

CREATIVE THINKING IN SCHOOLS

A LEADERSHIP PLAYBOOK



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First published by

Crown House Publishing Ltd
Crown Buildings, Bancyfelin, Carmarthen, Wales, SA33 5ND, UK
www.crownhouse.co.uk

and

Crown House Publishing Company LLC
PO Box 2223
Williston, VT 05495, USA
www.crownhousepublishing.com

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British Library of Cataloguing-in-Publication Data

A catalogue entry for this book is available from the British Library.

Print ISBN: 978-178583684-8

Mobi ISBN: 978-178583685-5

ePub ISBN: 978-178583686-2

ePDF ISBN: 978-178583687-9

LCCN 2023933210

Printed in the UK by

Gomer Press, Llandysul, Ceredigion

Foreword by Andreas Schleicher

In a world in which the things that are easy to teach and test have also become easy to digitise and automate, the capacity of individuals to imagine, create and build things of intrinsic worth is rising in importance. Schools today need to prepare pupils for a period of extraordinarily rapid economic and social change, for jobs that haven't yet been created, to use technologies that haven't yet been invented and to solve social problems that we can't yet imagine. People need to be able to imagine new solutions, connect the dots between things that previously seemed unconnected, see new possibilities and turn them into new products or ways of living.

All this makes creative thinking vital. And it presents a particular challenge to school leaders who need to inspire their teachers to ensure that their pupils achieve the best qualifications they can in whatever accountability regime they find themselves, but also to prepare their pupils for uncertain, challenging times.

In 2022, for the first time, the Organisation for Economic Co-operation and Development's (OECD) Programme for International Assessment tested the creative thinking of 15-year-old pupils in an international comparative setting. In selecting creative thinking as the focus of its new test, the OECD is explicitly seeking to raise the status of this important human competence. When we publish the results of this groundbreaking test, I hope it will act as a spur to policymakers, leaders and teachers to embed creative thinking in every aspect of school life.

The Creative Thinking test, along with other advances in our understanding led by my colleagues at the OECD's Centre for Educational Research and Innovation and by Professor Bill Lucas and his research team, provides an opportunity for school leaders across the world to make a step change in their practices. We increasingly know about curriculum design, the selection of signature pedagogies and how best to evidence the progress of young people's creative thinking skills, but for real change to happen we need to focus on building the knowledge, confidence and capabilities of the teaching profession to deliver these changes at scale.

Creative Thinking in Schools: A Leadership Playbook lays out a series of evidence-based activities that school leaders can use with their staff to consider what creativity is, how it can be taught and assessed, and what cultural and system changes need to be put in place to enable this to happen. I particularly like the way in which the playbook is both soundly rooted in research and also enjoyably creative and playful in the approach to professional learning that it offers.

Andreas Schleicher, Director for Education and Skills, and Special Advisor on Education Policy to the Secretary-General at the Organisation for Economic Co-operation and Development

Foreword by Professor Dame Alison Peacock

Creativity has been lazily maligned by some influential educationalists for too long. The theory goes that children cannot be given space to imagine, to develop criticality or to think for themselves as this is inefficient compared with direct instruction. On the contrary, we need children critically to appraise the knowledge they are taught, learn to play with big ideas, forge connections and make sense of the world. These skills rarely flourish in a siloed curriculum.

By the same token, it has been assumed that creativity is the unique preserve of the arts. It is not. While the arts provide many opportunities to cultivate creativity, you can be creative in any and every aspect of the school curriculum and in the wider community. Scientists need to think creatively to make advances in understanding. Mathematicians need to challenge assumptions and use their imagination to make new connections and see problems with fresh eyes. Creativity is ubiquitous.

This playbook offers a wide range of activities and resources aimed at scaffolding professional creative thinking among teaching colleagues. As core purposes are reviewed, the aim is to free up colleagues, enabling them to develop a tolerance of uncertainty as perceived constraints are diminished. This is not about discarding current approaches to pedagogy, curriculum and assessment. Rather, it's about noticing and responding to the space for creativity across all areas of school life. It's about the use of frameworks such as 'creative habits' to review and further develop whole-school thinking. I particularly like the way in which the authors consider the development not just of pupils' creativity but of the adults who care for them too.

Much has been written about leadership and the skills required to manage change. Usually, such texts focus on 'school improvement' with the core focus on measurable outcomes. In this work, the authors deliberately place an emphasis on the creative dimension of leadership. This means becoming comfortable with openness, offering greater trust and developing spaces for new thinking. To be a creative leader is to be someone who goes beyond traditional leadership towards enabling transformative practice, supporting the development of signature creative pedagogies, embracing diversity and celebrating difference.

Through collaboration and the development of agency, creative leadership energises colleagues, ultimately becoming part of the DNA of a school culture. The professional learning activities in this playbook encourage colleagues to disrupt existing habitual behaviours, to reflect on core purposes and, ultimately, to build a collaborative theory of change. This is about building greater organisational intellectual strength through establishing core threads and patterns which support the curriculum and transform overall standards of achievement.

I recommend this resource to you as the nudge we need to move our profession towards greater consideration of what really matters in education. We want to have it all, but in seeking this we must recognise that a model of schooling that allows a third of our children to be labelled as failures at 16 is a model that needs reform. Embracing creativity, celebrating neurodiversity as strength and embracing a rich talent-filled approach to education means setting up our children to flourish.

