “overhaul the education system”, to assist in the establishment of teaching for creativity and improve the education of children.

“...for me the course of action would have been we need a Royal Commission into the state of education. We need a Royal Commission that is going to call together expert groups; that is going to be led by or going to be commissioned by government, but is going to be independent of government; and is going to look at the overhaul, which is long overdue of the education system. Because it felt to me that [...] what Durham [Commission] was pointing towards, [is that] the education system isn’t currently fit for purpose, and it’s letting some children down, and the problem is, the children it’s letting down, are the most vulnerable, and from the [...] often lowest socio-economic background.”

Creative sector, telephone interview

“So, you know how there’s the Arts Council for the Arts, it’s not caught up in politics, it’s a separate body. It relates to the Government, but it’s taken out, because everyone felt after World War II, we don’t want the arts to get kind of caught up in politics. So, we’re going to take it out into its own body and because of that the Arts Council can have ten-year strategies and it can do them. But education is in politics and it’s just changed and messed about with every six months by different people. I think education should come out into a separate body, a separate board of experts that relates to the Government, but it can plan

ten years ahead. Anyway, that's just another, I think the Report could have gone further and said that. But obviously that's not going to be popular with the Government."

Creative sector, telephone interview

The following section summarises the examples provided by respondents of where they had decided to make changes based on individual Recommendations within the Report.

Recommendation 1

Thirty respondents to the online survey indicated ways in which they were already acting, or were planning to act, in line with Recommendation 1. In many cases, their plans were part of their existing strategies, but where this was the case, they were keen to highlight their organisation's alignment to the Recommendation and some were acting directly due to the Recommendation in the Report.

Actions organisations were taking or planning to take:

- Advocacy and speaking about the importance of creativity in meetings or training events.
- Giving a named person responsibility for championing creativity in their organisation.
- Planning to be involved with Creativity Collaboratives when they form.

"I plan to find out which schools engage with this and how the collaborative is set up in our region to see if we can get involved."

Creative industries sector, online survey respondent

- Schools planning to lead or be part of a Creativity Collaborative, or organisations planning to encourage schools to be part of a Creativity Collaborative.

"We are identifying and encouraging schools within our Partnership to apply to be Creativity Collaboratives. If unsuccessful, we are also interested in exploring how more schools, such as those in the [name] Partnership, can benefit from some of the elements within the Recommendation, sooner than 2023."

Creative industries sector, online survey respondent

- Building creativity into business plans, school policies, strategies and methods of working.

"I am currently writing a creativity policy to be ratified and supported by the governing body which will look at implementing the contents of the commission Report."

Education sector, online survey respondent

"This Recommendation will inform our thinking as an organisation going forward, and will also significantly inform our roles as lead body for the [regional arts education partnership]."

Creative industries, Education, 'Other' sector, online survey respondent

- Taking part in existing schemes already going on within schools or working with schools (including Cultural Education Partnerships, ArtsMark Awards, creativity leads, existing networks and collaborations of schools and creative organisations).

“We had previously, before publication of the Report, created a [forum] where a staff member and governor from each of the schools in the [area] is represented. It is a forum for sharing practice as well as signposting opportunities.”

Creative industries, Education, Health/social work, Financial/business services and Government sector, online survey respondent

“We have independently of the Report set-up [a learning collective]. A three-year exploration with [>10] schools to develop and understand the application of immersive pedagogy in everyday teaching practice.”

Creative industries and Education sector, online survey respondent

At the creative sector focus groups, one participant discussed how they saw the potential for change with their interaction with schools via the Creativity Collaboratives. They suggested that this would not be an immediate change but would emerge over time and gave the following example:

“...we’re going to be talking about creativity in schools and then when I’m saying I’ve got this great project I’ve got the money, please can I do it in your school, schools are going to say yes what do you need, and not it’s a load more work for me, I can’t do it.”

Creative sector, focus group participant

Recommendation 2

Four themes emerged from the responses of the twenty respondents to the online survey who indicated that their organisations had decided to act on Recommendation 2. These were:

- Communication with bodies responsible for curriculum and assessment

“We have made contact with AQA and are working with key individuals to identify how we can partner to support teachers better.”

Education sector, online survey respondent

- Assessment

“It has provided greater context to the decision for our organisation to press on with establishing a new awarding body for vocational qualifications in participatory and community dance practices.”

Creative industries sector, online survey respondent

“We are looking closely at the mechanisms to support apprenticeship routes linked to creative craftsmanship in our area of work. We already wish to have a broader mechanism of assessing educational progression rather than just exams and one that has methods of assessing creativity as a skill as much as any technical ability.”

‘Other’ sector, online survey respondent

“Recommendations as part of the EYFS Reforms that Expressive Arts and Design are considered in the EYFS Profile Assessments and that Ofsted also inspect in this area of learning / leadership to ascertain levels of creative education happening in early years.”

Education sector, online survey respondent

- Changes to practice
“Should this Recommendation be rolled out we would see the repertoire for our school’s performances (25+ concerts a year) to take into consideration these Recommendations. This will likely affect our set works for GCSE and A level concerts programming.”
Creative industries, Education, Health/social work sectors, online survey respondent
- Existing practice
“We provide numerous opportunities to develop creative excellence through a variety of means, many of them within creative curricular (GCSEs, A-Levels, IB) and others with rewards outside (including offering scholarships in creative disciplines).”
Creative industries sector, online survey respondent

Recommendation 3

Thirty-one participants gave open text responses on the online survey in response to any action they had made or intended to make in response to reading this Recommendation.

Action in regards to Ofsted was referenced by a number of participants:

- High level dialogue with Ofsted
- Responding to Ofsted consultation strongly referencing creativity
- Linking current practice to Ofsted requirements
- Bringing any revised Ofsted guidance into initial Teacher Training

“[Our organisation] responded to [an] Ofsted consultation with emphasis on creativity in a curriculum, which prioritises skills of interrogation, response, adaptation, extrapolation as part of reading and more to be valued than a receptive or compliance model of learning.”
Education sector, online survey respondent

“We are linking a large amount of the activity we are leading on ... to the new Ofsted requirements for schools to harness pupils’ cultural capital.”
Creative Industries sector, online survey respondent

Some organisations stated that this Recommendation would inform changes to organisation policy or ethos.

“As we are rewriting our ethos in the education department - creativity and expression opportunities are at the heart of it.”
Creative industries and Education sector, online survey respondent

“Our statements of intent, implementation and impact state how we deliver creativity through our whole school ethos which is supported by our Headteacher and Governing Body.”
Education sector, online survey respondent

Organisations also reported increasing the prominence of, or expansion of, current creative practice and creative offerings:

“The Recommendation has encouraged us to try to make our creative programmes and resources more prominent in the interest group around creative education, for example, by holding external-facing events.”
Education sector, online survey respondent

“We will continue to maintain a broad and balanced curriculum and offer increased opportunities for our students and staff to engage in creativity.”

Education sector, online survey respondent

Another theme from survey respondents was of sharing or exemplifying good practice in delivering creative education:

“We regular[ly] share our creative practice with other local schools through our teacher networking and projects that we lead.”

Education sector, online survey respondent

“We are building good practice case studies of teaching for creativity in a range of subjects and places, which can be useful for lobbying Ofsted to make these changes.”

Creative industries sector, online survey respondent

“We are planning to produce useful case studies from our [...]education project [...] that can be used to highlight best practice and the steps taken to enable more hands-on making to be offered within a school.”

Creative industries sector, online survey respondent

Respondents also mentioned schools and creative organisations or people working together either in joint projects or in the creation of training or professional development for those working in education.

“All of our projects bring teachers and artists together to place creativity and creative thinking at the heart of the work.”

Education, Health/social work and Financial/business services sectors, online survey respondent

“This Recommendation should improve our ability to work with schools - which had become harder over the past 5 years. Already we have noticed a renewed interest in what we are offering and we are exploring how to work with teachers to co-design experiences and resources and are looking at CPD and INSET training.”

Creative industries sector, online survey respondent

Recommendation 4

Only eight participants gave open text survey responses to their action around this Recommendation. There was disappointment expressed at the decision that English schools would not be taking part in PISA, with other action described as continued or previous lobbying for involvement in PISA, and conversation with DfE.

“We regret that it is our understanding that this Recommendation for ‘English schools’ participation in PISA 2021 evaluation of creative thinking’ is not to be taken forward. This is a missed opportunity and it’s hard to see the logic of this decision.”

Creative industries, Education and ‘Other’ sector, online survey respondent

“Contributed to campaigning for UK to be part of this PISA test.”

Education sector, online survey respondent

Other responses to the online survey included the production of an impact report highlighting creativity as an important feature of teaching and learning and a suggestion that the relevance of creative thinking could be demonstrated by creative organisations visiting schools.

Recommendation 5

Twenty-eight participants provided open-text responses in the online survey with regards to their current or intended action in respect of Recommendation 5.

Many of the participants reported that their organisation was already working with Higher Education Institutions (HEIs) and were continuing these partnerships.

“We already work closely with our local HE institutions and are aware of existing research in this area. We will continue to engage with them to build the thinking and impact of research where possible into our approach for delivery and advisory work with schools.”

*Creative industries, Education, Health/social work and
Government sectors, online survey respondent*

“[Organisation name] are continuing a project that looks at creativity across the curriculum and will be working with [HEI] to develop and evaluate this project.”

Creative industries sector, online survey respondent

The work that organisations were doing with Higher Education Institutions (or that HEIs were doing with other organisations) was most often reported to be joint research projects. This included research that was led by an HEI working with organisations in a community as well as research where the university was evaluating existing creative programmes.

“We are taking a child-centred approach, to explore how a whole city approach, including formal and informal education can catalyse a creative future for children and young people.”

*Creative industries, Education, Health/social work, Financial/business
services, Government sectors, online survey respondent*

“[We] are continuing a project that looks at creativity across the curriculum and will be working with [HEI] to develop and evaluate this project.”

Creative industries sector, online survey respondent

Some participants also described that they were currently undertaking more general research into creativity or creative teaching:

“I am submitting a bid to the ESRC, collaborating with colleagues from uni[versitie]s across the UK to research creativity in primary schools in the UK, building on 15 years of expertise in this area at [HEI]. Difficult to work with CCs as they don't yet exist.”

Education sector, online survey respondent

“Our [...] project works with HEIs - we are now exploring how we can identify models of practice and better disseminate these to a wider audience.”

Creative industries sector, online survey respondent

Some participants described that they were looking to do new research or that they were actively looking for HEIs to collaborate with:

“We are holding active conversations with potential academic partners to develop research into the impact of creativity, specifically within music, and how musicians in higher education can be supported to develop creative skills for engagement with participants in a range of settings, from schools to health and welfare settings.”

Creative industries sector, online survey respondent

“We are looking to bid for funding to research and further explore the role of digital technology in creative learning.”

Education sector, online survey respondent

Some participants reported that they were using this Recommendation to inform themselves, and other organisations they worked with, to justify their current practice:

“Actions promoted within our own reporting and consultations with funders, local authority, cultural and creative sector and ACE.”

Creative industries, Education and Health/social work sectors, online survey respondent

“I will be looking at the Recommendations of the impact of creativity and how it is measured as a way to justify my practice - its relevance and importance.”