Professor Dame Alison Peacock, CEO, Chartered College of Teaching, England

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Introduction

Playbook, *noun*

1. A book containing play scripts.
2. *Sports* A notebook that contains descriptions or diagrams of the plays of a team, especially a football team.
3. A set of tactics often used by people engaged in competitive activities.¹

Across the world, schools are changing as they increasingly try to ‘play’ what David Perkins calls the ‘whole game’ of learning, one in which a broad set of dispositions, skills and knowledge are equally valued.² The concept of a playbook comes from American football where teams describe the specific moves or ‘plays’ that they would put into practice on the field. But the term is also being used to describe how different situations should be addressed by individuals and teams. The *Cambridge Business English Dictionary* defines it as ‘a set of rules or suggestions that are considered to be suitable for a particular activity, industry, or job’.³ Increasingly, it’s being used by those developing leadership resources.

We like it because the word ‘play’ also has the sense of experimentation or, as in the playlists of music many of us create on our phones, it conveys a feeling of emotional attachment to what we’ve chosen. The drama analogy reminds us that leadership inevitably involves conflict and that there are effective ways of managing this. The ‘descriptions and diagrams’ in the second definition above speak to our need for clear how-tos and helpful models. And the competition aspect isn’t, of course, about the idea of winning a team game but about being seriously tactically successful in improving the life chances of young people and, in particular, their ability to think creatively. Play is also associated with early childhood where young children learn through play, which is both enjoyable and challenging and is scaffolded to extend their development. We explicitly invite you to be playful as you explore creativity in your school.

In this resource, we offer powerful research, professional learning materials and facilitation approaches to enable you, as leaders, to embed creative thinking in all aspects of your school’s life, or schools’ lives if you’re leading a number of schools, while at the same time thriving within whatever accountability regime you’re working within. It’s aimed at all those who play a leadership role in and around schools, including, for example, multi-academy trust CEOs in England, district and municipal leaders, network leaders, head teachers and principals, senior leaders, middle leaders and other teacher leaders. In this extended group, we include both those with a specific brief for creativity and those who lead continuous professional development and learning more generally. All of the activities are designed for you, but you may want to include others as appropriate or over time.

The playbook draws on two decades of learning by the authors and the school leaders with whom we’ve worked across the world. We see it as evolving over time, with supporting materials and further activities added to our website.⁴ We also know that colleagues involved in Creativity Collaboratives around England, and in similar initiatives across the world, are also developing tools which will provide additional beneficial sources of support.

Research suggests that embedding complex ideas like creativity in complex organisations like schools takes time.⁵ Minimally, we imagine schools making a one-year commitment; ideally, three years. In parallel, we see the endeavour as being explicitly part of the school’s or network’s improvement or development plan. Such an investment of time will also require the allocation of key roles for those who are leading the change.

1 See <https://www.wordnik.com/words/playbook>.

2 D. Perkins, *Making Learning Whole: How Seven Principles of Teaching Can Transform Education* (San Francisco, CA: Jossey-Bass, 2009).

3 R. Combley (ed.), *Cambridge Business English Dictionary* (Cambridge: Cambridge University Press, 2011).

4 See <https://www.leadingforcreativethinking.org>.

5 T. Burner, Why is Educational Change So Difficult and How Can We Make It More Effective? *Forskning og forandring*, 1(1) (2018): 122–134. <https://doi.org/10.23865/fof.v1.1081>

We've carefully considered the order of the activities. Many schools may choose to approach the tasks involved in the order they're presented. But, of course, you'll all start from different bases and be guided by different priorities, so we've designed activities that can be used as flexibly as possible. You'll see that there are some short readings with key content that underpin the playbook's orientation to creativity, creative thinking, creative leadership and creative schools. Sometimes it might be important to read these in advance or during a session. Otherwise, we offer all the plays and activities within them as suggestions rather than rules you have to follow, hoping that you'll want to adapt them and develop your own school or community-based playbook.

The playbook is divided into two parts – Part 1: Warming Up and Part 2: Playing the Whole Game of Learning. The warm-ups provide critical ideas and related activities which underpin the creative leadership plays that follow and, we believe, are important in helping you to engage most beneficially in the play activities. The contents list on pages vii–viii will give you a quick overview of the warm-ups and plays.

The remainder of this section introduces you to the playbook and things to think about as a facilitator. Warm-up 1 activities invite you to explore creativity and creative thinking, notice and consider your own creativity and creative thinking, and chart your journey over time. Warm-up 2 activities emphasise the shift in paradigm needed in thinking about the purpose and kind of school in which creativity and creative thinking can thrive, and the different kind of leadership needed.

Part 1 ends with a description of creative leadership in action and introduces the 10 plays that you'll encounter in Part 2 (see the table below). You can find more details in warm-up [Activity 9](#). Each play in Part 2 contains one or more activities.

Play number	Creative leadership plays
1	The Change Process: Articulate a clear description of the process of change, so everyone understands how young people's creativity will be developed.
2	Develop Leaders: Identify and nurture creative change catalysts/teacher leaders.
3	Change the Culture: Create a culture in which creativity is promoted and valued in every aspect of the school's life and reflected in the school's improvement plan.
4	Rethink Structures: Build creative thinking into all resourcing.
5	Develop a Creative Curriculum: Embed creativity into a coherent curriculum.
6	Rethink Pedagogy: Develop staff confidence in using teaching and learning methods that cultivate creativity.
7	Track Progression in Creative Thinking: Find ways to assess that explicitly recognise progress in the development of young people's creativity.
8	Ensure Professional Learning: Make creativity a focus of staff professional learning.
9	Collaborate with External Partners: Invest in external partners and funding to help develop creativity.
10	Reflect and Evaluate: Explore, reflect on and evaluate your school's journey to creativity.

An example activity

Each activity clearly shows:

- Its purpose.
- Which of the five creative habits it may help you to develop in yourself because it's important for you to model the creative habits.
- Timings, which are adjustable as appropriate.
- Any resources needed and how to set up the activity, if necessary.
- Guidance for how to get going and carry out the activity.
- Reflection questions for you to use and adapt. We suggest you experiment with different reflection techniques. Scan this QR code for some ideas:



Purpose

Facilitation involves using a range of interactive processes to enable a group of people to learn together. This activity introduces some of the key processes involved and suggests ways in which school leaders can use facilitation as a key element in the change process. The premise is that unless you choose professional learning methods that are genuinely participatory, it's highly unlikely that your colleagues will engage with you and adapt the ways they teach!

This activity might also develop your creative habit of being ...

You'll see the following table at the start of every activity. We've filled in the creative sub-habits that we think the activity particularly promotes. You may think of others as you go through the activity. We encourage you to talk about this in the groups that engage in the activities.



Inquisitive sub-habits



Persistent sub-habits



Collaborative sub-habits



Disciplined sub-habits



Imaginative sub-habits

Where a creative habit is less relevant to an activity, its colour is less bright to show this.

Duration



1 hour

The timings are approximations and to be adapted as necessary; the timings in this introduction are just examples. Most activities are between 1 hour and 1 hour 15 minutes. Some are intended to be repeated or returned to over time, and some, such as peer visits (see [Activity 28: Learn with Other Schools](#)) might take a whole day.

Resources and setting up

As a facilitator, you'll need to have a generic toolbox of helpful resources, and we mention specific resources when they're needed. The numbered resources 1–32 can be found at the back of the playbook. In any activity, you may wish to make **Resource 2: Descriptions of the Creative Habits** or **Resource 4: Creative Individuals Are ...** visible to participants to keep the creative habits in mind. You'll want to decide whether you use materials or technological approaches.



Getting going

STEP 1 15 minutes

The voice we've used throughout reflects our belief that all leaders need to learn how to facilitate groups and to be thinking constantly about being proactively interactive with colleagues. So, for example, we might say 'Work in threes to brainstorm possible associations with the word creativity and share these' rather than 'Split the group into threes. Ask them to brainstorm possible associations with creativity and then get them to feed back in turns' and so on. Our assumption is always that we're speaking directly to you as a creative leader engaged in the process of embedding creativity in your school, and that there's a level of confidence in you to turn our direct requests into activities!

In short, facilitators are there to support and enable colleagues' learning. To return to the sporting analogy of a playbook, coaches are essential to success in sport. In sport, as in education, great coaches facilitate learning and develop capacity for change. To get the most from engaging with the activities, it'll help if you think of yourselves as facilitators of your own and others' learning and development.

Try this. Divide an open space into two down the middle using thick masking tape. Explain that one side of the line is 'agree' and the other 'disagree'. Read out the statements below and ask the participants to take a position on one side of the line. After each statement, ask some participants to explain their reason(s) and attempt to persuade those on the other side to change their mind. Participants are free to move sides if they're convinced.

- Facilitating a workshop is the same as chairing a meeting.
- You don't need to be an expert to facilitate a workshop.
- Having no agenda helps a session to be more creative.

- It's fine for facilitators to spend most of the time delivering information.
- The facilitator's opinion isn't important.
- It's the facilitator's job to tell people when to stop talking.
- It's good to take turns in facilitating staff learning sessions.

Did you all agree? Were there some statements for which you wanted to say 'It depends'? As Deirdre Le Fevre and her colleagues in New Zealand remind us, facilitators have an important dual role.⁶ They have both agency themselves and develop collective agency in and with others. A good facilitator effectively increases the collective intelligence of any group.

Going deeper

STEP 2 45 minutes

You'll find that the activities in this playbook frequently involve you in dialogue – the kind of talk Louise Stoll calls learning conversations.⁷ Such conversations, among other things:

- Are intentional, purposeful, focused and supported by frameworks and guidelines to help participants structure their dialogue and interrogate evidence or ideas.
- Are planned to ensure that everyone feels and is involved through a constructive balance of comfort and challenge.
- Are more fruitful when they involve diverse perspectives and voices, including all of your important stakeholders.
- Benefit from being allocated time and space and use of dialogue skills, such as listening, questioning, challenging, probing, connecting and building on others' ideas.
- Are more productive when they're underpinned by a culture of trust and inquiry, where people engage with curiosity, interrogating words, ideas and each other respectfully.
- Stimulate deep reflection that challenges thinking and assumptions as colleagues make meaning together, jointly coming up with new insights and knowledge.
- Promote intentional change to enhance practice and pupil learning and wellbeing. It's not just talk and no action. Commitment exists that new knowledge and learning will be put to use to benefit pupils and the entire learning community.