Creative industries and Education sector, online survey respondent

Participants also indicated that they planned to (or already did) disseminate and share research findings. This included either sharing relevant research findings more widely or disseminating their own research findings:

“Always available to answer research questions on the importance of a creative education. Continue to read reports conducted on this topic and distil information for our colleagues.”

‘Other’ sector, online survey respondent

“We would like to share our own research into poetry and creativity with the Creativity Collaboratives.”

Education sector, online survey respondent

There was also mention of action relating to the measurement of creativity or creative practice:

“We are develop[ing] methods to identify and measure successes of the creativity across Pupil Referral Units and the impact it has had.”

Creative industries sector, online survey respondent

“[Our organisation] have introduced our own awards scheme for children aged 5 - 13, to reward them for taking part in regular arts activities [...] We are looking for ways that we can partner with an accreditation base to formalise the awards.”

Creative industries sector, online survey respondent

One telephone interviewee from the policy makers’ sector stated that their organisation was already thinking about how this Recommendation could be implemented.

“I think we’re already thinking about [it]., In fact, we’ve hopefully got an HE researcher who is going to do some work for us.”

Policy makers’ sector, telephone interview

Recommendation 6

Twenty participants provided open-text responses in the online survey in regard to their current or intended action in respect of Recommendation 6.

One of the key themes that emerged from these responses was that of teacher training for digital technologies. This included organisations and projects that were already providing teacher training in digital technologies relating to creativity, some that were scoping the need and options for future training and mention of both ongoing professional development as well as initial teacher training.

“I am trying to promote using digital tools for projects such as animation, and digital technology such as using the Morfo app or green screen app within my history training for trainee teachers.”

Creative industries and Education sector, online survey respondent

“We are working on a major UK-wide initiative that will help facilitate the teaching and learning of digital literacy and are seeking support from the DfE to enable every English state school to access and engage.”

Creative industries and Education sector, online survey respondent

“The [organisation name] has been mapping provision and teacher needs with regards to music and music technology is an area where teachers requested most input in terms of resources/training - we are investigating options.”

Creative industries, Education, Health/social work, Financial/business services and Government sectors, online survey respondent

Another theme that emerged was that of collaboration between different organisations and frequently between organisations in different sectors.

“We work in collaboration with theatres, galleries and museums to develop digital creative practise in the education offerings.”

Education sector, online survey respondent

“We work in the digital creative industries as well as in the more traditional. We encourage multi sectoral and disciplinary working. We work with digital partners and in education. We work with digital film makers, gamers and music producers.”

Creative industries, Education and ‘Other’ sectors, online survey respondent

Some participants said that this Recommendation would inform their organisational priorities or that they already had or were developing policies around digital technologies and creativity.

“We have a responsibility to enable children and young people to be instigators and creators with digital technology, not just consumers. Therefore, we have a digital action plan which cuts across all our key aims and are currently seeking additional resources to help us implement some of the actions.”

Creative industries sector, online survey respondent

“One of our priorities is digital and for it to be more implemented in our organisation but also encouraging skills development with the community and artists we work with.”

Creative industries sector, online survey respondent

Participants also reported that they were already using digital technology in their work with schools.

“We are incorporating digital technology where possible and relevant into our activities in schools.”

Creative industries sector, online survey respondent

There was interest from quite a few participants in the work of Nesta and the Nesta-managed pilot programme, from the Education, Creative industry and policy makers sectors.

“Started to research Nesta projects and how we could become involved.”

Creative industries sector, online survey respondent

“We would be incredibly keen to be involved with a Nesta pilot programme.”

Education sector, online survey respondent

“... feasibility for us at the moment is also influenced by wider strategy stuff that’s going on at Nesta.”

Policy makers sector, focus group participant

Recommendation 7

Thirty-eight participants provided open text responses in the online survey in regards to their action surrounding Recommendation 7.

The Artsmark scheme was mentioned by around a third of those that responded. Respondents from all sectors valued the scheme and it was described as a way to support schools in integrating arts and creativity across their curriculum. Respondents from some schools also described considering Artsmark for their school or going for the next level of Artsmark.

“We are an Artsmark supporter and are very aware of the opportunities and challenges faced by schools to engage with the process - better awareness of the value of creativity and

the arts and a reviewed process should enable more to use Artsmark as a tool to improve their school offer.”

Creative industries sector, online survey respondent

“... we are supporting the Artsmark scheme which has a very valuable role in embedding cultural and creative learning across a school or other setting in a strategic way, rather than in pockets.”

‘Other’ sector, online survey respondent

“[Organisation name] supports schools we work in partnership with to become Artsmark schools and advocate the value of such to new schools, as well as helping schools who already have Artsmark status to retain it. [...] I would be very supportive of any review of Arts Mark that can increase its value to schools.”

Creative industries sector, online survey respondent

Another theme that emerged from responses was training for schools and for those in the cultural workforce working with schools. Professional development was seen as a priority and some respondents indicated that they were already delivering training or that this was something they were currently developing.

“Professional development for [...] educators (teachers within schools and those working externally) has emerged as a priority action from our [...] programme. Our first step has been to bring together this community of practice and we are now in the early stages of devising training and tools. We shall explore competences and skills required [...] and whether a formalised recognition of achievement is needed to increase awareness of professional expertise.”

Creative industries sector, online survey respondent

“As a small organisation that sends [...] artists into schools we already place a high value on their CPD, including training on communication development, [clinical] informed practice and working with schools.”

Creative industries, Education, and Health/social work sectors, online survey respondent

“[Organisation name] are a specialist in providing training opportunities for creative facilitators and educators, working both within and outside of schools. We have recently reviewed our volunteer programme to further support the career development of creative facilitators, and would welcome working with any nationally recognised ambition / provision towards the same goal.”