Facilitators need to have lots of effective ways of making text come alive. Look at [Activity 6: Be Clear About the Purpose of School](#), for example. You'll see that we suggest using a diamond nine process to help you think through different perspectives and then rank them. This makes an activity that might normally be passive and individual more interactive. Another good example of this is jigsaw activities. This is a strategy that encourages people to develop their own understanding and then share their knowledge with a group. Groups are each given a particular part of a problem or text and then come back to share their thoughts, building a fuller picture, like the pieces of a jigsaw.

Try the technique on a reading of your choice. In 'home' groups of three, number yourselves 1, 2 and 3. Each choose a separate reading from the playbook and spend five minutes reading it. Now move to your 'expert' group (people who have been allocated the same reading as you). In this group consider:

- What the reading tells you about creativity, creative thinking, creative leadership and/or schools that nourish creativity.
- What the key points are in this reading that you want to convey to your home group.

6 D. Le Fevre, H. Timperley, H. Twyford and F. Ell, *Leading Powerful Professional Learning: Responding to Complexity with Adaptive Expertise* (Thousand Oaks, CA: Corwin Press, 2020).

7 L. Stoll, Stimulating Learning Conversations. *Professional Development Today*, 14(4) (2012): 6–12.

In your home group, take it in turns to share your readings with each other, then reflect on the following:


- What these readings together tell you about creativity, creative thinking, creative leadership and/or schools that nourish creativity.
- Whether your readings have added to your thinking about developing creativity in your school/across your schools and, if so, in what ways.

Reflecting together

STEP 3 15 minutes

Throughout the playbook you'll see reflection questions. Sometimes they will be for groups and at other times they will be for your personal reflection. In the spirit of the playbook, we would encourage you to make notes as you use the resources, to capture your learning or even suggest how you might improve on the play next time! Try this:

- Thinking about facilitated sessions you've been part of in the last year, what methods have you found most effective?
- What have you noticed about how facilitators start and end sessions?
- Which of the seven aspects of learning conversations listed on page 5 might a method such as diamond nine actively promote?
- Drawing on your own repertoire of facilitation techniques, which methods might you choose to develop any of the list of seven aspects of learning conversations?