Creative industries sector, online survey respondent

Some respondents also described providing additional support for schools or new offers to schools without specific reference to training.

“We are creating new offers for schools on the basis that they are re-empowered to value creativity again.”

Creative industries sector, online survey respondent

Lobbying and campaigning for wider inclusion of creativity and the arts in the education system was another action that was reported by a number of respondents.

“We continue to actively lobby and advocate for a National Plan for Cultural Education, and an increase in professional development opportunities for teachers and the cultural workforce.”

Creative industries and Education sectors, online survey respondent

“A continued strand of our campaigning is the importance of creative education and weaving creative subjects with 'non-creative' to provide a fuller, better-rounded education package.”
‘Other’ sector, online survey respondent

“Both independently at [organisation] and as part of the wider [sector], I am lobbying for the arts to be reinstated as a priority in the curriculum, including through the various petitions against EBacc.”

Creative industries sector, online survey respondent

A number of respondents stated that they were already delivering this Recommendation in their current work.

“This has been my mission for many years, and I look forward to visiting more schools as a freelancer with a very wide professional experience.”

Creative industries and education sector, online survey respondent

Other responses indicated action relating to widening access to arts and creative opportunities.

“Working closely with arts organisation and vulnerable young people there has been a tremendous effort with all partners to creatively challenge whether offers are inclusive or exclusive.”

Creative industries sector, online survey respondent

A participant at the policy makers’ focus group discussed how their organisation had provided input into setting up a National Plan for Cultural Education, therefore, they would be acting upon this Recommendation.

“I mean we’re not a delivery organisation, but we will be pushing for Recommendation 7, and so, things like our working group on [name of group] which would be in partnership with [name of company].”

Policy makers’ sector, focus group participant

Recommendation 8

Thirty-two online survey respondents gave an open text response about the action they had made or intended to make in response to Recommendation 8.

One of the key themes that emerged was that of training and professional development for Early Years staff. Some respondents were already involved in delivering training or initial teacher education which supported teaching for creativity. Other respondents were expanding their offer of CPD to Early Years or planning to deliver new CPD in creativity to school staff including Early Years.

“Primary PGCE includes work on creativity, art, P4C etc.”

Education sector, online survey respondent

“Increased our CPD offer to Early Years practitioners in partnership with other providers.”

Creative industries sector, online survey respondent

Another theme which emerged from the analysis of responses was raising awareness or lobbying others.

“I intend raising this with the Trust...for someone responsible for Early Years to consider implications and progress the issue. It could provide a good springboard for an ambitious member of staff.”

Education sector, online survey respondent

“I haven't taken direct action as a result of [the Durham Commission], but my professional practice always involves continued campaigning and awareness raising as to the importance of creativity in EYFS.”

Education sector, online survey respondent

“It is another area that is included in our advocacy work. We have long supported and advocated for the role that music can have in early childhood development.”

Creative industries, online survey respondent

A number of respondents indicated that they were already delivering creative programmes or activities in the Early Years.

“The organisation I work for has been developing and delivering early years music programmes for [a number of] years. A CPD element is always included for early years teachers and TAs.”

Creative industries, Education and Health/social work sectors, online survey respondent

“We are considered to be a highly creative school, with a creative early years curriculum.”

Education sector, online survey respondent

Some organisations were expanding or developing offerings for Early Years settings.

“We offer weekly early years participation classes and have recently changed the content from just messy play to cross discipline creative sessions. Something we would like to do across the board.”

Creative industries sector, online survey respondent

“We have developed a pre-school offer that has been successful and are now expanding to new locality with a similar project.”

Creative industries sector, online survey respondent

“We are extending and developing ways of engaging very young children in carefully devised [music] experiences. We are developing partnerships which enable us to live stream events to reach young children and families in rural and isolated areas.”

Creative industries participant, online survey respondent

Another theme that emerged here was that respondents generally valued the Recommendation and would use it in their work.

“This is very relevant to me as I do lots of creative work with early years - and establishing and reinforcing the importance of creativity along the board with young children is vital to have healthy and curious lives”

Creative industries and Education sectors, online survey respondent

“Creative education should be life-long, from 0-100 years so we support any Recommendation that builds to this.”

‘Other’ sector, online survey respondent

“I am assisting local primary schools in increasing their Arts, culture and creativity agenda and hope to reflect upon this Recommendation in my work with the primary schools.”

Education sector, online survey respondent

A small number of respondents noted that they had current or previous involvement with media and broadcasting companies in terms of supporting and developing their early years content.

“As regards organisations like the BBC, I have worked with them in the past to develop a creative curriculum for their series [Early Years Series Title]. This work also involved ensuring that the script for every episode was written in line with the creative curriculum to model this for viewers.”

Education sector, online survey respondent

“[We are part of the] BBC’s ‘Tiny Happy People’ collaboration group, giving active support for content and resource development.”

Creative industries, online survey respondent

A couple of respondents also noted that they worked using the EYFS ‘Characteristics of effective learning’ which they felt already acknowledged creativity.

“We work in conjunction with the framework of characteristics of effective learning for Early Years which we believe already acknowledges the importance of curiosity and creativity.”

Creative industries and Education sectors, online survey response

Recommendation 9

Thirty-nine respondents provided an open text response to the action they intended to take as a result of Recommendation 9.

More than half of these respondents indicated that they were already offering out of school hours activities or programmes including after school, evenings, Saturdays, weekends and holiday programmes as well as school enrichment programmes.

“The organisation I work for has been addressing out of school provision for over twenty years. [Organisation name] were founded on this premise and continue to support amazing work out of school settings reaching diverse groups of young people in challenging circumstances.”

Creative industries, Education and Health/social work sectors, online survey respondent

“We already provide considerable out of school creative offers for children and young people. Many smaller or medium scale organisations are achieving much in this area and reaching many young people who are not accessing mainstream opportunities.”

Creative industries, Education and Health/social work sectors, online survey respondent

“Providing creative activities and learning outside of school, after-school, on Saturdays and at weekends, amounts to approximately 1/3 of our work, within the [organisation name] building, on school premises, in youth clubs and community centres.”

Creative industries sector, online survey respondent

Some respondents indicated that they would like to develop new out of school hours activities or programmes. Having a new space in which to offer these activities, expanding current offer and looking for funding were all mentioned in relation to this theme.

“Our research project [...] will also work with [organisation] to identify and address needs and aspirations around cultural activity and access to provision.”

Creative industries, Education, Health/social work, Financial/business services and Government sectors, online survey respondent

“As an [organisation] with a new public space I'm keen to develop a rich programme of opportunities for [...] out of school that complement a stronger curriculum presence for craft and making.”

Creative industries sector, online survey respondent

“We have continuously delivered a wide out of school hours offer but are hoping to develop a school based out of hours offer for next academic year.”

Creative industries sector, online survey respondent

The development of partnerships, and local partnerships in particular, was another theme that emerged when analysing the responses.

“Our research centre [...] is part of the infrastructure of the [local] children's zone and we have strong links with a variety of community partners working in this area.”

Education sector, online survey respondent

“We have active partnerships with [a number of] Music Education Hubs and work with them to develop innovative creative activities with young musicians. We also work in partnership with local authorities, museums, libraries and community venues to develop programmes engaging children and young people in innovative musical activities that explore their relationship to their home base.”

Creative industries sector, online survey respondent

“We work with the local music hub, organise out of school activity and encourage young people to take part in creative activity by partnering with other kinds of agencies, such as sports clubs.”

Creative industries, Education and Other sectors, online survey respondent

Related to this was the mention of community in the provision of out of school hours activities. Assessing and responding to the needs of specific communities, using community spaces, bringing together the community and community partnerships were all referred to by respondents.

“We are committed to developing intergenerational activities that support community cohesion through co-creation.”

Creative industries sector, online survey respondent

“We are trying to fund the building of a new school hall. If we get this, we would like it to become a space that can engage different members of our local community to come together to explore a range of creative experiences.”

Education sector, online survey respondent

A small number of respondents mentioned that recruitment to their current out of hours creative provision could be challenging.

“We already offer a programme of out of school arts and music activities, but we are seeing numbers dropping and are about to undertake a review to understand what provision is relevant and appropriate to our audience base.”

Creative industries and Education sectors, online survey respondent

Another theme which emerged from a small number of responses was advocacy and raising awareness of current opportunities.

“We had already mapped the provision of music across the family of schools and looking at opportunities to sign-post relevant out-of-school opportunities.”

Creative industries, Education, Health/social work, Financial/business service and Government sectors, online survey respondent

Consulting with, working in partnership with or receiving funding from the Arts Council was also mentioned as action respondents had taken or intended to take.

“... we already work closely with the Arts Council and would expect to continue to develop opportunities with them.”

Creative industries, Education, Health/social work and Government sectors, online survey respondent

Recommendation 10

Thirty-three respondents provided open text responses on the online survey to the action they were taking or intended to take in regards to Recommendation 10.

A key theme that emerged from these responses was the development of skills that would be required for the future workforce whether in the creative industries or more generally. This included school curriculum and programmes which aimed to promote these transferrable skills as well as those led by creative industries and local authority partnerships.

“We don't want young people to think they should only attend our activities or classes if they want to go on to be a performing artist but for them to realise they will gain skills,

experiences and resilience from them which will prepare them for future life and work whatever sector that is in."

Creative industries sector, online survey respondent

"We have incorporated Nesta and [external organisation's] "transferable skills" for the workplace, including creativity and skills related to creative ways of working, into the evaluation of some of our schools projects."

Education sector, online survey respondent

"Our curriculum places skills such as resilience and teamwork at its heart. These are the tools that young people will need in the future workplace."

Education sector, online survey respondent

Apprenticeships was another theme from these data. Respondents described how their organisations were using apprentices, how they were feeding into the design of T level for apprenticeships and that they were hoping to create apprenticeship roles in their organisations.

"Yes, with our art gallery, [...], we are appointing an Apprentice role, who will be supported by the leadership team, as a way of trialling new pathways into creative industries."

Creative industries, Education, Health/social work, Financial/business services and Government sectors, online survey respondent

"We have been [keeping] a watching eye on the develop[ment] of the Craft & Design T Levels being chaired by a close partner. We were contacted by them last Autumn as it became clear there was a need for a new apprenticeship standard to be worked up in order for the T Level to be mapped across. We are now part of the group developing this new standard."

Creative industries sector, online survey respondent

"We have two apprentices currently working for us and we have emphasized the need for creativity and creative input into all aspects of their roles."

Creative industries and Education sector, online survey respondent

Some respondents did note that they were already delivering work in this area in advance of the Report.

"... we already were doing a lot of this work before the report came out for example all our students take part in [...], a whole school digital creative pathway and a full enrichment programme."

Education sector, online survey respondent

Offering work experience placements and programmes was another key action described by respondents. Specific mention was made of work experience programmes for young people with special educational needs. Some respondents described wanting to expand their offer of work experience placements or looking for further opportunities for giving young people work experience.

“We run two work experience programmes including an SEN work experience programme which we are developing.”

Creative industries sector, online survey respondent

“We already run a placement schemes for [a] University and [name of organisation] students. For school students we have a placement scheme for them to come and experience a week of work at the [organisation].”