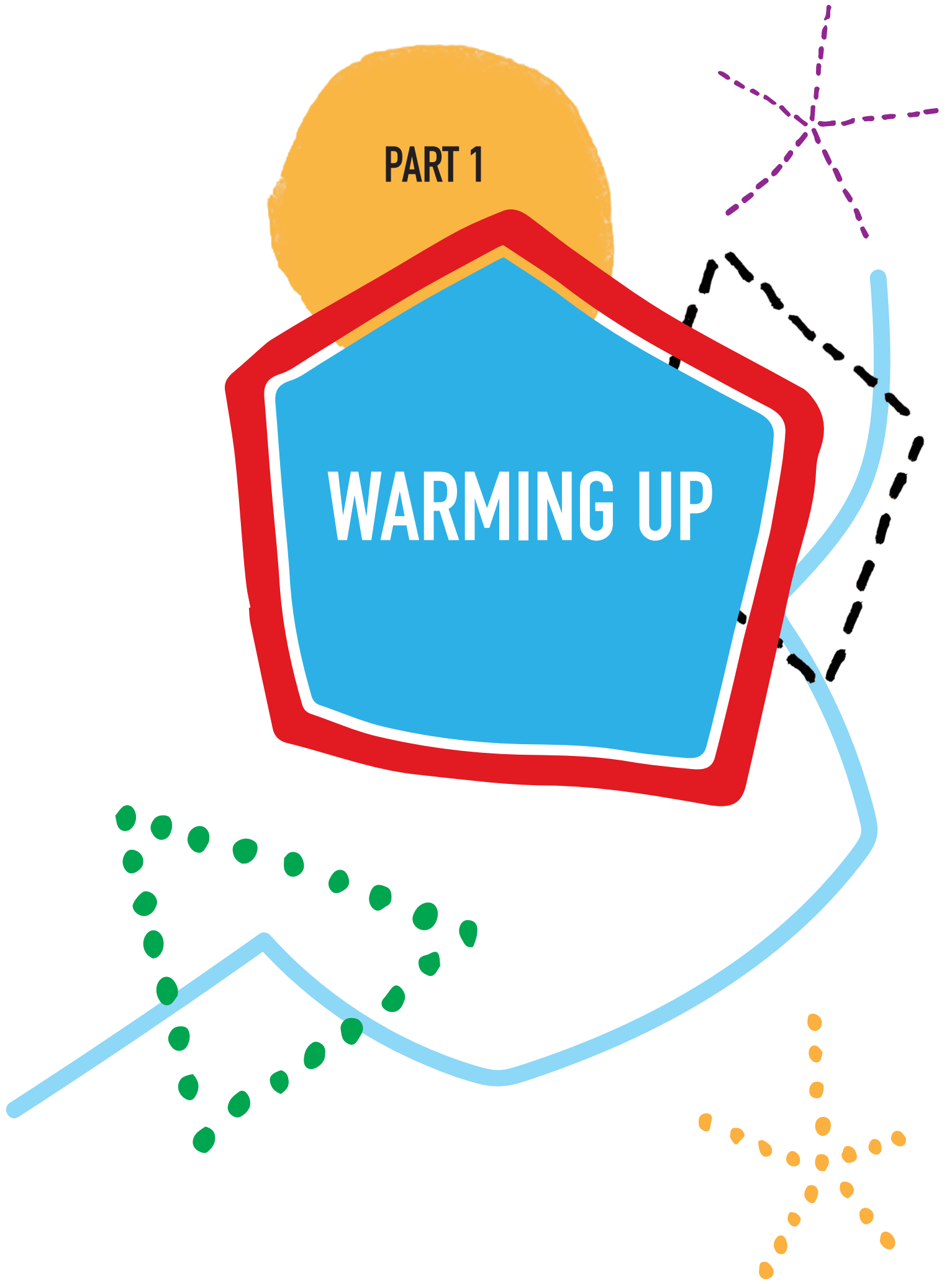
Your reflection notes

Do spend some time searching for facilitation techniques and start to build a list of the ones you find helpful.

The playbook is, to mix our metaphors, the tip of an iceberg. Throughout, you'll see QR codes linking to material on the playbook website. Now, it's time to start warming up those creativity and creative thinking muscles!

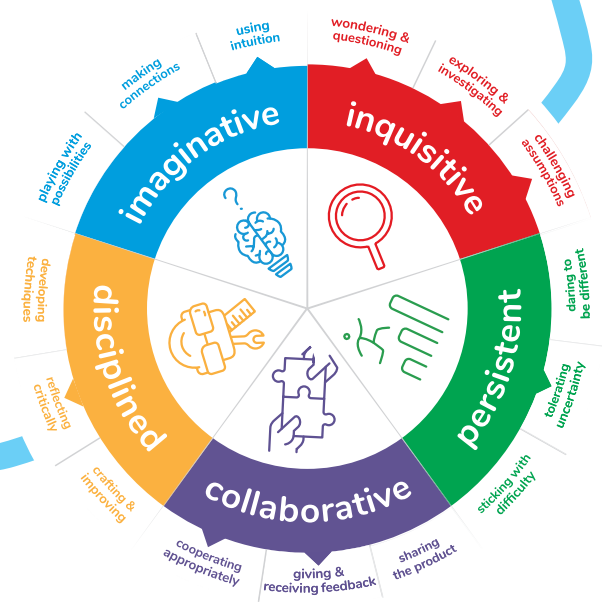
PART 1

WARMING UP



Warm-Up 1

Explore Creativity and Creative Thinking



Activity 1

Understand the Essence of Creativity



1 hour

This activity might develop your creative habit of being ...



Developing techniques
Reflecting critically

Purpose

In order to focus on developing the creativity of children and young people in schools, it's essential to have a shared understanding of what it means to be creative. This activity provides a summary of the long history of creativity research in relation to education. You'll learn about the degree to which there's consensus on the meaning of creativity and what it entails. You'll also be presented with a helpful framework for understanding the habits of a creative thinker. This key reading is aimed at creative leaders and others at all levels of the organisation.

Getting going

STEP 1 20 minutes

Read the material and take some time to consider the questions for reflection.

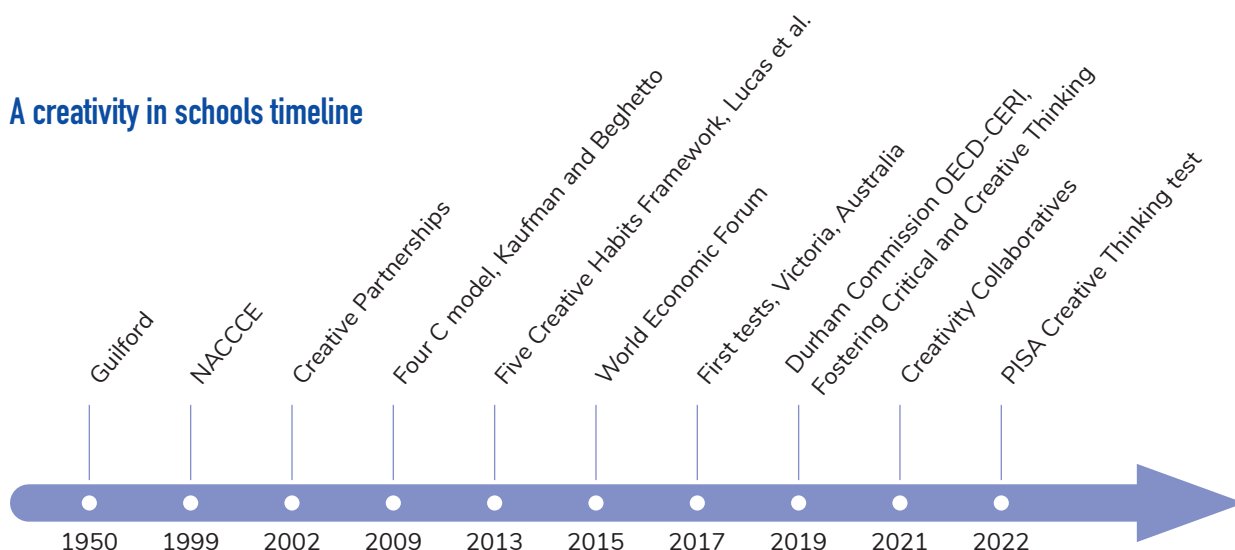
What is creativity?