Creative industries sector, online survey respondent

“...we have developed an innovative way to deliver highly effective work experience opportunities by taking a collaborative project based approach. We can deliver this programme once a year using our own resources. We could run such programmes all year round if (a) this could be accommodated in the schools' timetables (most schools want their students to do work experience at the same times of year) and (b) there was funding available to support the staff time.”

Creative industries, Education and ‘Other’ sectors, online survey respondent

Other action described by respondents was the promotion of creative careers or the development and delivery of careers guidance specifically related to arts or creative careers; respondents referenced the Creative Careers Programme. There was mention of a skills gap in schools' knowledge about creative careers and multiple respondents described projects related to providing improved careers guidance and information in schools.

“We have produced 20 Craft Journeys - highlighting a range of people and their craft jobs and the span of pathways they took, we have produced 18 new craft job profiles and a new school's Craft Career Toolkit.”

Creative industries sector, online survey respondent

“We are reviewing our careers guidance to young people and have embedded into the drama curriculum an opportunity for students to learn about creative careers through the creative skills organisation. Students also see a careers adviser appointed by the school to guide them with apprenticeships and FE college applications.”

Education sector, online survey respondent

Cross-sector working and partnerships was again highlighted in the responses to Recommendation 10. Joint working between employers, arts and cultural organisations and the education sector was highlighted as something being done by a number of respondents.

“We already run a “nested” organisation that works across the arts & cultural sectors (backstage, in curation, business functions etc NOT just in making artists.) We work with [Job Centre Plus] and employers to bring young people previously denied the chance to have lots of them.”

Education, Health/social work and Government sectors, online survey respondent.

What difficulties or barriers do stakeholders perceive to the Recommendations in the Report?

Analysis of focus group discussions, telephone interviews and 80 open text responses from the online survey revealed nine overarching themes which respondents considered would be barriers to the successful implementation of the Report Recommendations (Figure 10). The barriers were:

- Funding
- Schools not buying in to change
- Schools not changing unless it was a requirement of Ofsted
- Confusion/barriers over terminology and language
- Government policy
- One size does not fit all for change
- Requirement for a joined up approach across organisations
- Concerns around the measurement and assessment of creativity
- Skills gap

Within each theme, multiple sub-themes emerged as detailed in Figure 10.

Figure 10. Summary of themes relating to barriers to the successful implementation of the Report Recommendations. Responses gathered from the online survey, focus group and telephone interview participants.



How has the Report impacted on stakeholders approach to local, regional and national challenges?

Participants in the focus groups and telephone interviews reflected that the Recommendations had the potential to have national implications, with the Creativity Collaboratives having an impact at both a local and regional level, depending on where they were based.

Several focus group participants and telephone interviewees expressed concern that certain geographical regions, regions of disadvantage and deprivation, and rural areas could be overlooked. In these cases, children in rural areas and disadvantage areas could miss out on the benefits of the Recommendations being implemented.

“So I think it will be interesting to see ... the design and delivery and limitation of these Recommendations and programmes [and how]... particular organisations decide to take them [forward] in a way that’s focussed on particular geographical regions because of disadvantage or deprivation as well, so it might be interesting to see, how that, comes about and then finally gets into practice... I just need to say for the purpose of the tape, that rural schools get less per pupil than urban schools in general and sometimes quite significantly less, so actually [they] are already working at a disadvantage, in a rural area.”

Policy makers’ sector, focus group participant

The need for research into the impact of the Recommendations on the wider community as well as in schools was discussed by one telephone interview participant:

“We’ve got to have really strong research happening alongside that in order to understand what difference that makes to the children, to the teachers, to the wider community.”

Creative sector, telephone interview

It was also stated by a telephone interviewee, that teaching creativity from an early age, throughout school, across all subjects, had the potential to change our adults of the future, thus having a national reach.

Discussion

The responses from participants taking part in this research indicate that the Report and Recommendations were well received by individuals and organisations and were seen as being relevant to their roles. However, given that the study specifically targeted those who already had involvement in the work of the original work of the Durham Commission on Creativity and Education, or who had expressed an interest in the findings of the Commission during the project, it should be noted that this finding is not unexpected. Participants were keen to engage in the research and share their views and these views are likely to be more aligned with those of the Report than the general population.

Findings in relation to the research questions

What is the reach of the Report?

Since its launch in October 2019, the Report had reached a wide audience with awareness of the Report indicated by participants operating across all regions of England. Respondents to the online survey were from a range of sectors, with the majority indicating that they had a link to Education. As the Report was related to creativity and education, this is a positive indication that the Report has reached a relevant audience.

What has been the reception to the Report?

The Report was well received with over 80% of respondents to the online survey considering the Report to be somewhat or very relevant to their organisation or role and over 75% considering the Recommendations to be important or very important to their role or organisation. Respondents to the online survey from organisations with a link to education found Recommendations 1 (teaching for creativity through system leadership and collaboration), 2 (barriers to teaching for creativity) and 6 (digital technologies, creativity and education) more relevant to their organisation or role than respondents from organisations from the creative industries sector without a link to education. However, there was no difference between how important the two groups found individual Recommendations.

Participants found the Report to be a good mix of aspirational and achievable elements and that it summarised the current concerns of the sector well. However, participants considered that the Report was only the beginning, and that it could have gone further with some of its Recommendations. The Report's ambition to target such a broad range of stakeholders was a reason why participants considered that it could not have been more ambitious with its Recommendations. Participants also felt there was need for further consultation and discussion on the practicalities of implementation. This was a theme which recurred throughout the study, that the broad scope of the Report at times led to a lack of clarity and impact as detail was lost. There was also concern expressed that there were too many Recommendations within the Report for organisations to try to implement.