Over the last 70 years, creativity has become an established field of study starting with the pioneering work of Joy Paul Guilford in the middle of the last century.

Resources and setting up

- [Resource 1: Five Creative Habits Framework](#)
- [Resource 2: Descriptions of the Creative Habits](#)

A creativity in schools timeline



Guilford suggested that there are two kinds of thinking – *convergent* (coming up with one good idea) and *divergent* (generating multiple solutions).¹ In 1970, Ellis Paul Torrance took the idea of divergent thinking and developed an additional element, elaboration, which meant systematising and organising ideas in greater detail.² He developed one of the best known tests of creative thinking using these ingredients.³ Creativity is both a product (such as an invention) and a process (the methods by which new thinking is achieved).

While there are a growing number of researchers promoting creativity in education, there are few definitions that are universally adopted in schools today. An important milestone occurred at the end of the 20th century with the publication in England of a report by the National Advisory Committee on Creative and Cultural Education (NACCCE).⁴ For many teachers, creativity had seemed daunting because of its apparent connection with the leaps of imagination associated with the heights of scientific, mathematical or artistic imagination or innovation. NACCCE defined creativity as ‘imaginative activity fashioned so as to produce outcomes that are both original and of value’,⁵ and this definition was a significant moment in the evolution of English (and international) education.

In 2001, Anna Craft helpfully focused attention on the kind of creativity needed in schools today; what she called ‘little c’ or everyday creativity – the capacity to generate ideas when necessary.⁶ Craft’s distinction is echoed by James Kaufman and Ronald Beghetto’s Four C model that includes mini-c, little-c, Pro-c and Big-C.⁷

PISA developed a new test of creative thinking administered for the first time in 2022 across 66 countries,⁸ alongside its well-known test of reading, maths and science. PISA defines creative thinking as ‘the competence to engage productively in the generation, evaluation and improvement of ideas, that can result in original and effective solutions, advances in knowledge and impactful expressions of imagination’,⁹ which demonstrates that creativity and creative thinking can be used almost interchangeably. In England, again, the Durham Commission on Creativity and Education’s definition of teaching for creativity indicates the necessary intentionality of a focus on creativity in schools:

Creativity: The capacity to imagine, conceive, express, or make something that was not there before.

Creative thinking: A process through which knowledge, intuition and skills are applied to imagine, express or make something novel or individual in its contexts. Creative thinking is present in all areas of life. It may appear spontaneous, but it can be underpinned by perseverance, experimentation, critical thinking and collaboration.

Teaching for creativity: Explicitly using pedagogies and practices that cultivate creativity in young people.¹⁰

1 J. P. Guilford, Creativity. *American Psychologist*, 5(9) (1950): 444–454.

2 E. Torrance, *Encouraging Creativity in the Classroom* (Dubuque, IA: William C. Brown, 1970).

3 E. Torrance, *The Torrance Tests of Creative Thinking: Norms-Technical Manual. Research Edition. Verbal Tests, Forms A and B. Figural Tests, Forms A and B* (Princeton, NJ: Personnel Press, 1974).

4 National Advisory Committee on Creative and Cultural Education, *All Our Futures: Creativity, Culture and Education*. Report to the Secretary of State for Education and Employment, the Secretary of State for Culture, Media and Sport (London: Department for Education and Employment, 1999). Available at: <https://www.creativitycultureeducation.org/publication/all-our-futures-creativity-culture-and-education>.

5 National Advisory Committee on Creative and Cultural Education, *All Our Futures*, p. 30.

6 A. Craft, Little c Creativity. In A. Craft, B. Jeffrey and M. Liebling (eds), *Creativity in Education* (London: Continuum, 2001), pp. 45–61.

7 J. Kaufman and R. Beghetto, Beyond Big and Little: The Four C Model of Creativity. *Review of General Psychology*, 13(1) (2009): 1–12.

8 Organisation for Economic Co-operation and Development, *Thinking Outside the Box: The PISA 2022 Creative Thinking Assessment* (Paris: OECD Publishing, 2022). Available at: <https://issuu.com/oecd.publishing/docs/thinking-outside-the-box>.

9 Organisation for Economic Co-operation and Development, *PISA 2021: Creative Thinking Framework*, p. 8.

10 Arts Council England and Durham University, *Durham Commission on Creativity and Education*, p. 2.

A framework of creativity and creative habits of mind

Very few frameworks of creativity are specifically designed for schools. The framework developed by the Centre for Real-World Learning at the University of Winchester is one used widely in secondary and primary schools.¹¹ Selected as the starting point for a four-year, multi-country study by the OECD's Centre for Educational Research and Innovation,¹² it's in use in more than 30 countries across the world. It provided the main case study example in the Durham Commission's report¹³ and was significant in building the case for creative thinking being the focus of the 2022 PISA Creative Thinking test.

The framework (see **Resource 1: Five Creative Habits Framework**) has five core creative habits, each of which is composed of three sub-habits. It was explicitly developed for and trialled in English schools as part of the work of Creative Partnerships.¹⁴

In the framework, creative pupils are:

- **Inquisitive:** good at uncovering and pursuing interesting and worthwhile questions in their creative domain. They wonder, question, explore, investigate and challenge assumptions.
- **Persistent:** not giving up easily. They stick with difficulty, dare to be different and are able to tolerate uncertainty, recognising that certainty isn't always possible or helpful.
- **Collaborative:** seeing the value of teamwork. They acknowledge the social dimension of the creative process, value the sharing of creative products and processes, are able to give and receive feedback, and cooperate appropriately as needed (though not necessarily all the time).
- **Disciplined:** recognising the need for developing knowledge and skill in shaping the creative product and in developing expertise. They know how to improve techniques, reflect critically, and constantly seek to craft and improve what they're creating, taking pride in their work, attending to details and correcting errors.
- **Imaginative:** able to come up with imaginative ideas and solutions. They play with possibilities, make new connections, synthesise ideas and use their intuition as well as their analytical skills.

This framework helps school leaders to understand what habits to focus on as you look to develop the creativity of your pupils (and staff). **Resource 1** and **Resource 2** are two reference guides. **Resource 1** shows the framework and **Resource 2** gives a fuller list of the sub-habits for each of the five habits.

Why do we need creativity in schools?

Over the last two decades, a significant convergence of opinion has emerged as to the value of creativity in education, with employers, psychologists, educationalists and policymakers in most countries across the world recognising the many benefits to young people of cultivating creativity in schools. Such a meeting of minds as to the value of creativity is a relatively recent phenomenon. The case for creativity in schools is multidimensional:

- **Wellbeing.** The connections between personal fulfilment, wellbeing and creativity have been known for a long while. Meanwhile, the reported life satisfaction of UK school pupils was 6.16 – below the OECD average of 7.04,¹⁵ and, according to England's Department for Education, wellbeing declines as children

11 B. Lucas, G. Claxton and E. Spencer, *Progression in Student Creativity in School: First Steps Towards New Forms of Formative Assessments*. OECD Education Working Papers No. 86 (Paris: OECD Publishing, 2013). Available at: <https://www.oecd.org/education/ceeri/5k4dp59msdwwk.pdf>; B. Lucas, A Five-Dimensional Model of Creativity and its Assessment in Schools. *Applied Measurement in Education*, 29(4) (2016): 278–290.

12 S. Vincent-Lancrin, C. González-Sancho, M. Bouckaert, F. de Luca, M. Fernandez-Barrerra, G. Jacotin, J. Urgel, and Q. Vidal, *Fostering Students' Creativity and Critical Thinking: What It Means in School* (Paris: OECD Publishing, 2019).

13 Arts Council England and Durham University, *Durham Commission on Creativity and Education*, pp. 66–67.

14 See <https://www.creativitycultureeducation.org/programme/creative-partnerships>.

15 Organisation for Economic Co-operation and Development, *PISA 2018 Results: What School Life Means for Students' Lives* (Volume III) (Paris: OECD Publishing, 2019), p. 322. Available at: https://www.oecd-ilibrary.org/education/pisa-2018-results-volume-iii_acd78851-en.

and young people get older.¹⁶ Mihaly Csikszentmihalyi coined the term 'flow' to describe a state of total absorption in an engaging task.¹⁷ He found flow to be an ingredient of many creative activities and went on to show that flow is highly correlated with subjective wellbeing or happiness. Some progressive governments are also appreciating the power of creativity in supporting wellbeing. Ireland – a 10-year investment in the Creative Ireland programme spanning all government departments – is leading the charge in this regard.¹⁸

- **Employability.** Among a growing number of global employer organisations, the World Economic Forum has argued for a number of years that, beyond foundational literacies such as literacy, numeracy and science, creativity is one of a number of desirable competences which, along with certain character qualities, describe the range of skills employees will need to thrive today.¹⁹ More recently, as Christopher Petrie noted in *Spotlight: Creativity*, creativity was recorded as 'the #1 top skill by LinkedIn.com for the second year in a row'.²⁰
- **Economic growth.** Just as creativity and its associated skills are valuable to employees seeking employment, so too are they increasingly associated with economic growth. In the UK, the Confederation of British Industry has argued that the development of creativity is essential for entrepreneurship and innovation. While inherent tensions are found in debates about creativity – such as the degree to which an economic imperative becomes the main (and for some, off-putting) driving force in the policy discourse relating to creativity – the capacity to have a good idea and make new connections has served human beings well in many domains of life and for many centuries.
- **A changing world.** While human beings have always had to deal with uncertainty and weigh up their choices, a review by Rebecca Tauritz observes scholarly consensus about the particular need 'in our rapidly changing world' for young people to develop a series of skills and attitudes to deal with uncertainty.²¹ In fast-changing times, we need young people who can generate ideas and think critically if we're to make progress with some of the challenging issues we face globally today. Lynda Gratton and Andrew Scott have shown how creativity and learning, especially the ability to unlearn and rethink, are essential skills, as there's the ever-increasing prospect of many people living to the age of 100.²²
- **International impetus.** Across the world, many education systems are making progress with fostering creativity, including Australia, a number of states in Canada, Finland and Singapore. From 102 countries reviewed, the kinds of skills associated with creativity are mentioned by 76 countries.²³
- **Educational benefits more broadly.** In thinking about the case for creativity, it's easy to omit the obvious argument, namely that creativity is a public and personal good in itself. In this last aspect of the case for creativity lies the opportunity for school leaders to take a decision not simply based on conventional evidence but also on values – that a society needs young people with certain habits of mind who also love knowledge and are skilful, and to recognise that such a blend of knowledge, skills and attributes is a powerful goal of schooling.