What is the understanding of the Report and Recommendations? Have there been any difficulties?

The majority of respondents to the online survey (87%) found the Report easy to understand. Recommendation 4 (Department for Education should support English schools' participation in PISA 2021) was reported to be significantly more difficult to understand for those in the Creative industries sector without a link to Education, than for those reporting a link to Education. Recommendation 4 was also perceived as the least important. These findings may have occurred due to the government decision not to take part in PISA 2021 having already taken place, leading to some confusion as well as the unfamiliarity of those without a link to Education with the PISA research.

Only 35% of respondents to the online survey considered that their understanding of creativity had changed as a result of reading the Report. However, those who did not consider their understanding to have changed reported that they already had a good understanding of creativity or that the Report's definition of understanding supported their view of creativity. As described earlier this could be expected due to the target participants for this study being those who were involved with, or who had expressed an interest in the findings of the Durham Commission on Creativity and Education. Those who did consider their understanding to have changed, felt that it had broadened their view, increased their depth of understanding or provided a better understanding of the situation in schools.

Were there any misconceptions/requests for clarification in the understanding of the Report or Recommendations?

The main areas where misunderstandings or requests for clarity occurred were in: the practicalities of implementing the Creativity Collaboratives; terminology within the Report; the place of primary schools within the Recommendations; and how business, industry and commerce would be engaged with respect to qualifications, employability and graduate skills. There was a lot of concern and mixed understanding around who would be able to lead or be involved with Creativity Collaboratives and whether the design of the Collaboratives would leave rural areas disadvantaged. Terminology which led to requests for clarity included "creativity", "teaching for creativity", "digital literacy" and "digital creativity".

To assist with engaging senior leaders, a more succinct version of the Recommendations was requested. Examples demonstrating creativity in different contexts were also requested to assist with clarity in understanding what creativity looks like.

As a result of the Report are stakeholders intending to make any changes (or have they already made changes)?

Depending on the Recommendation, between 11% and 45% of respondents reported that they or their organisation had made the decision to act (or had already acted) on individual Recommendations. This seems like a positive outcome given the limited time since the Report was released and the changes in political landscape during that time.

Several themes relating to intended changes recurred across Recommendations. The theme which was reported most often, for over half of the ten Recommendations, was that respondents and their organisations had decided to expand or continue with existing schemes (e.g. Creative Education Partnerships, the ArtsMark award, and the use of digital technology in schools). Along with continuing or expanding existing provision, the development of new offerings was also a theme mentioned across Recommendations, including introducing new training provision for teachers and for those working with schools through creative industries.

Beyond continuing or expanding existing provision, the theme which arose the next most frequently across the Recommendations was respondents taking action in the form of advocacy at local and national level, including lobbying, campaigning and advertising creative opportunities.

Building actions based on the Recommendations into organisational policies and strategies and changing practice based on the Recommendations was also a theme which came out from comments to almost half of the Recommendations.

What difficulties or barriers do stakeholders perceive to the Recommendations in the Report?

Focus group participants, telephone interviewees and respondents to the online survey considered there to be multiple barriers to the successful implementation of the Recommendations. These fell into nine overarching themes around:

1. Funding;
2. Schools not buying in to change;
3. Schools being driven by the requirements of Ofsted;
4. Confusion over terminology and language around creativity;
5. Government policy needing to change to support creativity;
6. That one size does not fit all for change and that considerations need to be made for individual communities, ensuring that those in rural and disadvantaged areas do not miss out;
7. The requirement for a joined up approach across organisations, including with coordination existing schemes and consideration of who will drive change;
8. Concerns around the measurement and assessment of creativity, what this means and how it will be carried out without stifling the creativity it hopes to encourage;
9. The existence of a skills gap leading to a lack of confidence for the successful embedding of creativity in schools.

To support with overcoming barriers, there was a desire for more guidance on how to successfully implement the Recommendations, including requests for case studies of successful implementation. What is evident though is that there is an overlap between the perceived barriers and where organisations have indicated they have decided to make change. Working with these organisations to provide examples of successful methods of implementation may be one way to reducing the perceived difficulties in implementing the Recommendations.

How has the Report impacted on stakeholders approach to local, regional and national challenges?

Participants considered that the Recommendations would have local, regional and national implications. However, caution was expressed that rural areas and areas of disadvantage could be overlooked, especially in the selection of Creativity Collaboratives. Evaluation of the wider impact of the Recommendations on local communities was therefore encouraged by those participants who expressed concern.

Limitations of the research

As has already been mentioned throughout the discussion, the respondents for this research were those that were already actively interested in the field of creativity or involved in the original Durham Commission on Creativity and Education. These are likely to be the people most interested in seeing positive change in regards to creativity and education enacted and this needs to be considered when interpreting the results. A broader sample including those not already actively interested in this area is likely to have been less familiar with the Report and less motivated to act in regards to the Report.

Another limitation of the research was the limited sample size across all methods of data collection but in particular for the focus groups. Due to the tight timeframe on delivering this research in order

to get a baseline understanding of the response to the Report, the recruitment time for participants to focus groups was short and those targeted were not always available to attend. More participants in attendance at focus groups may have led to wider discussion and more varied viewpoints being aired which were more representative the full range of stakeholders in the Report.

Due to the wide scope of the Report and the ambition of the Recommendations spanning different sectors and organisations this evaluation has also had to take a wide more general view on the impact of the Report. It was not within the scope of this piece of research to collect detailed data specifically from all of the organisations tasked to implement each of the Recommendations and this research has therefore not been able to look at the progress in implementing the detail of the Recommendations in the Report.