16 Department for Education, *State of the Nation 2019: Children's and Young People's Wellbeing*. Research Report (October 2019), p. 8. Ref: DfE-00203-2019. Available at: <https://www.gov.uk/government/publications/state-of-the-nation-2019-children-and-young-peoples-wellbeing>.

17 M. Csikszentmihalyi, *Creativity: Flow and the Psychology of Discovery and Invention* (New York: HarperCollins, 1996).

18 See <https://www.creativeireland.gov.ie/en>.

19 World Economic Forum, *New Vision for Education: Unlocking the Potential of Technology* (2015). Available at: https://www3.weforum.org/docs/WEFUSA_NewVisionforEducation_Report2015.pdf.

20 C. Petrie, *Spotlight: Creativity* (Helsinki: HundrED, 2020), p. 10.

21 R. Tauritz, A Pedagogy for Uncertain Times. In W. Lambrechts and J. Hindson (eds), *Research and Innovation in Education for Sustainable Development: Exploring Collaborative Networks, Critical Characteristics and Evaluation Practices* (Vienna: Environment and School Initiatives, 2016), pp. 90–105 at p. 90.

22 L. Gratton and A. Scott, *The 100-Year Life: Living and Working in an Age of Longevity* (London: Bloomsbury, 2016).

23 E. Care, K. Anderson and H. Kim, *Visualizing the Breadth of Skills Movement Across Education Systems* (Washington, DC: Brookings Institution, 2016). Available at: <https://www.brookings.edu/research/visualizing-the-breadth-of-skills-movement-across-education-systems>.

AROUND THE WORLD SCHOOLS INCREASINGLY WANT TO DEVELOP THE ABILITY OF THEIR PUPILS TO THINK CREATIVELY. BUT THERE ARE SO MANY COMPETING PRESSURES THAT THIS CAN OFTEN BE DIFFICULT FOR SCHOOL LEADERS.

Written by an internationally renowned team of thought leaders, researchers and facilitators, this practical and interactive playbook, underpinned by research and analysis of practice in hundreds of schools across the globe, provides leaders with everything they need to create capacity among their staff to embed creative thinking in every aspect of school life. The playbook is complemented by a dedicated website containing additional downloadable materials and case studies, enabling leaders of creativity to connect with each other and share their own experiences.

The book offers a framework for improving creative thinking based on the widely used Five Creative Habits model developed by the Centre for Real-World Learning at the University of Winchester. The framework focuses on developing learners who are inquisitive, persistent, collaborative, disciplined and imaginative.

Creative Thinking in Schools provides a range of accessible resources, planning tools and practical examples. These support leaders to reflect on their core purposes, understand the changes needed to embed creative thinking, develop leaders across their staff, facilitate the development of their teachers, plan, teach and assess creative thinking, and work with external partners, all the while developing a vibrant professional learning community.

SUITABLE FOR SCHOOL LEADERS AND POLICYMAKERS WHO SEE CREATIVE THINKING AS A CORE PURPOSE OF EDUCATION.

Never was there a greater need for brave leadership to preserve and promote empowering creativity across the curriculum, as an entitlement for every child from every background. This excellent playbook will support courageous school leaders to put creative thinking back at the heart of education where it belongs.

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Dr Linda Kaser and Dr Judy Halbert, Networks of Inquiry and Indigenous Education, British Columbia, Canada

This leadership playbook is a really valuable resource for school leaders who want to cultivate the creativity of their students in all subjects by developing the confidence and skills of their staff. It very much mirrors the learning emerging from the eight pilot Creativity Collaboratives across England.

Sir Nicholas Serota, Chair, Arts Council England

We know that creative thinking is critical for our young people – but too often, our curricula and cultures don't nurture these skills. This playbook gives practical tools to support all leaders to consider why this work is so important, and how to make it happen.

Liz Robinson, CEO, Big Education Multi-Academy Trust

This wonderful playbook is a vital resource for any school leader who wants to inspire and coach their team to embed and deliver creative learning strategies across their school.

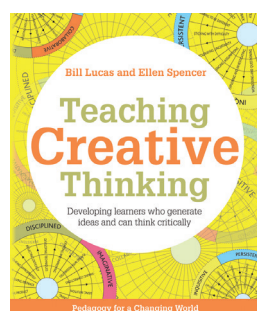
Tabitha McMullan, CEO, FORM: Building a State of Creativity, Australia

For school leaders looking to move the needle, embrace and lead change, this playbook will quickly become your go-to guide for leading professional development and designing the learning environment our students most desperately need and deserve.

Laura McBain, Co-Interim Managing Director, Hasso Plattner Institute of Design, Stanford University, USA

This playbook provides a practical resource and complements the Creative Leadership Programme that has been recognised and endorsed by the National Academy for Educational Leadership Wales as meeting the needs of leaders in Wales.

Tegwen Ellis, Chief Executive, National Academy for Educational Leadership Wales



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