Recommendations for future research

Future research should take a wider sample to look at how the Report has been received and the action taken by those who are potentially less invested in the area. It should also aim to collect data specifically from the organisations tasked with implementing the specific Recommendations in order to see how and whether these are being delivered or not. Creating case studies examples of where positive change has emerged as a result of the Report may also be useful for those in the process of trying to implement change.

To better understand the detail of the change that is happening, a more in depth study should look at progress on individual Recommendations with tighter focus on relevant participants and more detail on how they are taking forward the Report Recommendations accordingly.

Conclusions

Four months on from the launch of the Durham Commission on Creativity and Education Report, organisations and individuals from a range of sectors have already begun to take actions based on the Recommendations. This research highlights that the response to the Report has been positive with the Report and its Recommendations seen as important and relevant, with few issues in regards to understanding.

A recurring theme from the findings of the study however, was that the broad scope of the Report with Recommendations for a wide range of deliverers, at times made it difficult for readers to identify the areas which were of most importance to their own organisations. This is relevant as the eventual success of the implementation of the Recommendations will depend upon the actions of those named in the Report. Providing simplified messages which exemplify and clarify each of the Recommendations for their target audiences should assist in the implementation and embedding of the Recommendations of the Report.

Organisations had already taken decisions to act on the Recommendations covering a broad range of actions. Common themes for action included: continuing or expanding existing provision; advocacy for creativity at both a local and national level; and the development of new offerings, including training for teachers and professionals in creative industries. A broad range of barriers were perceived to have the potential to impact on the successful implementation of the Recommendations. However, it was interesting to note that for several of the barriers, organisations were already reporting that they were planning to take action in these areas. Therefore, using these early adopters as case studies

and examples of successful implementation, may be a timely method of reducing some of the perceived barriers.

Despite being at an early stage of implementation, it is clear that there are already signs of longer-term impact beginning to unfold from the Report. The findings of this study indicate that there is a need for continued clarification of key messages and engagement with stakeholders but that there is a receptive audience that are keen to engage.

References

Braun, Virginia; Clarke, Victoria (2019). "Thematic analysis". *Handbook of Research Methods in Health Social Sciences*. Hoboken, New Jersey: Springer: 843–860. doi:10.1007/978-981-10-5251-4_103. ISBN 978-981-10-5250-7.

Durham Commission (2019) *Durham Commission on Creativity and Education*, Durham, UK: Durham University.

Appendix 1 – Focus group interview schedule

Durham Commission on Creativity and Education – Focus Group Schedule

Brief: purpose of the project, how we will use the information, recording, opting out/not answering specific questions, opportunity to ask questions, signing participation agreement.

Background/Initial Thoughts

- Can you introduce yourself and tell us a bit about your role and your interest in the Durham Commission for Creativity and Education Report?
 - What priorities does your organisation have?
- Did you have any involvement in feeding into the Recommendations?
 - If so, what was this?
 - How did you find the experience?
- What did you think of the Report and Recommendations?
 - Do you feel the Recommendations are enough? If not, why not?
- How did your understanding of creativity change after reading the Report?
- How relevant did you find the Report to what you do?

Views on specific Recommendations

Provide copies of the Report Recommendations and complete exercise getting participants to rank the Recommendations in order of most important

- Which of the Report Recommendations do you feel are the most important? Why did you rank them this way?
- Which Recommendations do you think are most relevant to you and your organisation? – If you were to rank them how would your order change?

Based on these responses, select Recommendations to focus on with the group

For the Recommendations most important to the group – *go through the three top ranked Recommendations*

- How feasible/achievable do you feel these are?
 - Probe based on each Recommendation – why do you feel this?
- What do you feel are the key reasons that the Recommendations may not be acted upon?
- How do you feel the implementation of this Recommendation is connected to the other Recommendations in the Report? Is it dependent on any other action in order to be successful or to be implemented?

Intention to make changes

- Do you or your organisation intend to make any changes to what you do based on the Report Recommendations?
 - If so, what sort of changes?
 - Why have you decided to make this change?
 - Probe – level of change, local, national etc.
- Do you think any of the Recommendations have regional, local or national implications?

Appendix 2 – Telephone interview schedule

Durham Commission on Creativity and Education – Interview Schedule

Brief: purpose of the project, how we will use the information, recording, opting out/not answering specific questions, opportunity to ask questions, check that they have signed the participation agreement – if not ask for verbal agreement once you have started recording. Do they have access to the Report Recommendations for reference during the interview?

Background/Initial thoughts

- Can you tell us a bit about your role within the organisation you work for?
 - What is your interest in the Durham Commission for Creativity and Education Report?
 - What priorities does your organisation have in regards to promoting creativity?
- How much of the Report have you read?
 - Just the Recommendations/Almost all/All
- What did you think of the Report and Recommendations?
 - Did you feel the Recommendations were clear?
 - Do you feel the Recommendations go far enough? If not, why not?
 - How relevant did you find the Report to what you do?

Views on specific Recommendations

- Do you have the Recommendations in front of you for reference?
- Which of the Report Recommendations do you feel are the most important to you and why do you feel these are most important?

For each of the selected/important Recommendations ask the following questions

- How feasible/achievable do you feel this Recommendation is?
 - Why do you feel this?
- What do you feel are the key reasons that this Recommendation may not be acted upon?
 - Are there any other competing priorities or initiatives that might affect the capacity to deliver these/these Recommendation(s)?
- Do you feel the successful implementation of this Recommendation is connected or dependent on other Recommendations in the Report?

Intention to make changes

- Do you or your organisation intend to make any changes to what you do based on the Report Recommendations?
 - If so, what sort of changes?
 - Why have you decided to make this change?
 - Probe – level of change, local, national etc.

View of creativity in general

- Did the Report change your view of what creativity in Education is?
 - If so, in what way?